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Moving Picture WORLD

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VOL. 74, No. 1 MAY 2, 1925 PRICE 25 CENTS

Riding Through to Unprecedented Success!

Metro Goldwyn

The Talk of the Industry

See Inside This Cover

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

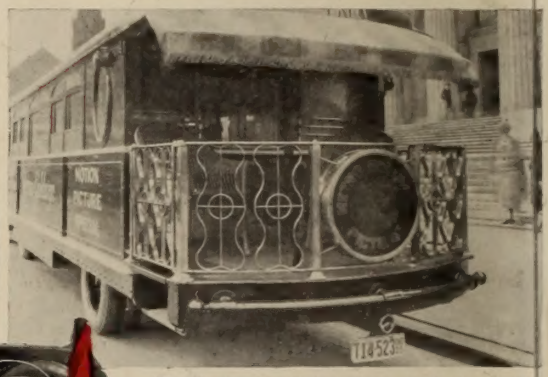
Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year.

The Biggest Exploitation Stunt in Years

Metro-Goldwyn Means Showmanship

All aboard! The crew of Metro-Goldwyn's Trackless Train pre pares for the first lap of its historic cross-country run.

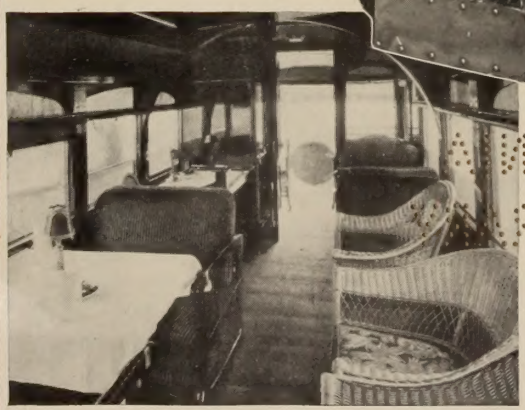


The observation platform from which thousands pieces of Metro-Goldwyn showman advertising wi be broadcasted across the continent.

A SENSATION. Every body's talking about i The biggest showman stur in years. To advertise th greatest line-up of show man pictures ever released Metro-Goldwyn-Maye pictures are the hits of th current year. They're th talk of the industry. An now the first trackless trai of history is blazing a trans continental trail of front page publicity. Never be fore such a traffic-haltin ballyhoo. Never befor such audience pictures t broadcast. Hop in. Al aboard. Ride to success witl

The Talk of the Industry

Metro Goldwyn



Interior of the Pullman, with sleeping and dining accommodations; kitchenette and buffet; hot and cold running water; electrically lighted and heated.

Wherever this marvelous ballyhoo penetrates it creates tremendous excitement. Millions of motion picture patrons will cheer Metro-Goldwyn's Trackless Train on it trans-continental journey.

84550

GLORIA SWANSON
IN
"Madame Sans Gene"
POLICE CALLED TO HANDLE MOB
AT NEW GLORIA SWANSON FILM
—Headline on front page
of New York World
BLOCK STREET TO SEE GLORIA
THRONG AT THE RIVOLI
—Headline in N. Y. Times
"No one should miss 'Madame Sans Gene.'
And no one will!" —N. Y. Herald Tribune
That's what the papers report on the opening of Gloria Swanson's greatest picture at the Rivoli, New York, at $5 a seat! From the comedy classic by Victorien Sardou and Emile Moreau. Screen play by Forrest Halsey. Directed by Leonce Perret.
A Paramount Picture

You want these!

THE NIGHT CLUB WITH RAYMOND GRIFFITH

VERA REYNOLDS
WALLACE BEERY
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BEBE DANIELS in THE CROWDED HOUR

KENNETH HARLAN
T. ROY BARNES

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TOM MOORE, PAULINE STARKE, WALLACE BEERY,
RAYMOND HATTON, *a comedy melodrama!*

PARAMOUNT offers you Big Pictures right through the spring and summer. Big Ones like the three above, and such sure successes as Gloria Swanson in "Madame Sans Gene," Thomas Meighan in "Old Home Week," Herbert Brenon's "The Little French Girl," Henry King's "Any Woman," "Paths to Paradise," with Raymond Griffith and Betty Compson; Zane Grey's "Light of Western Stars," James Cruze's "Marry Me!" William de Mille's "Lost—A Wife," Bebe Daniels in "The Manicure Girl," Richard Dix in "The Shock Punch," Betty Compson and Jack Holt in "Eve's Secret," James Cruze's "Welcome Home," "Grounds for Divorce," and "Are Parents People?"

All released between now and August! Keep the Big Crowds right through the warm weather by playing Paramount!

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and THE GOLDEN FORTY coming!

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

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WITH

Al St. John

SUPERVISED BY JACK WHITE

"This is a whiz of an Al St. John-Jack White-Mermaid Comedy, filled to the last celluloid inch with more than ordinary good gags and extremely well put together and acted."
—M. P. World

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Ask us about one of the most sensational exploitation stunts ever seen, with Captain Nungesser in person and his airplane.

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THE SKY RAIDER

with

Jacqueline Logan and Capt. Nungesser

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NY

TOWN AT THE FLORENCE THEATRE

RED THE BEST COMEDY I HAVE EVER

CTURE AND PACKED HOUSE ATE IT UP ITS

WAS ONE PICTURE IS A BEAR WILL BE

FLORENCE THEATRE

on Universal's White List

·JOHN BARRYMORE··MARIE PREVOST···MONTE BLUE·

·JUNE MARLOWE··WILLARD LOUIS··JOHN PATRICK··DOROTHY DEVORE··

WARNER BROS.

and

Leadership

Every industry has its Leaders—those men of vision who blaze the trail to new and undreamed of successes. How Warner Bros. forged their way through handicaps and difficulties to LEADERSHIP in their field is the great romance of Motion pictures.

Warner Bros. Stars

John Barrymore
Marie Prevost
Monte Blue
Syd. Chaplin
Irene Rich
Kenneth Harlan
Patsy Ruth Miller
Matt Moore
Louise Fazenda
Clive Brook
Huntly Gordon
Lowell Sherman
John Roche
Dorothy Devore
John Patrick
Willard Louis

40

Classics of the Screen

June Marlowe
John Harron
Gayne Whitman
Don Alvarado
Rin-Tin-Tin

Warner Bros. Directors

Ernst Lubitsch
Harry Beaumont
William Beaudine
Millard Webb
James Flood
Roy Del Ruth
Herman Raymaker
Alan Crosland
George Hill
Fred Neumeyer

JOHN BARRYMORE

W-B

1925-26

ERNST LUBITSCH

·PATSY RUTH MILLER··MATT MOORE··LOUISE FAZENDA··CLIVE BROOK

· SYDNEY CHAPLIN · · · IRENE RICH · · · KENNETH HARLAN · ·

· JOHN HARRON · · GAYNE WHITMAN · · DON ALVARADO · · RIN-TIN-TIN · ·

Achievement!

Forward—always forward—is the everyday working spirit of Warner Bros. Their successes of today are stepping stones to tomorrow. They recognize no stopping place. This is the spirit that has made them LEADERS.

Warner Bros. have purchased for their 1925-26 Pictures the screen rights to famous books and stories written by no less than FORTY of the foremost American and European authors —stories which have already proved their gripping human appeal by their wide popularity.

For the production of these pictures, Warner Bros. have secured the most impressive array of dramatic talent available.

Consider the tremendous appeal of the stars listed on the opposite page. They are players whose names guarantee perfect interpretation of any big role in any Warner Bros. picture. Their varied talents depict the whole range of human emotion and they stand today RECOGNIZED by the American public as the foremost entertainers of the generation.

In its production and technical talent the Warner genius for finding genius is again evident. It includes the internationally famous Ernst Lubitsch, Harry Beaumont, William Beaudine, Millard Webb, James Flood, Roy Del Ruth, Herman Raymaker, Alan Crosland, George Hill and Fred Newmeyer — all proven past masters at producing screen successes.

With this unsurpassed screen material and talent, there is no gamble about the coming FORTY WARNER PICTURES.

Wait for the FORTY new WARNER Classics. With these great productions, and those of other independents, you need be in no undue hurry to make your bookings. Be assured that the coming FORTY WARNER Pictures will be *40 box office winners.* Wait for the winners!

WARNER BROS.
Classics of the Screen

· HUNTLY GORDON · · · LOWELL SHERMAN · · · JOHN ROCHE · ·

FIGHTING THE FLAMES

Another Box office Winner from COLUMBIA

PREMIER OPENING at the CALIFORNIA.. THEATRE LOS ANGELES HERALDED AS GREAT PICTURE – BY CRITICS

L.A. HERALD

CALIFORNIA

Those who are tired of the eternal triangle in moving pictures and satiated with sex problems on the screen will find an antidote in "Fighting the Flames" at the California this week.

It is a "thriller" of the standard "mellow-drama" variety with a wholesome hero who, of course, does all the things that a hero is required to do and adapts himself either to dress-suit or fireman's uniform with equal facility. Which fact, alone, proves that he is a hero. William Haines plays the role

Those of us who thrill responsively to the dash of the shrieking hose cart, engine truck, or ladder wagon down the street in answer to a three-alarm fire will get the same sort of an emotion at "Fighting the Flames" and, at the same time be assured of the required happy ending. It's a Columbia production including Dorothy Devore, David Torrance and Charlie Murray in the cast. Frankie Darrow does table bit of juvenile acting to reciprocate—if ever the d Columbia pictures should on fire, every fireman of comp ny would break all s records for courage, endur- d speed in recognition of the ibute which "Fighting the has paid to the bravery ger which is the fireman's ion.

L.A. TIMES

THRILL MELODRAMA WELL DONE

To the majority, there is a thrill in the clang of fire bells, an instinctive response which is rarely altogether outgrown. Cleverly playing on this human frailty, "Fighting the Flames" now showing at the California Theater, escapes being just "another picture" and achieves thrilling, though rather obviously arranged, melodrama.

Two boys do really excellent work in "Fighting the Flames." They are William Haines, prepossessing gilded youth, who eventually develops into a "real man" by becoming a fireman; and little Frankie Darrow, as appealing a tiny tough as one ever met on the street corner. If only someone would see that Frankie applied less make-up, for he is a talented child and should be unhampered by such artificiality.

Dorothy Devore as the girl makes all that is humanly possible of a small part, for she is a natural comedienne and her scenes with Frankie are particularly spontaneous. The cast includes David Torrence, William Welsh, Charles Murray and Sheldon Lewis, a convincingly brutal father.

But father is tired of "mornings after" so dooms the hapless youth to the cold, cold world. Frankie, as the dirty little gamin, volunteers to look out for him and eventually experiences the exquisite pleasure of viewing his idol in a fireman's uniform. And there is Dorothy, the little dressmaker on the top floor, a villainous father to complicate matters, and a near-tragic tenement fire, with a reassuring and blissfully domestic final fade-out.

The fire scenes are well done, from the thrill standpoint, and matters progress at a pleasingly rapid tempo.

"Haunted Honeymoon," a Hal Roach comedy with some new ideas on an old theme, news reels and a Judge's Crossword Puzzle

L.A. EXAMINER

FIRE PICTURE IS THRILLING

'Fighting the Flames,' at California, Is Deftly Assembled Collection of Stirring Scenes

No man, woman or child is ever immune to the fire wagon germ. There is something about the clang of the alarm, the rush of the heavy vehicles through busy streets, the thought of impending disaster that makes all persons want to follow along and see the show through.

Perhaps that's the reason why there are so many fire scenes in pictures. We can get all the thrills, have a comfortable seat with an unobstructed view, yet partake of none of the major and minor disasters attendant.

"Fighting the Flames" at the California is that sort of picture, purely and simply.

A.
RESS
ME FIGHTERS
'E ONE RESCUE
FTER ANOTHER

one who turns at the shriek siren and gazes after the ding fire trucks will enjoy tha on of "Fighting the Flames," offering at California. is a thrilling ry of a firehter's courge and heroic eds in putng down fires nd having enrapped souls eld prisoners y lashing flames and choking smoke.

DOROTHY DEVORE

Obviously, in a film of this nature, repetitions would creep in, but they have been held to a minimum. There is, too, the expected similarity of scenes.

Little Frankie Darrow, a precocious youngster, who frequently steals a picture from his elders, is up to his old tricks in this one.

BIGGEST PICTURE OF YEAR for BOX OFFICE EXPLOITATION.

COLUMBIA PICTURES 1600 BROADWAY

The MOVING PICTURE WORLD

Founded in 1907 by J. P. Chalmers

"Said and Unsaid"

SOME two hundred film men gather in a room of the Hotel Astor, New York, to hear Sam Katz, essentially a Middle Western theater owner, talk to members of the Theater Owners Chamber of Commerce, primarily concerned with problems local to the New York exchange zone.

The things said may be summed up briefly, but nevertheless completely.

From Sam Katz: "There is no successful theater policy—whether it be the operation of a single theater or the expansion of a group—that is not based on efficiency in management and quality in offerings to the public. Quality product cannot be maintained if the creators of quality are not given their full reward."

From Nathan Burkan: "The theater owners of New York are suffering under unjust and intolerable conditions. If the 'master minds' of the industry do not remedy this situation then three thousand independent exhibitors of the country will do so. Milwaukee will see the gathering of the minute men."

From Sydney Cohen: "The convention at Milwaukee will go down in picture history as an event comparable with the signing of the Declaration of Independence."

That about sums it up. There was the incidental suggestion that Mr. Katz could present Mr. Watts, of Springfield, Ill., with the theater he is now building there. But, as we understand it, Mr. Katz later made it clear that the theater is not his to give. So, pending further details, that can be temporarily omitted from the record.

* * *

NOW we attempt the more difficult task: The listing of things UNSAID. We make no claim to omniscience, but suppose we give rein to imagination.

First of all, the condition that is worrying the principal members of the T. O. C. C. is not one that Sam Katz, as an exhibitor, can in any way remedy. And it was very plainly stated that Sam Katz was present as an exhibitor. Or, put it this way:

"What we members of the T. O. C. C. want to know, Mr. Katz, is how the devil can we meet the overmastering buying power and financial strength of the Keith and Loew circuits?"

That was left unsaid. Very likely, had it been spoken, it would also have been left unanswered.

Then, from the standpoint of the meeting as an opportunity to grill Sam Katz, someone might have said that in his home stamping ground independent distributors and exchange men are doing a lot more worrying than independent exhibitors.

But had that been said, Mr. Katz might have gone on to remark that he had heard it rumored that in the T. O. C. C. bailiwick there were zone circuit conditions causing independent distributors and exchanges just as much worry. With the parties to blame very likely listing themselves "independent exhibitors."

* * *

So there you have them, the things said, and things unsaid. For what purpose have we listed them? Merely because it is about time that someone emphatically placed this thought on the record:

"None of this industry's problems are going to be solved in open meeting, around-the-table sessions until we learn that it is necessary to leave more words unspoken, and give more thoughts expression.

"If our carcasses can't stand that treatment, let's cut out the open meetings. And a good many of the closed ones."

Which brings us to the subject of conventions.

Neither Milwaukee nor any other convention city is going to see the signing of an industrial Magna Charta so long as we find it so simple to eat up time with words and so difficult to talk in the open and follow talk with ACTION.

We don't like to say that. There is the certainty that someone, somewhere, will think that we are trying to steal the copy for the Declaration of Independence before it can reach the linotyper. We haven't the slightest objection to eating our words if Milwaukee proves them unnecessary.

Robert E. Welsh

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - - - ROBERT E. WELSH

Published Weekly by **CHALMERS PUBLISHING COMPANY, 516 Fifth Avenue, New York, N. Y. Telephone: Murray Hill 1610-1-2-3. Member Audit Bureau of Circulations.** John F. Chalmers, president; James P. Chalmers, Sr., vice-president; Alfred J. Chalmers, vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: Joseph Esler, 5434 Glenwood Avenue, Chicago; W. E. Keefe, 1312 Stanley Avenue, Hollywood, Cal.

Managing Editor—John A. Archer. Advertising Manager—Ben H. Grimm. Circulation Manager—Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year.

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Other publications: Cine Mundial (Spanish). Technical books.

VOLUME 74 NUMBER 1

To Keep You Posted

Editorial 23
Warner Brothers Buy Out Vitagraph Company 25
Movement Under Foot in Ontario to Lift German Film Ban 27
Claude Cady Surrenders Lansing Interests to W. S. Butterfield 28
Fitzpatrick-McElroy Acquires Big Sites; Schoenstadt Ready 28
T. O. C. C. Nearing Bunker Hill in Fight for First Run Product 29
Kent Names Weeks General Manager of Famous Players Distribution 30
Constructive Address by Hays to 1,000 Philadelphia Women 31
Famous Players Establishes Savings Banks for All Its Employes 31
Exhibitors' News and Views 51
Projection 89

To Sell Your Seats

The First Run 34
Selling the Picture to the Public (Department) 39
Paramount Manager Flies Air Mail Between Birmingham and Chattanooga 39
Production Hints from Edward L. Hyman 40
Let Societies Sell Tickets to Theatre 40
Mayor Permitted a Special Structure 41
Made Fashion Show on The Only Woman 42
Two Novelties to Help Lost World 42
Makes All Clergy Permanent Guests 43
Two Contests Came Close to Records 43

To Aid Your Bookings

Reviews 47
Straight from the Shoulder Reports 57
Pep of the Program 67
Current and Advance Releases 84

First in the Field!

4 out of every 5 motion picture theatres in the United States are reached by a copy of MOVING PICTURE WORLD!

Coming and Going

Major H. C. S. Thomson, head of F. B. O., left for Hollywood on April 15. He will be away for several weeks.

C. Lang Cobb, general sales manager for Sering D. Wilson and Company, Inc., is in Boston completing arrangements for the opening of the New England offices for that organization.

Oscar S. Oldknow, president of the Southern States Film Co., of Atlanta, Ga., William D. Shapiro, of the Franklin Film Co., of Boston, and U. G. Underwood, of the Specialty Film Co., of Dallas, Texas, were visitors in New York recently during a conference at the office of Warner Bros.

Sering D. Wilson, President of the organization bearing his name, is sailing for England and the Continent the latter part of the month in connection with matters having to do with the distribution of product abroad.

Sam Katz of Chicago has been spending the past few weeks in New York.

Colleen Moore sails on May 2 for a vacation of three months in Europe.

William Fox returned to New York from the Coast this week.

Louis B. Mayer and Jackie Coogan were arrivals in Manhattan a few days ago.

A number of Paramount executives left New York this week for the Coast to attend the organization's convention being held there.

Hiram Abrams is in New York from the West.

Samuel Goldwyn, producer, expects to leave for California immediately after his marriage to Frances Howard, Paramount actress, scheduled to take place in the near future.

Pat Dowling is returning to New York from France.

M. L. Finkelstein of Minneapolis was in New York this week.

Carl Laemmle is back in New York from the West.

Exhibitor Must Make Good on Film Theft

The Albany Film Board of Trade rendered a decision last week to the effect that exhibitors will be held responsible and called upon to reimburse exchanges for film stolen while in their possession. The decision came as the result of a considerable number of film thefts in Albany, Schenectady, Cohoes and other nearby places during the past three or four months, and which reached rather alarming proportions.

Several films were stolen from the Colonial Theatre in Albany, N. Y., of which George Roberts is manager. The Pathe exchange, owning these films, called upon Mr. Roberts to pay for the same. He demurred and the case was carried before the Film Board of Trade which, after due consideration, declared that Mr. Roberts and the theatre was responsible for the film and must pay for the same.

New Fox Lineup Creates Hubbub

West Baden, Ind.—The indefatigable Jimmie Grainger could do his spell-binding in silence at the annual First National gathering here today, for he carried under his arm a loudly talking package in the shape of an advance proof of the big Fox announcement of product for the coming season. To say that the announcement created a hubbub of talk is putting it mildly. It is a whale in size, a riot of color and a corking bit of advertising display.

But most important of all to the groups of exhibitors that gathered to look over Jimmie Grainger's shoulder was the revelation of the amazing number of big specials that Fox will sponsor next year, and the surprising proportion of these already completed and ready for the market. When the bell rings, the evidence of the untiring work that William Fox and his associates have been putting in for months past and of the determination he has to be out in front next year, is there on every page of the announcement. Wait until you see it.

Robert E. Welsh

Finkelstein & Ruben Get Graham's 3 St. Paul Theatres

Three more houses were added to the rapidly growing chain of Finkelstein & Ruben theatres here this week when the Twin City theatrical concern acquired the three Graham theatres in St. Paul.

Through the deal "F-R" takes over the Garden, St. Claire and Venus Theatres, three of the best suburban theatres in St. Paul. They are also negotiating for the Radio and Palace, two other St. Paul theatres.

Sale of the three houses marks the retirement of C. L. Graham from the exhibitors' circles in St. Paul. With E. U. Carter, Graham was interested in the St. Claire Theatre. It is said that "F and R" also seeks to buy the Forest and De uxe, two St. Paul theatres operated by Carter.

Another report of a theatre deal involving the Finkelstein & Ruben interests came from Grand Forks, N. D., where the firm is negotiating for the purchase of the Grand Theatre from A. J. and M. J. Kavanaugh.

Seventy F. P. L. Heads Leave for Coast

Nearly seventy executive members of Paramount's international convention of the department of distribution left early this week for Los Angeles where the final sessions of the convention will be held at the Hotel Ambassador under the general direction of Sidney R. Kent.

The special train which will carry the convention members from Chicago to Los Angeles will pick up the Paramount middle west sales forces at Kansas City, bringing them to Los Angeles, where they will convene together with the western sales forces.

Fox Sales Convention Opens in N. Y. Soon

The twelfth annual sales convention of the Fox Film Corporation will be held at the New York Studio during the week starting Monday, April 27, when the program for 1925-26 will be announced. This gathering will afford James R. Grainger, general sales manager, his first opportunity to meet the large sales force.

About twenty-five foreign representatives are now en route for New York.

GRAHAM ON DIRECTORS' BOARD

At the organization meeting of the Board of Directors of Famous Players-Lasky Corporation held on April 13, 1925, all officers were re-elected.

John Cecil Graham, the company's general foreign representative at London, has been elected a director to fill a vacany on the Board.

Incorporations

While the capitalization of companies incorporating in the motion picture business in New York during the past week did not show as high an average as in weeks past, there was plenty of activity in the industry, with nine companies entering various branches of the business and receiving charters from the secretary of state. These companies were International Playhouse, Inc., capitalized at $50,000, with B. S. Herkimer, I. Kraft, New York; A. V. Nyholm, Brooklyn. Parnas Court Amusement Corporation, $5,000, S. F. Scotto, Joseph and A. N. Parascandalo, Brooklyn. Weinsoff Amusement Corporation, $5,000, Borach Kessler, Jacob Weinsoff, B. Ettinger, Brooklyn. The First Nights, Inc., $10,000, Rosen Rosenblum, C. F. Collins, S. R. Golding, New York City. Ferri Movie Company, Inc., $5,000, Attilio and Romio Taliaferri, Mac Ecker, New York. The Grand Chrystie Corporation, $5,000, Nathan Schulman, J. Rovenger, Samuel Goldstein, New York. The Congress Film Corporation, Alex Smith, Jr., Edward White, Joseph Clifford, New York; and the Trendwell Productions, Inc., with S. Trendwell, W. O. McGeehan and J. Murry, of New York, these two companies not specifying the amount of capitalization. A magazine publishing company under the name of The Motion Picture Today was also incorporated, capitalized at $50,000, with Merritt Crawford, H. G. Kosch and A. E. James of New York.

Claude Cady Surrenders Lansing Interests to W. S. Butterfield

ONE of the most important deals of the theatrical season in Michigan was effected last week when the W. S. Butterfield Theatrical Enterprises, operating a string of motion picture theatres in state cities, took over several ventures from the original owners.

The biggest deal occurred in Lansing where Claude Cady, former president of the Motion Picture Theatre Owners of Michigan, retired from the exhibiting field through the sale of his two Lansing houses, the Gladmer and the Capitol, to Butterfield. The Butterfield interests will take possession of the two houses on April 25, adding them to their present Lansing theatres, the Strand and the Colonial.

Woman Exhibitor Quits

Another deal of unusual interest was consummated at Ypsilanti, where Mrs. Florence Signor, the only remaining woman theatre manager in Michigan, relinquished her hold on the Martha Washington to the Butterfield interests. The Martha Washington has been operated in Ypsilanti, a college city, by Mrs. Signor for the past 10 years. Mrs. Signor intends to enter the real estate business.

The Butterfield interests announce that no radical changes are contemplated in the policies of any of the theatres taken over. The Cady theatres in Lansing have been playing a combination policy of motion pictures and vaudeville and this will continue in the future, the statement reads.

Coincident with these deals, it is announced that the Butterfield interests have obtained a site at Owosso, and intend to erect a new theatre there within the next few months.

Go-to-Theatre-Week Celebrated by All Buffalo Theatres

The value of the screen and stage as instruments of uplift and education in the modern scheme of life, as well as their worth as agencies of amusement and diversion, was stressed during "Go-to-Theatre-Week," celebrated by the theatres of Buffalo, April 19 to 25. Special programs were put on by every house in an effort to obtain record attendance.

"Just as the Lenten season is one of deep devotion and abstinence from wordly things, so it is our purpose to make the after Easter period one of general rejoicing," said Al Beckerich, manager of Loew's State and president of the Buffalo Theatre Managers' association in announcing the idea to the Buffalo public. "We believe we can find no more fitting way to promote merriment and joy than to ask everyone to help by participation in 'Go-to-Theatre-Week."

In announcing "Go-to-Theatre-Week," some 40 theatres of the city joined in placing a solid page ad in each of the Buffalo newspapers, one paper getting it Friday, another, Saturday, another, Sunday and so on until Tuesday when every paper had published the ad. The papers also carried special stories and Mayor Frank X. Schwab was prevailed upon to issue a suitable proclamation.

A. VICTOR SMITH RECOVERING

A. Victor Smith, of Vitagraph, has almost entirely recovered from a serious illness. Two weeks ago he was stricken with appendicitis and the next day underwent an operation at the Flatbush Sanitarium, on Cortelyou Road, Brooklyn. The operation was performed by Dr. H. Kalvin and the improvement in his condition has been constant.

Selling Your Seats

Two fine stunts on The Air Mail.
Lets societies sell tickets on commission.
Fake prescription for New Lives for Old.
How Hyman surrounded Declasse.
A Chinese atmosphere for East of Suez.
Laugh insurance helped Charley's Aunt.
Winking moon for Forty Winks.
Nut bags popular for Charley's Aunt.
The Only Woman had a fashion show.
Novelty aids on The Lost World.
Two contests helped The Swan.
Permanent passes for clergymen is Addison's latest.
Offered dollars for husband alibis.
A French poster for Love and Glory.
A novel front on So Big.
Advertising examples on Sandra, Revelation, The Mad Whirl, Charley's Aunt, Frivolous Sal and The Great Divide.

[Read the Selling the Picture to the Public Department for more valuable exploitation stunts.]

Plan Free Shows In Montreal, Can.

"Free Moving Pictures" is the latest ambition of the authorities in the City of Montreal, Canada. The free shows are to be staged in various local moving picture theatres in Montreal every Saturday morning during the warm weather, it is proposed, and partial arrangements have already been made for the feature.

On April 15, the police officials of Montreal and suburban corporations gathered for a private screening of several pictures that are to be presented under the direct auspices of the civic executives, one of these being a recent release, "Broken Laws," starring Mrs. Wallace Reid. It is announced that pictures of this type are to be screened publicly and without cost to patrons in the cause of public safety, carefulness with fire, property conservation and other factors. One organization behind the new venture is the Province of Quebec Safety League, which was represented at the recent private showing of A. Gaboury, secretary.

Fitzpatrick-McElroy Acquires Big Sites; Schoenstadt Ready

WORK is to start within six week on the much talked of $3,500,000 hotel and theatre at the southeast corner of Hdye Park boulevard and Blackstone avenue, Chicago, by H. Schoenstadt & Sons. It was stated by the owners that the zoning difficulties have been ironed out and that the project will be completed by September, 1926. The theatre will be called "The Piccadilly," and will have its main entrance on the boulevard and seat 3,500. The hotel will be twelve stories and front on Blackstone.

The Fitzpatrick-McElroy Company theatre circuit, which was recently reincorporated, has bought several of the best corners in West Englewood district, Chicago, at an estimated value of $2,000,000. The transfer of the properties has been recorded at the county recorder's office. The properties taken over were as follows:

The northwest corner 63rd and Western avenue, valued at $375,000; the southwest corner of 62nd place and Kedzie avenue, valued at $240,000; the northwest corner of 63rd and Kedzie avenue, valued at $400,000, on which is located the Fisher building; the southwest corner of 63rd and Western avenue, valued at $450,000, on which is the Bain building; the southeast corner of 59th and Kedzie avenue, known as the Gage building, valued at $300,000.

McElroy when asked about the purchases said that a statement would be issued next week of interest to the public.

BOBBY VERNON LUNCHEON

Bobby Vernon, Educational-Christie comedy star, was the guest at a luncheon at the Hotel Astor, New York City, on April 15 which was largely attended by motion picture folk. He is in New York with Al Christie, Mrs. Vernon and Vera Steadman, one of the Christie female stars.

Bobby's after-lunch talk, inspired by Gordon S. White, publicity and advertising director of Educational, had to do with the star's impressions of the metropolis, this being his first visit. The luncheon had none of the marks of formality—Al Christie's good-humored joking obviating that—and was more in the nature of a pleasant get-together with two of Educational's best comedy bets. Christie, obliged to make a speech, told of his early days in the industry, how a flip of the coin decided his brother and himself in favor of California instead of Florida and how he used to make wild west pictures with Staten Island scenery.

Laud Movie Season

The announcement by Will Hays that the Motion Picture Producers and Distributors of America, Inc., would sponsor a nation-wide celebration of the opening of Greater Movie Season in August, has met with much response already from exhibitors throughout the country. The Hays office announces that it is in receipt of many telegrams and letters lauding the plan, among them being messages from Walter Hays, chairman of the M. P. T. O. of N. Y.; P. R. Biechele, head of the M. P. T. O. of Kansas and Missouri; M E. Comerford, Scranton, Pa.; David Cohen, Binghampton, N. Y.

CANADA READY TO LIGHTEN TAX

Premier John Bracken of the Manitoba Provincial Legislature announced officially a few days ago that he was not prepared to abolish the Provincial Amusement Tax but that he was prepared to make some concessions. The exhibitors of Manitoba, represented by the Manitoba Moving Picture Exhibitors Association, made the plea.

State Rights Sales

The Celebrated Players Film Co. of Milwaukee, Wis., has bought the entire production program of Columbia Pictures Corporation for 1925-26 for the state of Wisconsin.

C. B. C. announces that it has sold the rights to its special short subject, Screen Snapshots to Henri Ellman of the newly organized Capitol Film Exchange Inc., of Chicago, Ill.

Milton Simon, special representative of the Rayart Sales organization closed last week for the Rayart serials "Battling Brewster" and "Secret Service Sanders" for Washington, D. C. territory with the Liberty Film Exchanges (Flax Bros.) of Washington. The Rayart offices also announce the sale of the "Secret Service Sanders" serial for the Texas, Oklahoma and Arkansas territory to Independent Film Service Company of Dallas, Texas.

Joe Brandt, president of Columbia Pictures, announces that his company has closed with the Standard Film Service Co. of Cleveland for the entire production program for 1925-26. This contract covers eighteen pictures of which there are six Columbias, six Perfections and six Waldorfs. The territory covered is included in the states of Ohio, Kentucky, West Virginia, Michigan and Western Pennsylvania.

C. B. C. Film Sales Corp. has sold the rights to "Justice of the Far North" for Great Britain and Continental Europe to Unity Film Co. of Wardour Street, London, England. Screen Snapshots is a one reel special which takes the public to call on the many famous film stars at their homes, at play and in the studio.

C. B. C. Film Sales Corp. also announces that it has sold the rights to its single reel short subject "Screen Snapshots" to the Independent Films Inc. of Boston and New Haven. The territory covered in this deal comprises all of the New England States. It has also sold the same subject to De Luxe Films Inc. of Philadelphia, Pa., for the territory included in Eastern Pennsylvania and Southern New Jersey.

Ivan Players, Inc., releasing the first of the four Ivan Emerald Productions, "Lying Wives," has sold it for the New England States to the Golden Distributing Corporation, Boston, Mass. Exhibitors Alliance of New Zealand closed for New Zealand, Max Gluckman closed for Argentina, Paraguay, Uruguay, Chile, Peru, Bolivia and Brazil. The Australasian Film Company bought the rights for Australia and the Straits Settlements.

T. O. C. C. Nearing Bunker Hill in Fight for First Run Product

By TOM WALLER

INSTEAD of appealing to the Federal Trade Commission, or even Congress, as Attorney Nathan Burkan at a recent rally said it would be within their province to do, the Theatre Owners' Chamber of Commerce, according to latest indications, seems to be paving the way to meet the much agitated first run situation in New York by pitting product against product. In other words, drop that for which they have been pleading—first run product of the so-called "Big Three"—and solidify themselves under guarantees for first run film with as many of the independent national producers and distributors who will vouch these guarantees.

At the present writing no one will talk for publication on such a movement. But it is a known fact that officials from Warner Brothers, Fox and Universal were in the T. O. C. C. gathering which honored Sam Katz last week in Manhattan when the New York independent exhibitor status was precisely presented. It is also local knowledge that especially during the past few weeks various independent national producers and distributors have been made "tentative overtures," to use an expression coming from the Warner office when information on this subject was being sought by Moving Picture World.

That Warners, Fox and Universal are generally interested and may be carefully considering such a plan, as now might be credited to the T. O. C. C., is apparent, even though statements to that effect are not immediately forthcoming from their publicity departments. Whether they would agree to specify the delivery of any amount of season's product for such purpose remains to be seen. Some sources say that deals with these three are about to be closed under which agreement the petitioners would receive about forty pictures each from Fox and Warners and thirty-six Jewels from Universal.

With these pictures and subsequent tie-ups the Theatre Owners' Chamber of Commerce, representing the bulk of New York City's independent exhibitors, would hope to supplant the powers which they have been beseeching and combating for years.

That this franchise movement may eventually involve independent showmen throughout the entire nation, might be interpreted from a statement released this week from M. P. T. O. A. headquarters. The organization's special committee, according to this report "has been meeting with all of the independent national producers, distributors and state right organizations." One particularly analogous paragraph reads:

"It is purposed to develop a Trade and Commerce Bureau in order that the mutuality of interests of all independents in the industry—producers, distributors and theatre owners, may be furthered and advanced and enabled to function along lines that will bring the greatest protection to all."

Chairman Charles O'Reilly when seen by Moving Picture World flatly refused to be interviewed. He refused to affirm or deny certain reports concerning the movement, except to say that they did not come from T. O. C. C. headquarters. That organization, he said, looked upon its attorney, Burkan, as the mouthpiece on such political matters. O'Reilly did concede that certain of the reports did have "some meat in them" and that others did not. He was just as emphatic in his refusal to indicate officially where the "meat" was as he was to be interviewed.

He stated that any information officially disclosed by his organization at this time might only lead to the unraveling of the spool which Burkan and others are now so carefully winding.

Reminded of his address recently delivered in New York at a session of the Association of Motion Picture Advertisers, O'Reilly stated to this publication that whatever he said then was true now. This brought the conversation back to the present issue of which he conceded that members of his organization were ready to build theatres in New York upon the assurance that they would obtain first run product.

Several efforts were made just before this issue went to press to reach Attorney Burkan. These were as futile as some attempts in the past when that lawyer was said by his office to have been in court.

Worcester Labor Union Seeks Film Representation

The Central Labor Union of Worcester, Mass., through its secretary, Thomas F. Conroy, will apply for representation on the Worcester Board of Motion Picture Review, local censoring body. The opinion has been expressed for the union that wrong impressions of organized labor are gained by the general public from pictures of riots and strikes and it is the intention to endeavor to counteract such influence.

Representing nearly 8,000 residents of Worcester, the union members feel that their organization is entitled to have an opportunity to pass judgment on what is and what is not fitting for the screen.

Optimism Characterizes Annual Sales Meeting of Metro-Goldwyn

WITH executives in attendance from every part of the United States and Canada, Metro-Goldwyn held its annual Sales Convention at the Hotel McAlpin in New York this week.

The convention, that was opened Monday morning by Marcus Loew, president of Metro-Goldwyn, lasted four days, concluding with a dinner Thursday evening at Janssen's Hofbrau. Louis B. Mayer, vice-president, in charge of production at the Metro-Goldwyn-Mayer studios, came East to represent the producing organization, accompanied by Pete Smith, newly appointed director of publicity at the studios.

Extreme optimism and enthusiasm, based on the records broken by Metro-Goldwyn pictures in theatres throughout the country during the past season, characterized this year's conference, the first since the merger of the Metro-Goldwyn-Mayer interests one year ago.

Plans for the 1925-26 season formed the chief subject of discussion, together with means of serving exhibitors to the greatest extent possible through increased co-operation. The reports of district managers and branch managers were to the effect that in the past year Metro-Goldwyn has built up the good will of exhibitors, through a consistent output of box-office successes, that indicates the coming season will find Metro-Goldwyn at the top of the field.

Louis B. Mayer discussed the "Quality 52" that he will produce, stressing the relationship between the studio and the man in the field. He stated that the Metro-Goldwyn-Mayer studios the coming season will be guided by the showings made by the company's pictures the past year.

Mr. Mayer told of the present production activity at the studios, which is the greatest in the history of the organization, and spoke in particular of "Ben Hur."

B. S. Moss' Colony, New York, Has Unique Air-Cooling Unit

NOW that the summer is near, B. S. Moss is to have an opportunity of demonstrating the newly devised cooling and fresh air plant that he has had placed in his new Colony Theatre, on Broadway and 53rd Street, New York City. This system will, it is promised, accomplish several important objects. Primarily it will keep cool the air of the Colony, but above all it will provide air from the outside that is clean and pure, and furthermore change this air every few minutes.

To achieve this object there is what might be called an air-washing room. Fresh air is drawn from the outside, and passes through the washing room, in which there is a mist-like spray of iced water, emanating from thousands of discharge orifies, with each spray nozzle atomizing about two gallons of water a minute. Once the outside air has passed through this spray in the air-washing chamber, it is thoroughly cleansed of all dust and impurities.

This moist air is now forced into another chamber where, by a scientific device, all the entrained water or moisture is removed, as well as the impurities in the air which might have been taken in from the outside. This air, now ready to be passed into the theatre proper, should be as refreshing and invigorating as mountain ozone. Under the Colony's auditorium there is a thoroughly clean air chamber; and into this larger space, the clean, cool air is now forced. The air gains entrance to the theatre through aisle hoods, which are so placed as to eliminate all possibilities of blasts or drafts. While the auditorium is filled with clean and cool air, it is not allowed to stay there to become in any sense contaminated. As fast as this clean air is driven into the theatre from below, it is being drawn off by two huge typhoon exhaust fans, located in the ceiling.

These fans are capable of exhausting 124,000 cubic feet of air per minute, and when used in connection with the enormous fresh air intake blower, are capable of making sixteen complete changes of air, in the auditorium, within an hour.

Carr Dies In Buffalo

Buffalo and western New York theatre men were shocked to learn of the sudden death in Buffalo on Saturday, April 18 of Henry J. Carr, manager of Shea's Court street theatre in that city. Mr. Carr was widely known in theatre circles. Born in Lewiston, N. Y., 50 years ago, Mr. Carr came to Buffalo during his youth and obtained an appointment to the Postal Service and for several years was in charge of the old Cold Spring post office. In 1905 he was tendered the management of the Shea Court Street Theatre by his brother-in-law Michael Shea. He accepted the position and upon the incorporation of Mr. Shea's Buffalo amusement interests some years ago, he was elected to the vice presidency.

Mr. Carr is survived by his widow, formerly Miss Millicent Martin of Buffalo, three sisters, Mrs. Michael Shea, Mrs. Edward Carney and Miss Elizabeth Carr, and two brothers, John, manager of Shea's North Park Theatre, and Edward. The funeral was held Tuesday morning, April 21. Elaborate floral pieces were sent by the Buffalo Theatre Managers' Association, Buffalo Zone, M. P. T. O. of N. Y., and exhibitors and theatre men from nearby towns.

Film notables at Joseph M. Schenck's dinner to Hiram Abrams, president of United Artists Corporation, at the Biltmore Hotel, Los Angeles.

Reading from left-hand side, around the table, there are seated: Natalie Talmadge, William S. Hart, Norma Talmadge, Hiram Abrams, President of United Artists Corporation, Douglas Fairbanks, Mrs. Talmadge, mother of Norma, Constance and Natalie, Buster Keaton, Mary Pickford, Mrs. Charlotte Pickford, Natacha Rambova, wife of Rudolph Valentino, Sydney Chaplin, Rudolph Valentino, Constance Talmadge, John Considine, General Manager for Joseph M. Schenck, Lottie Pickford, Arthur Kelly, Vice-President of United Artists Corporation. Standing from left to right are: Allan Forrest, Dr. Robert McFarland, Charlie Chaplin and Joseph M. Schenck, Chairman of Board of Directors of United Artists Corporation.

GEORGE W. WEEKS

Kent Names Weeks General Manager of Distribution

Coming as a climax at the end of the first day's session of the Paramount international sales convention at the Hotel Roosevelt, New York, on April 16 was the announcement by Sidney R. Kent that George W. Weeks has been appointed general manager of the distribution department.

Mr. Weeks began his career handling advertising campaigns, and at one time was associated with the tunnel project under the Detroit River, connecting Detroit and Windsor. About seventeen years ago he entered the picture business as supervisor of five Kunsky theatres. He was salesman for the old General Film Company, and later held the Universal franchise for Michigan. Then he held the Metro franchise for the state and was a member of its board of directors.

He joined Famous Players as a salesman in Detroit, was promoted to manager of the St. Louis branch and was then made general manager of the Famous Players Canadian interests. He opened all the Famous Players exchanges in Canada. He left four years ago to come to the home office as divisional sales manager.

First National's Convention Returns

Addition of Sol Lesser to the executive committee and the election of R. A. Rowland to succeed Harry Schwalbe on the same committee, practically constituted the definite actions of the First National Convention. Sam Spring has been confirmed in the post succeeding Harry Schwalbe and J. L. Perkins named legal advisor.

The rumor that was first heard in New York that the Gordon New England theatres have come under the control of Famous-Players is again alive together with whispers that a hot session Thursday evening will bring the rumors out into the air.—R. E. W.

M. P. T. O. K. M. Program Complete for Kansas City Meet

All advance arrangements to the last minute detail for the M. P. T. O. Kansas-Missouri convention, April 27-28, Hotel Baltimore, Kansas City, have been completed. The program has been outlined and invitations issued. From all indications the meeting will overshadow any previous convention ever held in the Missouri-Kansas territory.

Invitations have been sent to Will Hays, who was requested to send a representative in case he was unable to come; Dr. Burris A. Jenkins, pastor of the First Christian Church, Kansas City; Governor Ben S. Paulen of Kansas, Governor Sam A. Baker of Missouri, and Mrs. Henry N. Ess of a Kansas City, president of the State Federation of Women's Clubs. Several surprise parties have been arranged in conjunction with the banquet. Elaborate programs also are to be printed.

Such lines as, "There isn't much to you if it takes dynamite to wake you up," "No man in this world ever rightfully gets more than he gives," and "No one can cheat you out of ultimate success but yourself," are used at the top of bulletins mailed to exhibitors, urging their attendance at the convention.

These are the subjects which will be discussed: Report on revised uniform contract. Concrete facts and figures on the music tax. Review of recent legislative activities. Report on joint board of arbitration. The carnival and tent show situation. School, church, park and non-theatrical opposition. Producer owned and controlled theatre situation. Road showing of feature productions.

A Kansas City Club Woman Pens Against Censorship

The Citizens' League Bulletin, publication of the Citizens' League of Kansas City, an organization sponsoring better civic conditions, devotes all of its front page and three-fourths of the second page to an article titled, "Official Censorship of Motion Pictures Opposed," which was written by Mrs. E. C. Walton, chairman of the Motion Picture Committee of the Women's City Club of Kansas City. Excerpts from the article:

"We have never believed in political censorship, because the main qualifications for this post, at best, seem to be some useful preelection service, which really has little to do with judging pictures. Besides, how can three, or even five people select with accuracy and intelligence what is best for the entire population of a great state?

"....We have received splendid co-operation from the motion picture men of Kansas City in our work for better pictures. I am sure they will forgive me if I mention particularly A. H. Cole of Paramount, whose assistance has been invaluable."

UNITED'S NEW TREASURER

At a meeting of the board of directors of the United Artists Corporation held this week Arthur W. Kelly, vice-president, was elected treasurer, to assume the duties of Maurice G. Cleary, who recently resigned.

Constructive Address by Hays to 1,000 Philadelphia Women

ABOUT one thousand women, at the Womens City Club of Philadelphia on April 20 listened to Will H. Hays, president of the Motion Picture Producers' and Distributors of America, talk on "What's Right With the Movies?"

"Everything will be entirely right," he said, "if you and others like you will give us your understanding, your appreciation for what has been done, your sympathy with our problems and your broadminded and constructive advice and co-operation."

Of especial interest to exhibitors was a declaration made by Hays as to motion pictures in schools and in churches. He told the women of efforts which are being made to bring about a supply of strictly pedagogical pictures for use in the class rooms of schools; and he told also of a survey which is being made by an educational foundation of religious films for possible use in churches. Then he said:

"It must be remembered, however, that the pedagogic picture and only the pedagogic picture belongs in the schools. The strictly religious picture and only the strictly religious picture belongs in the churches. What we call the entertainment picture does not belong and in my opinion should not be shown in either church or school.

"To show entertainment pictures—the sort we see in the motion picture theatre—either free or at a low price or at whatever price, in school or church, is to set up an altogether unfair, unjust and uneconomic competition to the theatre owner whose livelihood comes from the showing of pictures, who has a large investment in his property, his building, his music and his film rentals, and who pays extra-high taxes, insurance rates and the like from all of which the churches and schools are free. Remember he is engaged in an essential business."

Speaking of the present state of the industry Hays said: "Never have the standards of artistry and wholesomeness in motion pictures been so high as they are right now. Never has the business of making, circulating and exhibiting motion pictures been on so firm and substantial a basis as it is at this moment. Never have the spoken and written comments about motion pictures been so favorable or so helpful as they are at present.

"The producers and exhibitors are only too eager to provide the best quality of pictures, if they will be properly patronized. It is a sad fact that some of the most splendid and artistic motion pictures ever made have failed of commercial success because of the lack of patronage of the very type of men and women that constantly complain about 'bad pictures.'"

Hays told his audience of the many constructive things done for the industry and the public by the Motion Picture Producers and Distributors of America since its organization in 1922. One thing he dwelt upon was the establishment of a Department of Public Relations and the policy of the Open Door, through which the public might enter and bring its constructive advice and suggestions.

In relation to the so-called problem of the child and the movies Mr. Hays declared that pictures are not now and never will be intended especially for twelve-year-olds. Then he told his hearers of the "Saturday Morning Movies" which his Department of Public Relations has arranged in co-operation with exhibitors for showing in all the key cities and many other places this summer.

Some of the other things Mr. Hays touched upon were the establishment of schools for child actors in the studios at Hollywood; and the raising of a fund of $150,000 for a new building for the Hollywood Studio Club for girls.

F. P.-L. Establishes Savings Banks for All Its Employees

At the closing session of the international convention of the Paramount distribution department, held last week at the Hotel Roosevelt, Sidney R. Kent, general manager of the Famous Players-Lasky Corporation, surprised the entire gathering by announcing an employees' savings and bonus plan which the corporation has had in mind for some time. Briefly, the plan provided that any employee may deposit with the company a weekly amount not to exceed 20 per cent of his or her salary, the company will add 25 per cent of the amount so deposited and will pay six per cent interest, compounded semi-annually. The money will be left in trust for a five-year term.

Speaking of the plan, Adolph Zukor, president of the Famous Players-Lasky Corporation, said: "The directors of the Famous Players-Lasky Corporation, in recognition of the faithful and efficient service of its employees, announce this plan to enable employees of the corporation and its subsidiary corporations to participate in the profits of the corporation."

The trustees appointed by the Board of Directors are: Adolph Zukor, Jesse L. Lasky, Elek John Ludvigh, Sidney R. Kent, Eugene J. Zukor and Robert C. Montgomery.

HARRY LEVY DIES IN PITTSBURGH

Harry Levy, for the past year manager of the Pittsburgh branch of the Universal exchanges and in his twenty-ninth year, died at the Montefiore Hospital, in that city, on April 16, after a week's illness of septic-pneumonia. The remains were taken to New York, and burial took place in that city on April 19. The parents, wife and two sons survive.

Close Call

The safe, containing nearly $1,000, had just been filled with a charge of high explosives. The burglars had beat a hasty retreat to await the outcome of the blast. And just then Dawn N. Thompson, manager of the Harper Theatre, an outskirt house in Detroit, entered the room, according to our Detroit correspondent. Thompson's arrival was timely, since he averted the explosion, disappointed the bandits and saved the thousand.

F.B.O.'s Division Managers Convene in N.Y.C. Soon

Harry M. Berman, general sales manager of Film Booking Offices, announces that a meeting of the division managers of the company will be held at the Hotel Astor, New York, on April 26, 27, 28, 29 and 30, for the discussion of sales and advertising policies covering F. B. O.'s 1925-26 fall and winter program.

Berman will preside at the five-day meeting. Among the F. B. O. executives and officials who will attend the meeting are: Colvin W. Brown, of the executive committee: Nat G. Rothstein, director of advertising, publicity and exploitation; John Brownell, east coast scenario editor; Lee Marcus, assistant to Berman; Al Boasberg and Carl Goe of the sales promotion department, and Harry Osborne, assistant advertising manager. This meeting will act as a forerunner of the sales meeting to be held in Chicago about May 1.

EARL HUDSON ADDRESSES A. M. P. A.

"Today's wideawake reporter is tomorrow's successful producer," Earl Hudson, eastern production manager for First National Pictures, told members of the Associated Motion Picture Advertisers at their regular weekly luncheon in the Cafe Boulevard Thursday, April 16. The luncheon was tendered by the A. M. P. A. as a tribute to Mr. Hudson, a former member and an ex-newspaper and publicity man.

"I don't know any publicity man with real creative ability and a background of newspaper experience who could not do equally good work in the studio," Hudson also remarked.

WANT NON-TAXABLE MUSIC

Twenty-two out of the twenty-six theatre owners at Akron, Ohio, who compose the M. P. T. O. Association of Akron, have placed themselves definitely on record as to their position on the non-taxable music question. In a resolution recently adopted they have pledged themselves to lend every possible effort to employ only non-taxable music in their programs. Moreover, they have petitioned producers asking that their pictures be cued with the greatest amount of non-taxable music possible. Another resolution was also passed lauding the action of Williamson, Berlin and Snyder in supplying tax-free music to motion picture theatres.

SPECIAL EASTER APPEAL

A double-header stunt of special interest was carried out successfully during Easter Week by Manager D. E. L. Fisher of the Garrick Theatre, Winnipeg, Manitoba, one of the better picture houses of that city, when he presented one feature at matinees only and then screened an entirely different feature production at the evening shows. The main reason for this arrangement, as explained by Manager Fisher, was that, for the Easter school vacation, he wanted an afternoon program having a special appeal to juveniles with an evening program that would have strong attraction for adult patrons.

WARNER-SIEGEL

Mrs. Bessie Siegel, daughter of Moe Levy, prominent New York City merchant, of No. 590 West End Avenue, was married to Albert Warner, president of Vitagraph, Inc., and a member of Warner Bros., motion picture producers, at the West 88th Street Synagogue, New York, at 11.30 A. M., April 23. Rabbi Goldstein officiated. Harry W. Warner, President of Warner Bros., delayed starting his trip to Los Angeles, in order to attend the marriage service. He left for the West Coast on Thursday afternoon. Mr. and Mrs. Albert Warner motored to Atlantic City on their honeymoon.

CALLS DAYLIGHT SAVING CANADA'S "GREATEST CURSE"

"Daylight Saving is the greatest curse that this country has ever seen," declared W. Black, Progressive member for South Huron, Ontario, in the House of Commons at Ottawa, during a speech which he delivered before the Canadian Parliament on April 16. This was the second attack within a few days on the Daylight Saving feature which is legal in Canada for those municipalities which adopt it by referendum or majority vote of civic councils.

Black was dealing with causes for the financial condition of the country. He declared that the Daylight Saving resolution which had passed the Canadian House of Commons some years ago had "done more harm and made more lazy men than anything on the statute books of the country."

SEVEN STORY BUILDING FOR ALBANY

Following an announcement three or four weeks ago that a fireproof building would be erected in Albany to house film exchanges, came another announcement last week to the effct that W. W. Farley, a wealthy resident of the city and head of companies operating theatres in Schenectady and likewise in Yonkers, was one of a company which would immediately construct a seven-story fireproof building near the business center of the city and for the express purpose of providing quarters for the film exchanges. The new building will have a seventy-five foot frontage and a depth of 140 feet. Whether or not the other building will now be erected is a question.

REMBUSCH BUYS IN TERRE HAUTE

The Grand Opera House in Terre Haute, Ind., has passed into the hands of Frank J. Rembusch, president of the Rembusch Enterprises, of Indianapolis, which controls a number of theatres in several Indiana cities. The Grand is owned by the heirs of Crawford Fairbanks, former Terre Haute brewer, and has been operated since September, 1922, by George Jacob. It is the oldest downtown theatre in Terre Haute now in operation. Ground was broken for its erection in May, 1897 and it was completed in November of that year at a cost of approximately $150,000.

WOMAN BUYS EXCHANGE IN DALLAS

Mrs. J. W. Bilsborough has purchased the Midwest Film Exchange at Dallas, Texas, from P. R. Isley. C. M Jagers is the manager.

Nails Denny Rumor

In answer to the story which appeared recently in certain newspapers to the effect that Reginald Denny's contract was to be bought for $500,000 from Universal by another big film company, Carl Laemmle, president of Universal Pictures Corporation, issued the following statement from California via a telegram just received at the Universal home office:

"Notice is hereby given to all moving picture producers and distributors that Reginald Denny is under contract with the Universal Pictures Corporation for the rendering of his exclusive services to the Universal Pictures Corporation, and that the undersigned will enforce all of its rights against any person, firm or corporation contracting with said Reginald Denny for any services during the period covered by the aforesaid contract or inducing, or attempting to induce, any breach of the same contract."

Reginald Denny has a five-year contract with Universal, of which four years remain.

Brilliant Gathering at Dinner Given Gloria Swanson

A "Welcome Home" dinner to Gloria Swanson was given on the evening of April 14 at the Park Lane by the Famous Players-Lasky Corporation. The dinner was tendered both as a personal tribute to Miss Swanson and in honor of "Madame Sans-Gene," her latest picture.

A brilliant gathering of about 800 notables of the dramatic, motion picture, social and literary worlds was present. Miss Swanson's husband, the Marquis de la Falaise de la Coudraye, sat at the dais table with her, and a score of screen stars, directors and Famous Players executives.

Amidst the gaiety that manifested itself early in the evening there seemed to be prevalent an underlying desire among the guests to honor Miss Swanson for her triumphant rise in ten years from an obscure little extra girl to motion picture stardom, a Marquise, and a member of the famed French Academy. This latter distinction was bestowed upon Miss Swanson by the French Government for her remarkable impersonation of "Madame Sans-Gene."

Brief addresses of welcome and congratulation were made by Adolph Zukor and Jesse L. Lasky of the Famous Players-Lasky Corporation. Miss Swanson replied briefly.

Following the dinner, at which 400 guests were seated, there was a supper dance attended by 450 others.

McGILL HAS ANOTHER THEATRE

John A. McGill, who has successfully managed the Liberty Theatre, Port Orchard, Washington, added to his duties the management of the new Community Theatre in that city, with the opening of the new theatre, Saturday, April 18th.

Integral with the new building of the Knights of Pythias, costing over $25,000.00, the new theatre was dedicated auspiciously with ceremonies including the dedication speech of Port Orchard's Mayor, C. A. Hanks, music by the Knights of Pythias band and the showing of a program including Mix's special, "Dick Turpin," a Van Bibber comedy and a Crossword Puzzle film.

CANADA'S CLOCK ARGUMENT

Strong opposition to Daylight Saving has developed in the Canadian House of Commons at Ottawa, Ontario, and there is a real prospect that legislation will be enacted to prohibit any city or Province of the Dominion from adopting the summer time plan for civic localities or Provincial jurisdictions. Canadian exhibitors are jubilant over the possibility of a Federal ban being placed on daylight saving in their respective cities, although it is not considered likely that arrangements made for the present season will be interfered with.

CORNING, N. Y. RULES ON SUNDAY

"The title of a book or picture cannot tell the story and we deny emphatically that the stories told in the photoplays mentioned were as stated," say Corning, N. Y. exhibitors in reply to a local political power's fight to oppose Sunday showings.

This representative mentioned the titles of several pictures which had been shown in the town to substantiate, he said, his argument. The Corning Common Council then went on record as opposing Sunday shows, ordering the city attorney to draft an ordinance prohibiting the same.

SUNDAY CLOSED IN OKLA. TOWN

No more Sunday shows, was the verdict of the vote taken at Miama, Okla., April 7. The no Sunday shows was fostered by Ministerial Alliance.

DISCUSS ILLINOIS LAWS

More than 200 exhibitors gathered at Ridge Hall, Chicago, late last week to discuss the various legislative bills that have been brought before the Illinois Legislature at the present session. A good representation from the members of the Chicago Exhibitors Association were on hand headed by Jack Miller, business manager of the organization, and a committee was appointed to look after matters at Springfield during the meeting of the legislature.

ORPHEUM CIRCUIT EARNINGS

According to the report of the Orpheum Circuit, Chicago, for February, the profits of the organization before taxes were $334,383 against $259,272 for the same month last year. For the first two months this year, the Circuit made $732,344 against $488,690 for the same period last year. This shows the increase in theatre profits and the appreciation of the public for the popular priced picture and vaudeville shows now being put over by the circuit in the western territory.

ROYAL, ONTARIO, BURNS

The New Royal Theatre, North Bay, Ontario, was visited by serious fire early on the morning of April 5. When the flames were discovered, John Blanchet, the manager, was at his summer residence at Trout Lake and he quickly returned to the city. The balcony was wrecked and a portion of the roof fell in, the total loss being estimated at $30,000. The theatre, which seats 1,100 people, is now being reconstructed and it will likely re-open in June.

FOX AGAIN A GRANDFATHER

For the second time within a month William Fox, president of Fox Film Corporation, is a grandfather. On April 8, it has just been revealed by the proud parents, a son was born to Mr. and Mrs. Milton J. Schwartz. Mrs. Schwartz was Miss Belle Fox. The latest acquisition to the Fox household will be named William Fox Jerome Schwartz.

Mr. Fox' first grandson was born to Mr. and Mrs. Douglas M. Tauszig and was named William Fox Tauszig. Mrs. Tauszig was Miss Nona Fox.

FORUM, LOS ANGELES, CHANGES

Forum Theatre, Los Angeles, patterned after the old Roman Forum of ancient days, has been taken over by a group of moving picture men, including Cecil B. DeMille, Charles Christie and the Producers Distributing Corporation. The Forum, under its new policy, will be the only first-run theatre in Los Angeles open for independent releases. John P. Goring has assumed management of the theatre, succeeding Julius M. Johnson, who resigned.

ARBITRATES 39 DISPUTES

Thirty-nine disputes between film exchanges and exhibitors, involving about $12,000, were settled by arbitration by the Indianapolis joint arbitration board of exchange men and exhibitors in 1924, according to a report by Harry J. Bailey and Floyd Brown, president and vice-president of the Indianapolis Film Board of Trade. Thus far it has not been necessary to call in a seventh person in Indianapolis.

O'TOOLE DECLINES INVITATION

In a letter to Congressman Sol Bloom, President M. J. O'Toole of the M. P. T. O. A. regrets inability to attend a meeting of the sub-committee of the Committee on Patents to discuss a new copyright law because of his promised attendance at the convention of Western Pennsylvania exhibitors on April 22. He expects to attend subsequent sessions.

PAUL MOONEY AT FRENCH LICK

Paul C. Mooney vice president of Producers Distributing Corporation in charge of distribution, left for French Lick Springs this week for a brief rest and recuperation after his recent illness.

DE LORENZO HEADS OMAHA BRANCH

The engagement of Frank De Lorenzo as branch manager for Producers Distributing Corporation at Omaha is announced this week by Paul C. Mooney vice president in charge of distribution.

Organist Thwarted Only by Smoke

Remaining at his post until he was overcome by smoke, Percy Le Fleur, organist at the Columbia Theatre, the largest Erie, Pa., picture house, played the organ and staved off a stampede which was started when the stage burst into flames at a recent matinee. Le Fleur continued to play while police and others obtained better control of the crowd. Just before the last person left the theatre Le Fleur toppled from his seat, overcome with smoke. The firemen, after a hard battle of 45 minutes, checked the flames. The same theatre sustained a heavy loss by fire in 1919. The damage caused by the recent blaze is estimated at $150,000. The organ, valued at $20,000, is a complete loss.

Movement Under Foot In Ontario to Lift German Film Ban

Although various other Provinces of Canada have lowered the bar against German pictures, Ontario has maintained its wartime standard. There is a concerted move on the part of moving picture organizations, however, to secure some amelioration toward German pictures, particularly of the type of "The Last Laugh." Those who are negotiating with the Ontario Government for a changed attitude in the matter include the Canadian Division of the Motion Picture Producers and Distributors Association, this being popularly known otherwise as the "Hays" organization." The Toronto Film Board of Trade is also interested, this body, recently formed, representing all but one or two of the leading exchanges operating in the Ontario territory. The president of the Toronto Board is W. A. Bach, Ontario manager of the Famous-Lasky Film Service, Ltd.; J. O'Loughlin of the Fox Film Corporation, as vice-president; A. Berman of United Artists, treasurer, and H. Law, Universal, Toronto, as secretary.

The Ontario Board of Moving Picture Censors, headed by Major A. S. Hamilton as chairman, has maintained strict official enmity toward German pictures. Some few years ago one German picture did slip through, via New York, for Ontario presentation. Organizations of war veterans at Toronto and one or two local newspapers got busy, however, when the origin of the feature was discovered and there was a merry outcry with the result that official approval was immediately withdrawn.

German features have been presented generally throughout Canada, except in Ontario, for some years with certain restrictions. Even the French-Canadian Province of Quebec has permitted the presentation of a number of German releases but it was only a short time ago that the European release, "Chu Chin Chow," was rejected by the Quebec Board of Moving Picture Censors.

LOEW'S TORONTO FINANCES

Theatrical conditions in Toronto, Ontario, are excellent, judging by the reports of the annual meeting of Marcus Loew's Theatres, Limited, Toronto, which was held April 2 with President O. B. Sheppard as chairman. Announcement was made that profits on 1924 operations amounted to $73,000 after retiring $43,000 of the first mortgage bonds and also redeeming $38,000 of the second mortgage securities. The company is concentrating on the retirement of the whole issue of second mortgage bonds, the intention being to redeem a total of $100,000 bonds during 1925.

AMBROSE SUCCEEDS McCARTHY

First National's Omaha office has a new branch manager in the person of J. S. Abrose, succeeding L. J. McCarthy, resigned.

As in the case of all new branch managers appointed by E. A. Eschmann since heading the company's sales organization, Mr. Abrose was selected from the company's field force for promotion. He was a salesman in the Omaha territory until selected by Mr. Eschmann to head the branch.

BRAZIL, IND., FIRE SCARE

Fire recently in the A. B. Levin clothing store at Brazil, Ind., created a small panic among patrons of the Sourwine Theatre, situated across the alley from the store, but through the timely action of cool heads in the audience no one was injured. Several persons were thrown down and trampled on in the mad rush from the building. All the moving picture theatres in the city were temporarily put out of business as wires from the electric light plant to the theatres were burned in two.

HAROLD LLOYD FIRST

Harold Lloyd is the favorite film actor of the movie fans of Fairmont, W. Va.,, and vicinity, leading Milton Sills more than fifty votes, according to finals in a voting contest which has been carried on over a course of several months by the Movie News, a local publication. Colleen Moore is third favorite and leads the female stars with Gloria Swanson standing second. Nearly 1,100 votes were cast.

BINGHAMTON SUNDAY UP TO VOTERS

The moving picture minority in the common council in Binghamton, N. Y., has outmaneuvered the majority and succeeded in withdrawing the Delaney ordinance from council consideration and passing a resolution for a referendum on Sunday pictures to be held in connection with the general election next November.

ONE DAY SESSION IN CHICAGO

The next convention of the Illinois Association of Motion Picture Theatre Owners will be held at the Sherman Hotel, Chicago, on May 18th. As one day only will be given over to the convention this year, it will be a business meeting entirely. This was decided upon at a recent meeting of the executive committee.

TULLY MARSHALL'S BIRTHDAY

Earl Hudson, head of First National's own eastern production units, entertained about twenty members of his staff, and their wives, with a shore dinner at the country clubhouse of the New York Athletic Club, Travers Island, the evening of April 13. It was Tully Marshall's birthday and the affair was in the nature of a birthday dinner to him.

GETS FIRST OF NEW CHAPLINS

Hiram Abrams, of United Artists, paid San Francisco a visit in April, with the result that West Coast Theatres, Inc. of Northern California, secured the first bookings in the United States on "The Gold Rush," with Charles Chaplin; "Little Annie Rooney," with Mary Pickford, and "Don Q" featuring Douglas Fairbanks.

PNEUMONIA KILLS DAVID POWELL

David Powell, Mae Murray's leading man in recent pictures, succumbed last week in New York to an attack of pneumonia. He is survived by a wife and child who are in England.

THE FIRST RUN

PRESENTATIONS — PROLOGUES — MUSIC

Give Your Imagination a Chance

By

Colby Harriman

THE modern trend of artists who specialize in stage settings is to break away from the details of realism, and merely give enough background to suggest the scene.

The American producer, in general, is charged to the degree that his imagination is withering from lack of exercise; that he has almost lost the power of visualizing anything for himself, and the American stage, instead of stimulating the imagination, has done its best to stultify it with realistic detail.

To the critic who judges American stage productions without considering the high plane attained in the art and found in the motion picture theatre, these caustic bits might be noted. The rapid advance achieved in the more artistic expressions embracing the new scenic designs, better lighting treatments, proper color combinations, is due to that ever-increasing group of producers, particularly those in the motion picture theatres, who, by studious preparation attain genuine accomplishment.

We are always grateful to those producers of the other days who laid the foundation stones of this present art. It was only by following in the path of an exact realism that the finer conception of stage design, as we know it today, was achieved. The realistic production has been one important step in the evolutionary scheme of the theatre. This knowledge of realism was necessary, as it equipped the producer with sufficient understanding whereby he could select the elemental factors essential to the framework of his design, and embody such suggestive or impressionistic factors as demanded by the modern code.

This advancement in the production art may be attributed to the influence of European stagecraftsmen. In America, a few years ago, realism amounted almost to an obsession. In Europe the same might have been said of the impressionistic. Fortunately, a happy medium has been arrived at, and the motion picture theatre has offered the best artistic laboratory and workshop in which the proper welding of these two can be effected.

The presentation producer is not limited in his artistic operations. He has a greater opportunity than any other class of producers. He deals in the miniature, a single episode, a situation, reflecting a single mood. He deals individually with emotions and not collectively as the legitimate stagecraftsman is compelled to do. For this reason the presentation producer has the advantage over other producers as he need not take into consideration any other factor except the single idea he wishes to portray. Not being hampered by an exacting play, the demands of authors, directors, etc., he has a wider range in which to express himself, and cultivate his art according to the modern interpretation.

It has been prophesied recently, by an artist of repute who is devoting the greater portion of his time to the designing of sets for presentations, that in the near future the suggestive scenic art will mark the introduction of moving scenery. By this term "moving scenery" it does not mean the old mechanical trick type, but genuine art backgrounds that will blend imperceptibly from one scene to another, never obtrusively but with a smoothness and grace that will resemble transformation.

With the departure of producers from the picture book type of realism they are losing the unimaginative rigidity, and taking on a certain expansiveness that is nearer to life. The producer today can "hold the mirror up to Nature," reflecting it, not duplicating it.

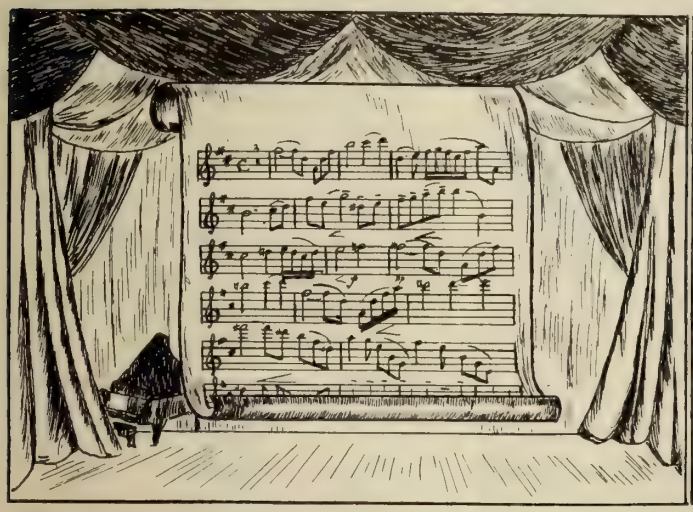
As a matter of fact, in actual life the backgrounds of countryside and city are moving, rather than stationary. It is impossible for the individual to take in their entire beauty at one glance; he sees them one way one moment and as he shifts his glance or takes a step he immediately gets a new impression. Even though he wishes to compel the stationary impression, Nature will not permit it, for a passing cloud or an incipient breeze will change the outline of the trees and bring shadows where there were no shadows the moment before.

The problem of the modern producer and scenic designer is to duplicate this movement in stage scenery so that the audience secures a continuously new impression of the settings, and not an obtrusive impression, one that becomes hackneyed and ultimately monotonous, but one that varies with the constantly changing moods expressed in song, the dance or the personalities of the players.

The moving scenery furnishes a solution to many production problems. For instance, place a bit of a tree at one end of the stage, a glimpse of a cottage in the background, and encompass this with the proper black hangings and you have a complete illusion that can swiftly be changed by the removal of one bit of scenery and the speedy substitution of another. This is the principle of the scheme which, completed, will enable the entire background to change as the singer sings his songs, or as the dance progresses. This may even be a necessity of the future.

Don't be afraid to use your imagination. Don't be afraid to dream. Progression is the result of experimentation. The presentation producer has the opportunity of becoming a worthy contributor towards the establishment of the best in American stagecraft.

A Moving Picture World Presentation

Complete working plans of the presentation suggested herewith, including blueprints, color charts, costume plates, music cue sheets, and other necessary information, are prepared for each subject. The folios are available for IMMEDIATE DELIVERY without charge to any producer or exhibitor engaged in actual production work, and desiring to avail himself of the Colby Harriman suggestions.

"STUDIES IN SILHOUETTE"

a—"Overture Feature"

b—"Dance of the Puppets"

A "Moving Picture World" Presentation devised by Colby Harriman

Silhouette numbers are always attractive and are very simple to stage. It is always best to illuminate the surfaces from the back but where the stage area is limited it is possible to achieve a successful illumination and silhouette illusion from the front.

The first number suggested has been devised as a setting for the introduction of a motion picture subject. There are several scenic and musical subjects films on the market which can be used with such a setting, for instance, the Fitzpatrick Famous Music Master Series.

The scene opens with a pianist made up in the character of some well-known musician. He may be seated at the piano, being highlighted from the sides. The lighting treatment can give a changing color design on the draperies hung in two sections. As the music progresses, a large school, resembling a parchment roll, gradually unfolds, revealing a musical score. As the scroll unrolls, the flood on the back of this transparency is brought in with the sections. The notes are on the back of the sheet, being opaque, permitting them to be visible from the front. When the scroll reaches the floor, the lights back of the scroll gradually dim revealing a white sheet upon which the picture can be shown. The lighting about the scroll can be in deep tones, concentrating at the piano where the artist is high-lighted.

The second number is a novelty, the effects being attained with cut masks made of glass or gelatine tinted in the colours desired.

A white drop of lightweight muslin is hung down in one; the bottom of this drop should be battened and screwed to the floor so that the drop is taut.

The flood lighting consists of four units, two master units, one on either side which are open flood lights or spots shooting on to reflectors. The other units consist of a concealed strip light in a trough and a masked border light used back in three. These lights are toned with varigated colors using a double length frame and dissolving color wheel. The scalloped drapery effect on the sides may be achieved with masks cut in the design and silhouetted against the drop. This applies to the two hands which appear at the top of the drop, although these can be more effective if the hands of a person are placed in front of the lamp which casts the shadow of the hands in movement at the top of the drop.

The dancers have ribbons attached to their hands and feet which are held by the large hands at the top of the drop. This is accomplished by a distortion of the shadows giving the illusion that the hands are controlling the movements of the dancers. For the finale a spiral color scheme with a lobster scope finish complete the action.

Music Programmes Requested

WE HAVE been requested by the National Music Week Committee to secure the co-operation of the exhibitors and musical directors in the First Run Theatres to submit copies of the musical programs offered in their houses during National Music Week, May 3-9.

The National Music Week Committee are desirous of obtaining this information to assist them in the compilation of a survey of the musical activities in the motion picture theatres. The purpose of the survey is have a practical working record of programs which can be published and used as a basis for the activities of the Committee next year. The program should be accompanied by a detailed description of the special features and also such information as may be secured showing the extent of the activities of the local music week committee with the theatre.

It is a worthy request and it is the wish of this department that a general response will be given. Programs and other information may be mailed directly to the National Music Week Committee, 45 West 45th Street, New York City.

As an additional service, we would appreciate flashlights of sets used for special musical presentations offered this particular week. The photographs will be filed and will be used in advance publicity matter to be compiled for next season's activities.

Big First Run Presentations

CAPITOL THEATRE
New York City
Presentations by
S. L. ROTHAFEL

Featured Picture: "Romola" (Metro-Goldwyn)

Overture: "Excerpts from Shakespearean Operas," Composition arrangement by Dr. William Axt, David Mendoza, conducting.

Egyptian Ballet

A silhouette. The back drop flooded with orange amber with light amber moon-box hung midway. Two slender trunks of palm trees set right and left of center with practical tops which are high-lighted with green, the large fronds masking in the top of opening; a small palm tree set at extreme right and left. Doris Niles and four members of Capitol Ballet Corps, all dressed in characteristic Egyptian raiment do a dance number. No lighting treatment used in front.

Bacchanale

This number from "The Seasons" by Glazanow, is interpreted by Maria Yurieva and Veselaff Svoboda, distinguished Premiere Dancers from the Petrograd and Moscow Imperial Ballets. Fabric drop in mahogany colored material carrying a lineal frieze across the lower half of the drop in classical design with life size characters done in black and white. The man wore tiger skin costume and a vari-colored diaphanous drapery was worn by the woman. White spots to work and also for toning from the side.

MARK STRAND THEATRE
New York City
Presentations by
JOSEPH PLUNKETT

Featured Picture: "My Son" (First National)

Overture: "Oberon" by Weber. Carl Edouarde, Conducting.

Serenade

Gold fabric curtains high-lighted with white from bridge, and rose from sides, is hung in two; curtains are slightly drawn at center revealing lower half of French windows which lead out to area with fabric backing tinted blue. A large lavender flowered bush set in front of backing. At right of the doors a three-way carved wood tapestry screen is set; left of the door-way a small stand surmounted with a large vase and flowers flanked on either side with antique single chairs. Two large candelabra torcheres are at extreme right and left. These lamps are working, amber shades being used. Pauline Miller and Everett Clark, dressed in Colonial costume sing "Un Peu D'Amour" by Silesu. Following song they exit through door-way and Mlle. Klemova and M. Daks appear from behind screen at right and render "Pizzicato" by Drigo. The man is dressed in white blouse, large black bow tie, diamond marked tights; girl in pink ballet costume. White spot to work. Following dance singers come on for repetition of portion of previous song.

A Night in Granada

A very pretentious setting is given this presentation representing section of a Spanish courtyard. The set is placed on an angle running from two at left up stage to right center, and from right center up stage on an oblique down to extreme right. In the center are three large arches supporting an arch and pillared balcony. The design is typically Spanish, the base of the set given a gray blue and a profusion of vines, rambler roses and various foliage units being used to dress the set. A large cast is used in this number; twelve ladies and nine men, all dressed in the colorful costumes of Old Spain. Colored shawls hang from balcony. A stained glass window back of the middle arch is tinted a dark amber. Amber used up-stage to high-light area way back of lower arches. Three postern lamps on the arches are lighted in dark amber. Amber and canary to flood. The ensemble sing "El Relicario" (Padilla.) This is followed by a tango dance by Mlle. Klemova and Roberto Medrano. "Remember Me" written by Jacques Gruenbuerg, associate conductor of Mark Strand orchestra, and is sung by Amund Sjovik assisted by Mark Strand Male Quartette. The Ballet Corps render "Jota" with refrain from "Remember Me" for finale.

RIVOLI THEATRE
New York City
Presentations by
HUGO RIESENFELD

Featured Picture: "Madame Sans Gene" (Paramount)

Overture: "Robespierre" (Littolf), Irvin Talbot, conducting.

"Le Peuple S'Amuse"

Two large rose brown velour curtains hung in one bearing two oval medallions bordered with a rose design, the one at right depicts Gloria Swanson ("Madame Sans Gene") in the character of "The Duchess" and on the left as "The Laundress." Curtains open suggesting the exterior of Vauxhall, the famous Parisian tavern about 1780; a set house placed up stage from center and off to right. The set house reveals a balcony which is reached by a step below. A wall placarded with various posters carries off from center adjoining set house; a green top tree is dead center at corner of the house. A suggested house top row is back of wall with a blue sky piece as backing. One of the largest casts ever used in a Rivoli presentation is introduced in this number. Approximately thirty characters dressed in military and civilian costumes of that period actually swarm about the set, four characters being used on the balcony. Musical numbers including two songs in French, a spirited dance ending with "La Marsellaise" constitute the introduction to the featured picture. Atmosphere for the picture is properly created by this excellent presentation. The lighting treatment is dominated by amber and canaries in the foreground and orange amber and blues in the background.

RIALTO THEATRE
New York City
Presentations by
HUGO RIESENFELD

Featured Picture: "Tides of Passion" (Vitagraph)

Overture: "Der Freischutz" (Weber), Willy Stahl, Conducting.

Riesenfeld's Classical Jazz—Featuring "Oh Joseph" from "Madame Pompadour."

Marcel Salesco, Baritone, "Aria" from "Benvenuto Cellini."

Jazz Divertissement

Another version similar to number offered last week. A simple little number featuring Rialto Syncopaters introducing Dolores Farris, Danseuse. Syncopators are placed right end of the orchestra pit on raised platform flooded with amber. Close in curtains toned with pink. Jazz orchestra plays number, curtains drawn revealing long flowered design panel hung in center with two large spangled strips flanking either side of it. Black plush is used to carry off both right and left. Colored ribbons of crepe paper hung over black plush. Set flooded white and canary; dancer dressed in black lace and silver costume.

COLONY THEATRE
New York City
Presentations by
J. DeROSA

Featured Picture: "Wizard of Oz" (Chadwick) Second Week.

Overture: "Symphonajazz" (Katzman). Dr. Edward Kilenyi, Conducting.

"A Bouquet of Melody"

Two songs comprise this presentation, opening number blue sky drop hung down in one, flooded blue green; old woman sitting beside spinning wheel at center. Frederick Brindly, tenor, dressed in Irish costume, green coat and white breeches, standing be-

side her sings Mother Machree. Canary spot used. Close in and open to next scene. Fabric drop hung back flooded with orange amber, high lighted with blue and rose from side. Four small white baby grand pianos set across stage carrying a connecting drapery of a rose gold batik scarf. Two bronze mettaline legs hung over back drop at right center and left center, a batik scarf draped from one to the other; at center a chandelier with canary lamps covered with batik drapes is tinged with green from right. Girls in grey costumes, faces lighted with amber introduce piano quartette numbers, songs, whistle number, with four dancers dressed in orange ballet skirts and gold bodices come in for finale.

Fowler and Tamara

Terpsichorean Artists of vaudeville fame accompanied by their quartette of instrumentalists; violinist, two guitars and tiple, present regular routine of South American dances. Set is distinctly a vaudeville design, drop with painted wall and sky with cut arch in center, tab drop landscape backing dressed with garden benches, palm trees, etc.

CAPITOL THEATRE

Chicago

Presentations by
FRANCIS MANGAN

Featured Picture: "Up The Ladder"

Overture: "Rose Marie" (Friml). Albert E. Short, Conducting.

Divertissements:

Golden Fete Week is marked with an unusual program of specially arranged numbers. The following acts are offered: "The Spring Lawn Fete" introduced "Childrens Games" with four dancers, "Moonlight and Roses," song for a tenor and soprano assisted by six "Summer girls," "Miami Shore" rendered by the Male chorus; Jane "Taps" McKenna; "Under the Sea," with baritone singing "A King of the Viking Am I" followed by "Russle of Spring," dancers as mermaids and water nymphs; "The Mysterious Screens," tenor, singing "Blow the Smoke Away" and two girls in each group of golf girls, tennis girls, riding girls, bathing girls, rachet girls; "The La Fevres" present an Argentine Tango; "Blue Bird Land" with soprano singing "Blue Bird Land," two "Birdland Whistlers" and a dance number "The Blue Bird Land Fantasy"; Macy and Scott; "The Golden Finale," a five part number, (a) "Orphans of the Storm March" with toe marchers, (b) "March of the Bulgarians," (c) "Chocolate Soldier Trio," (d) "My Hero," (e) Grand Finale.

This week Banks Kennedy makes his premier appearance at the console of the Wurlitzer.

HENRY DREYFUS

Art Director of the Mark Strand Theatre, New York, and one of the chief aides of Joseph Plunkett, managing director, in the staging of Mr. Plunkett's outstanding prologues, divertissements and novelties.

EASTMAN THEATRE

Rochester, N. Y.

A very pretentious presentation is offered this week, entitled "The Prince Goes Hunting." It is a pantomime, representing the work of two members of the theatre staff. Paul Horgan created the story, while Nicholas Slonimsky, a gifted young composer and pianist, wrote the music. The production stage by Rouben Mamoulian. Three scenes comprise the feature. The first scene is "Before the Prince's Castle," the Prince and his six huntsmen starting for the hunt, followed secretly by the Prince's faithful cat. In the second scene "At the Edge of the Magic Forest," the Prince, still followed by the cat, becomes separated from the rest of the party. He falls under the spell of the Siren Witch, but is saved by the cat who reveals the Witch in her true character. In the last scene "The Magic Forest," the three Weird Sisters cast a spell over the Prince by their sinister dance. The cat turns them to stone as punishment. The Prince's party returns, and believing their master dead, mourn for him. The Fairies dance around the Prince in an effort to revive him but not until the cat brings the Fairy Queen is he restored. Twenty-two characters are programed to carry the action.

INQUIRIES

F. S.—Dallas, Texas: *"Why is the cost of mica discs used in electrical effects so exorbitant?"*

The care which must be taken in mining the mica is one of the reasons. As generally taken from the North Carolina mines the mineral consists of rough crystals and blocks ranging in diameter from an inch to several feet. These crystals are split into sheets, about one-sixteenth of an inch thick, with wedges or splitting knives. These splittings are exceedingly thin, mere films of from one-thousandth to one-sixteen-hundredth of an inch thick. Some sheets are so thin that a mass of it feels like a pile of the finest tissue paper. Splitting the blocks of the crystal is performed with a knife or the thumb nail, and from two to four pounds of splitting a day is considered a good output. All work is performed with hand picks to prevent damage to the crystal blocks. Good crystals of raw mica which furnish the large sheets from which the discs are cut will bring as high as $1,000 a ton. The United States produces annually about six hundred tons of the sheet mica.

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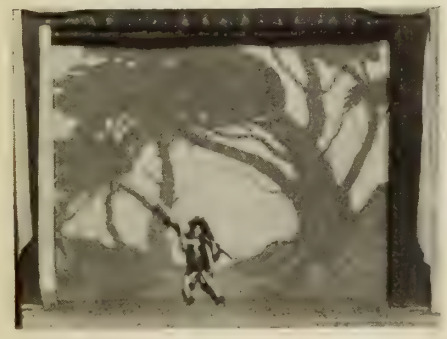
Scenes from "Dancing Through the Ages" As Presented at the New York Rivoli

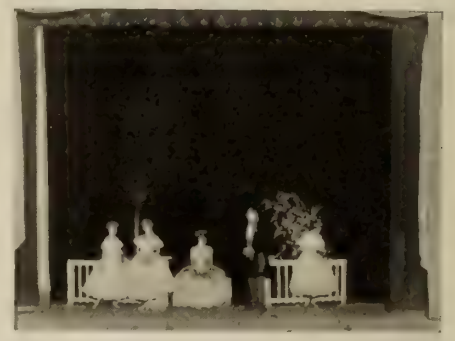


In prehistoric days when cavemen danced.

Novel Prologue By Dr. Riesenfeld

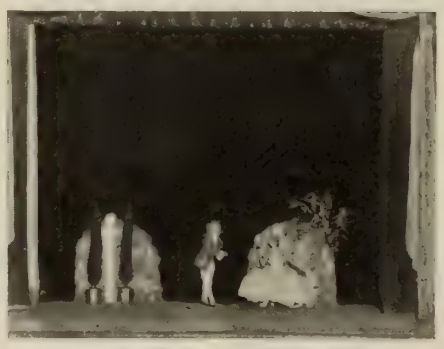
The following scenes comprised the effective presentation produced under the supervision of Hugo Riesenfeld at the Rivoli Theatre, New York City. Production was made under the direction of Josiah Zuro, the various settings designed and constructed by John Wenger. Paul Oscard staged the dances. The Rivoli Ensemble constituted the cast.

Preceding each scene a poetic title written by Morrie Ryskind was thrown on the special screen hung down at the curtain line.



When the waltz came into fashion.

Old Egyptian days when Cleopatra danced.



The minuet in colonial days.

And now—with jazzy har-mo-ny.

The dance in an Arabian Paradise.

When knights were bold.

NATIONAL BUREAU
for the
ADVANCEMENT OF MUSIC
45 West 45th Street, New York City

My dear Mr. Harriman:

The National Bureau for the Advancement of Music is glad to learn that your publication, The Moving Picture World, has taken particular interest in the observance of National Music Week, May 3-9.

I hope that your action will result in a still further advance in the use of good music by the picture houses of the country, not only during Music Week, but throughout the year. There is scarcely another force in American life that has greater potentialities for pioneer musical work than the motion picture houses. Many of them are already realizing most of these possibilities. Others will do so as soon as the necessary information and resources are in their possession.

This Bureau is heartily in sympathy with all efforts that are being made to acquaint exhibitors with the value of effective musical features in their programs. We shall be glad to assist with suggestions and printed matter any of the houses which wish to expand their musical programs. We should be pleased to have you extend that offer to the exhibitors through your department, "The First Run."

Very truly yours,
C. M. TREMAINE,
Director.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Paramount Manager Flies Air Mail Between Birmingham and Chattanooga

ALTHOUGH it is the aim of this department to confine this space to stunts practicable to a majority of exhibitors, we feel that the recent exploit of Jack T. Turner, of the Galax Theatre, Birmingham, Ala. on The Air Mail deserves the space, and it does point up what this department has consistently and persistently preached: that cooperation with a local interest is the finest possible sort of exploitation.

Turner was a military aviator during the war, and once or twice he has worked some air stunt for a picture, but when The Air Mail booking was received he felt that he could do something real.

For some time the Birmingham papers have been agitating the question of an air-mail service for the south. They feel that while the present concentration on the east-west routes will give the best results, it is more or less a matter of time when the north and south laterals are thrown out from this transcontinental trunk line, and they want to have their application in ahead of time, particularly in view of the talk of a Chicago-New Orleans route.

Knew Where to Go

The leading spirit in the local movement is the Birmingham Age-Herald, the morning newspaper. Mr. Turner sought James Parker Welsh, the City Editor, and suggested a "test" flight between Birmingham and Chattanooga, an air-line distance of approximately 125 miles. A military aviator had been commissioned to fly from New Orleans, but Birmingham wanted to be included in the stops at the first Chicago-New Orleans regular route instead of Memphis and St. Louis as now proposed.

Mr. Turner argued that an air-special to Chattanooga would show what could be done, and Mr. Welsh saw his point.

Arrangements were made, and with the consent of the Post Office Department J. G. Bass, the Postmaster at Birmingham, was authorized to swear in Turner as a temporary carrier, with a commission and everything.

All the Trimmings

A special edition of the Age-Herald was to be printed for Chattanooga, and the Chattanooga paper arranged for a return edition for distribution in Birmingham. Mail was to be carried, at regular air-postage, and it was announced that the film would be brought back as part of the return cargo and immediately shown to a special audience at the Galax.

This was the one point where the stunt flopped, in spite of Turner's precautions. He failed to get an emergency print shipped in ahead of the stunt as he had requested, and he did not make connections with the print which was naturally routed to him. He brought back cans weighted with bricks and newspapers to make the necessary weight, but he had to do a lot of stalling about "damaged film" to explain to a large audience assembled why he could not show the picture.

Hurt Business

The special showing, which of course would have carried large write-ups in all of the newspapers, had to be abandoned, and all of this valuable publicity was lost, otherwise the picture probably would have cleaned up all records.

Everything else went smoothly. About a hundred persons were at the post office at four o'clock in the morning to see Turner get the mail sacks, and as many more watched his take off, a little later, from the flying field. A much larger crowd was waiting for him at Chattanooga, where he arrived about two hours later, and on the return trip it was necessary to bar from the landing field all save the officials, so great was the crowd.

The mail was turned over to Postmaster Bass, with due ceremony, and a considerable quantity of first class mail was rushed to the postoffice for immediate delivery, while Turner took the fake cans to the theatre.

What It Got

It brought two solid weeks of front page publicity to the Galax, and this was publicity of the best possible sort, since it tied to a local ambition.

It put the Galax to the fore as a doer of things, and established both the house and the manager as in the news.

It gave the picture a form of advertising that no amount of money could buy, and for a long time to come the tradition of the "first" air-mail will cling to the house.

Moreover for the first time in local history it was possible to string a banner across the street. A special exception was made in this instance, with the stipulation that the stars and Paramount were not to be mentioned, though since a large sign on the marquise, just below, gave this data, this point is immaterial.

You may not be able to fly an airplane, but you can ride the local hobby. That's the big idea.

Argust Ideas Help Sell The Air Mail

Pat Argust, of the Rialto Theatre, Colorado Springs, Col., worked a couple of new ones on The Air Mail. For $20 and $25 tickets he got a fine lobby display. The money and tickets were prizes for the best model airplanes submitted by pupils of the Junior High School, the heads of the mechanical drawing and automotive department being the judges. The models were displayed in the lobby.

The winners were also shown in a store window with a package which, it was announced, would be sent to New York by air mail and returned on the next flight. The public as invited to figure how long the round trip would require. This, of course, centered thought upon the saving in time made by the air mail in contrast with the regular mails, and made for greater interest in this latest branch of the postal service.

The newspapers took up both stunts and helped both the service and the picture.

A Paramount Release

THE FIRST CROSS THE STREET BANNER EVER PERMITTED

Birmingham, Ala., has an ironclad ordinance against street banners, but the ban was lifted in consideration of Jack Turner's unusual community stunt on The Air Mail, and the sign tied in nicely to the front of the Galax Theatre

Let Societies Sell Tickets to Theatre

I wonder how many Managers are capitalizing on their strongest publicity medium. We here in Orlando never miss an opportunity to let some Society or organization sell tickets for some good picture.

A few weeks ago it was the High School Athletic Association, last week it was the Orlando Art Association. We often combine with the Business and Professional Women's Club, the D. A. R. or any other organization that wants to sell.

We have found that while most clubs want to do the job well, there are always slackers and so instead of giving them a straight 50% of what they sell on the streets (sale ends at noon on the day the picture opens so they do not interfere with box office sale) we give them a sliding scale. For Orlando if they sell 500 tickets we give them 50% but if they sell less than this number we only give them 25%. The answer is simple. Less than 500 tickets does not make the proposition worth the money we have to pay them.

Any Manager who is not cooperating with his local Clubs and Societies is making a big mistake for they are anxious to make money, many times, and the theatre seldom comes to their mind unless the Manager puts the facts before them. Every Orlando School, Society, Club or Organization of any kind, depends on the Orlando theatres for this kind of assistance whenever they need money. And we are always ready to aid them. We do however make it a point not to let more than one ticket sale be put on a month which keeps the idea fresh.—*Frank H. Burns, Orlando, Fla.*

A Tonic

Once more the fake prescription comes to the fore, D. Roscoe Faunce used it at the Strand Theatre, Birmingham, Ala., on a recent picture. The blank was signed by "Betty Compson, M. D." and the formula read that thrills and mystery with suspense surprises and romance in the proper proportion would give New Lives for Old when taken in large doses.

It was a good copy of the usual blank and 10,000 of these helped the picture materially.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

CHARLES WAKEFIELD CADMAN, the American composer-pianist, was the principal stage attraction on the program with Corinne Griffith in "Declasse" as the feature motion picture. Besides Cadman on the stage program, there was an overture by the Famed Mark Strand Orchestra, and an Easter novelty dance called "Easter Chicks." The Topical Review filled out the show, bringing the performance up to two hours and two minutes, of which time "Declasse" required one hour and twenty-six minutes. The Topical Review used up its customary eight minutes, which left twenty-eight minutes for the three musical presentations.

An overture that Brooklynites apparently never tire of is "Raymond" by Ambrose Thomas which was used this week. When the big prosenium curtain was hauled up new Easter decorations were seen on the orchestra stage. A green hedge row ran clear across in front of the orchestra rail. In each of the transparent windows (one on either side of the orchestra) was a peach-tree in blossom flooded from the sides with baby pink spots. The lights for the overture were as follows: medium green Mestrum flood of 160 amperes on the hedge row; medium lemon flood of the same amperage on the musicians from the dome; foots and borders of orchestra stage in blue; silver draw-curtains closed across the small production stage and lighted by two arch spots of medium green and two medium lemon. Eight minutes for the overture.

"Easter Chicks" was incident No. 2, running four minutes. On a raised platform was a huge nest ten feet square lined with straw and holding five huge colored Easter eggs. These eggs were especially made properties, hinged in the middle so they could brake open when the girls behind them made their appearance. The premiere danseuse, costumed as a rooster, appeared from the side and during the course of her solo dance knocked on each egg, which opened and revealed a dancer also costumed as a baby chick. An ensemble dance of the novelty type then followed. For a back-drop the depe blue cyclorama was used and the number was lighted from overhead by orange and amber spots.

Following the Mark Strand Topical Review came the personal appearance of Mr. Cadman. Preceding the incident was a trailer announcing him and naming the selections to be given. At the opening the set revealed a piano to the left, backed up by gold draw-curtains and with conservatory properties here and there. While the orchestra played "At Dawning" as an introduction, Cadman come on from the left and seated himself at the piano. He played the accompaniment for the following numbers: "Wolf Dance" by the ballet; "Land of the Sky Blue Water" by a bass-baritone; "The Shadowless Hour" by a soprano; "My Desire" by a tenor; "Love Like the Dawn Comes Stealing," a contralto solo; "Welcome Sweet Wind," a coloratura soprano; and "Spirit of Spring" by a mixed quartette by the ballet.

For the "Wolf Dance" which opened the Cadman group the gold draw curtains parted, disclosing a mountain scene with one of the male singers standing high on a rock dressed as an Indian chief. Beneath him was the ballet wearing wolf skins. At the finish of the dance the ballet made their exit behind the gold draw curtains which were closed over the mountain drop. For the closing number a similar stunt was used, the scene this time being a back drop typical of Spring. Sixteen minutes for the Cadman presentation.

Book Cutouts

Getting hold of a die that gave the suggestion of a book, W. J. Murray, of the Rialto Theatre, Atlanta, had 5000 printed up for The Top of the World, black lettering on a yellow-orange ground. Some of these were given booksellers to supplement their stocks of the actual novel, while the others were mailed out. They helped the business to climb in spite of heavy opposition.

A Paramount Release

GIVING A CHINESE ATMOSPHERE TO OKMULGEE, OKLA., WAS EASY FOR THE COZY THEATRE

A few paper lanterns, bamboo around the ones and threes, some more or less ideographic writing on the sides of the box office and a sedan made from a pair of six sheets, some bamboo and compo board gave most everything but the Chinese street smells, and the Board of Health would not have stood for that. The chair on the right of the lobby is shown in greater detail in the companion cut. It was all red and gold and black—and convincing, for East of Suez

A United Artists' Release

THIS SPECIAL STRUCTURE REQUIRED A MUNICIPAL PERMIT

But the Mayor told the Imperial Theatre, Columbia, S. C., to go ahead, feeling that the picture was worth while, and it helped C. W. Irvin put over The Thief of Bagdad to unusually good business. A special matinee was given the children

Mayor Permitted a Special Structure

About the best angle used by C. W. Irvin, of the Imperial Theatre, Columbia, S. C., was a poll of the kiddies as to whether they would rather have a special matinee of The Thief of Bagdad at a quarter or see the next special at regular prices.

The vote was almost unanimous on the Thief, and this price concession gave them all a chance to visit the oriental wonderland. At the same time it helped to impress the adults and made them more willing to part with the increased admission fees.

Another big seller was a special structure which extended almost to the curb line. The lobby of the Imperial is too small to permit an elaborate display and so Mr. Irvin obtained permission to build out over the sidewalk. It did not extend to the curb as the canopy does not go that far and the top was even with the canopy. Since the usual display was small, this stunt was more than doubly effective.

All cave newspaper passes were cancelled on this attraction, and at advanced prices all money records were broken.

Nut Stuff

Horning in on a local fashion show at South Norwalk, Conn., Al Hamilton, of the Rialto Theatre, had a man suggesting Charley's Aunt hand out envelopes containing a Brazil nut and slip reading, "From Brazil, where these nuts come from." There was no house, date or title, but it took little guessing to connect the stunt with his advertising for Charley's Aunt.

It did not hurt in the least that the Governor was the recipient of one of the envelopes. To the contrary it got him a couple of sticks in next day's paper.

Took an Encore

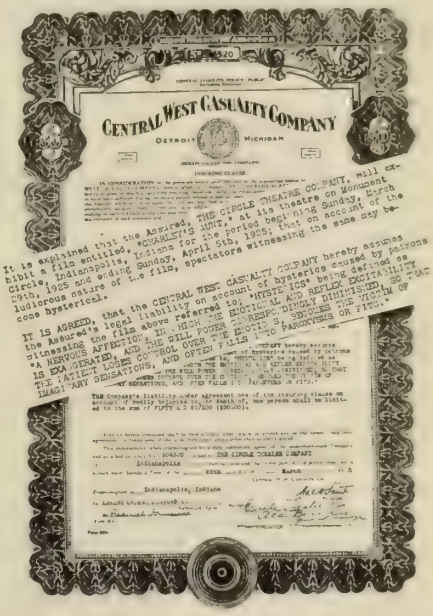
Almost everywhere managers have used some form of school concession to advertise the showing of Abraham Lincoln this generally taking shape as a special performance.

In York, Pa., the schools cooperated with such enthusiasm that a special matinee was run each afternoon, after school hours, and even with that there were so many disappointments that Manager Moore announced a special Saturday morning show at the reduced price when no special concession ticket was required.

He more than got his money back on the adult patronage engendered by the home talk of the youngsters.

Charley's Aunt Gets Insurance

Ace Berry, of the Circle Theatre, Indianapolis, is the first manager to adapt the laugh insurance, done almost to death on Harold Lloyd comedies, to Charley's Aunt. He purchased a blanket policy insuring all his patrons against death or bodily injury while in a fit of hysteria induced by the play. The maximum on any


CENTRAL WEST CASUALTY COMPANY
DETROIT MICHIGAN

A Producers' Distributing Release

THE POLICY

one patron was $50. The policy cost $100 premium, and it cost $68 to print up small individual coupons, which, when signed, gave the individual patron this protection, while a photographic enlargement for the lobby cost $13. This is the policy.

It's old stuff, but it has not been used lately and it should work like a charm on this really god comedy. It helped make business for the Circle all out of proportion to its cost.

A Paramount Release

A SNAPPY DISPLAY ON FORTY WINKS FROM SAN ANTONE

The moon had an electric eye and the title was winked on a flasher geared to high speed. This was planned for the Princess Theatre by Jean Wildenstein, and he was able to make some nice figures on the box office report because of his work

Had French Poster for Love and Glory

Here is a French poster Harry F. Storin got out for Love and Glory. It's a half sheet size and may help others as it helped Storin. The Leroy Theatre, Pawtucket, draws from a considerable French-Canadian population, working in the mills, and one hundred of these sheets got a heavy business.

VIVE LA FRANCE!
Venez voir la superb histoire d'amour et Patriotism de les fils et filles de France
"AMOUR ET GLOIRE"
de la fameuse romance Francais "Nous Sommes Francais"
MADGE BELLAMY - CHAS. DE ROCHE - WALLACE MacDONALD
LES MEME PRIX POPULAIRE
SPECIAL MUSIQUE FRANCAISE
3 JOURS SEULEMENT JEU.-VEN.-ET SAM. 5-6-7 de MARS
Au Theatre LEROY
PAWTUCKET

A Universal Release

GOOD FRENCH COPY

To get the most for his money, Storin had these put into windows in the French district by a Frenchman who explained at length to the storekeepers why they should let the bill in. Most of them did not require that much argument, but it was Storin's idea to fill them up with dope about the picture so they could pass it along to their customers. The talk did almost as much as the bills themselves, which goes to show that there are ways of making even a good stunt better.

Made a Trio

One of the press book stunts on The Tornado is the use of the warning "Nail down your roof, The Tornado is coming." Jack Hayes, of the Universal Pittsburgh office, helped the Strand Theatre, Altoona, land this on three concerns by printing both sides. The main side carried the warning with "See the reverse side for last minute instructions." These were to send your laundry to the Altoona Laundry, to see Anderson and either pay up your insurance or take some out, and to visit May's drug store for a nerve tonic." All three concerns used the cards as stuffers and with the theatre, split 10,000 four ways.

A First National Release

A STRIKING FRONT ON SO BIG FROM OWENSBORO, KY.

This is a compoboard structure that is used by R. R. Russell for assurance that the picture is a special. It can be painted for any subject. The baby head hooked up with a similar cutout on the storm door the week before the showing.

Marines Approved

There would not seem to be much of a co-operative angle for the recruiters on The Sea Hawk, but Thomas G. Coleman, of the Rialto Theatre, Macon, Ga., persuaded the local sergeant that anything marine would help fill the Marine Corps, so they gave over the A boards to "The U. S. M. C. congratulates the Rialto on its showing of The Sea Hawk" with the dates thrown in for good measure.

Comes pretty easy for some people—mostly people who think.

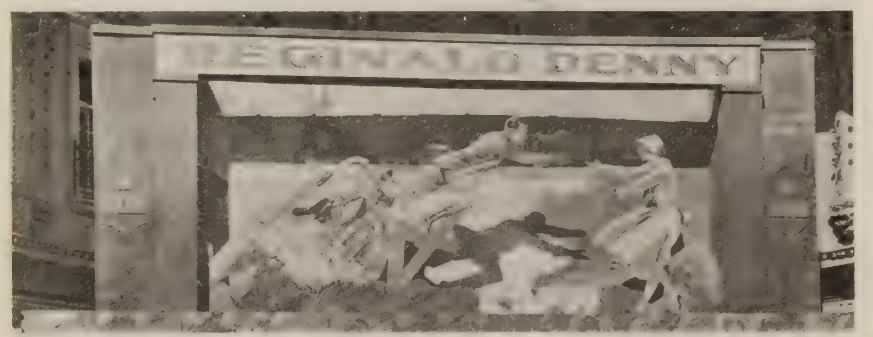
A Leader's Illness Was Good Publicity

John J. Friedl worked a stunt on He Who Gets Slapped that cannot very well be duplicated by most managers, but it is interesting in showing how an alert manager can get publicity out of almost anything.

Mirsky, who leads the orchestra at the Palace Theatre, Dallas, Texas, was in the hospital for a minor operation. Friedl sent over a machine, an operator and the assistant director, and while the picture was screened on the wall of the private ward Mirsky and his assistant laid out the score. As a photographer was sent along, Friedl was able to illustrate the front page stories the hospital-prepared score won.

Then he installed a radio that Mirsky might hear the score played in the theatre, and that got another front page straight news story.

And the two stories worked up an interest in the score that made good business at the ticket window.



A Universal Release

A CLEVER SHADOW BOX ON OH DOCTOR FROM DALLAS

This was built by the Capitol Theatre for the Universal-Jewel and attracted enough attention to materially increase the receipts. The heavy shadows, of course, do not show at night when the concealed illumination is working

Got Them Started

For a drawing contest on He Who Gets Slapped, John J. Friedl, of the Palace Theatre, Dallas, Tex., had a drawing made of Lon Chaney with the features omitted. The awards were made for the best filling in of the uncompleted sketch, a newspaper sponsoring the stunt. It cost $10 in prizes and Friedl could not have bought any one of the stories for that small investment.

Among the other stunts used by Charles S. Smith, of the Shattuck Opera House, Cornell, N. Y., was a sale of tickets to the school children on the basis of eleven for the price of ten. In some classes the extra tickets were sold and the proceeds turned into the class fund.

Has Variant on Open Letter Idea

Emery N. Downs, who is just getting back into the game after a three years vacation, bobs up in Youngstown, Ohio, as manager of the Dome Theatre, a Warner Brothers house. Just to get himself back on the map he comes in with a new idea in the open letter stunt. Most open letters are addressed to the Mayor; who seems to be the favorite goat, but Downs has adapted a form which gives him a chance to get chatty with his public. He broke this idea on Revelation,

REVELATION

Dear Folks:

I want you to do some thinking with me about what the word "REVELATION" means; I asked a friend the other day if he ever had one. He said, "Sure!" The other day I bowed to a girl on the street when she smiled at me, and then discovered it was my wife in a new hat."

He didn't get my idea, though. I meant the kind of a REVELATION that is told of in the Bible (you know what I mean); St. John had a REVELATION that is sometimes called THE APPOLIPSE—(someone made a "movie" about it and four horses—must have been sort of a western drama). What I wanted to know was, could any one today, who was not Saintly, have a REVELATION—I mean one who is just plain, worldly and wild?

Now I know of just such a happening, but can't use any more space on it today but will tomorrow.

Yours For Goodness Sake,
EM.

A Metro-Goldwyn Release

AN OPEN LETTER

thinking that it would help if he got over the idea of the title before he started in to sell it with his regular advertising. This was followed by a second letter which ran:

"Dear Folks:

"Remember yesterday I asked you if you knew what 'Revelation' meant? And if anyone outside of those saintly old Bible folks could have a 'Revelation,' meaning such as played 'high, wide and handsome' in their waking moments?

"Well, a certain girl named Joline Hofer employed as an artist model was the case I had in mind—Oh, she was wild, very—and strange as it may seem, she had a relevation, a sign from Heaven, and what led up to it, and what caused it, and what it did to beautiful Joline will make you sit up and blink.

"Joline is played by Miss Viola Dana in a photoplay at The Dome—the story is taken from the book by Mabel Wagnall, The Rosebush of a Thousand Years, but is named Revelation. It starts tomorrow. I thank you.

"Yours for Goodness Sake,
"EM."

The signature is, of course, a contraction of his own name, and the subscription is designed to get people asking what "For goodness sakes" means, when he will explain that it refers to the quality of the shows at the Dome. In a town that size he can make it a catchphrase and get some real advertising out of it. Even his greetings is thought out. He wants to get the intimate touch and the "dear folks" is merely one of his means to that end. He wants to make strong suggestion of friendliness. The Warner Brothers hail from Youngstown, and he wants to make the public feel that they are still home folks. This is his first use of the idea, but it worked so well that he has already repeated on The Age of Innocence, and he plans to use it whenever he wants to bat out a special or put over an ill-fitting title. It's a good plan that gets better through repetition, though it should not be used so regularly as to become common. Downs got into the picture end back in 1905 when the coalition of Keith and Proctor resulted in the Twenty-third Street Theatre, New York, being turned over to pictures and he put in some twelve years at the Knickerbocker Theatre, Cleveland, so he ought to know the managerial ropes by this time. Very evidently he does.

A Nice Example of Routing for Inserts

Harold H. Bailey has been experimenting with the routing scheme recently shown in this department and he sends in a couple of very nice examples, the better of which is shown on this page. This is a display for Sandra against a benday ground, using plan book cuts and type. It would have been better had the routing been more exactly to the edge of the cut on the right, but this white margin is well done and the panels have a display value that never could be obtained with rule work and the usual make-up. The other example is for Icebound and was used for the Orpheum Theatre, a sister house. Here the upper part of the cut is routed to let in both the cut and the lettering from a Paramount mat, with another irregular design for a tab show and a circular space for the comedy. It does not measure up to the Sandra display, which is exceptionally good. Sandra uses a five eight and a halfs, and it looks like a half page. If you have not yet experimented with this idea take this sample over to your newspaper and ask the foreman what he thinks he can do with it. If you can get results like this for little more than the cost—cost of straight composition—and a labor charge is all you should be required to pay, it is well worth while. Mr. Bailey has caught the trick. We should like to see more.

Nice Proportioning Helps the Merrill

This space from Ascher's Merrill Theatre, Milwaukee, on The Mad Whirl is a four

MERRILL
RIGHT UP TO THE MINUTE
A STORY THAT WILL TAKE YOU ROUND AND ROUND IN A DIDDY MAZE OF JAZZ MAD EXCITEMENT
"THE MAD WHIRL"
Which Deals With the Doings of a Couple of Wayward Parents and Their Much More Sensible Son.
MAY McAVOY
JACK MULHALL
MYRTLE STEDMAN
"TOURISTS DE LUXE"

A Universal Release

NEARLY SQUARE

eights. It's a nice example of the square advertisement, which has become almost as extinct as the buffalo. Now and then you

ARCADE
PADUCAH'S LEADING PLAYHOUSE
Sandra
STARRING
BARBARA LA MARR
AND
BERT LYTELL
By Day a beautiful wife—accepting a husband's humble love, his humble home, his humble pleasures. By Night a glittering butterfly yearning for the wine of life and tossing all to the winds when the glamour of romance calls. Follow her to the gay capitals of Europe. Thrill when the hearts of many men are at her feet. And then follow her back to the first humble love—worth more to her now than all the world.
WALTER HIERS
IN
"A Fat Chance"
Monday
Tuesday
Wednesday
Prices
MAIN FLOOR
Mat. 15c-30c.
Night 20c-40c
BALCONY
Always
10c-20c
A First National Picture

A First National Release

ANOTHER CAPITAL EXAMPLE OF A ROUTING EFFECT

meet one, but a majority of managers seem to feel that they simply must wander away down the column, even if they have to pull in the space from a four to a three. The Merrill has used a four and gets a good cut and plenty of room for announcement. It is pretty well filled with type, but the punch to that little plug on the right probably does more for the ticket sale than would white space. It is not put in merely to plug a hole, but because there is sales value to what is printed there. Otherwise white space would have been better. The cut is almost too fine a screen for newspaper work, but it came through better than might have been expected. This makes a good appeal and gets a better display than could have been gained from a deeper space.

Serialization Helps

Because Captain Blood had previously been serialized in the Evening Telegram, the Vitagraph release was able able to run to two weeks of strong business at the American Theatre, Salt Lake City, on comparatively little work other than hooking to the published story. This was chiefly done through street car banners and in the newspaper work.

A novelty was dressing the orchestra as pirated instead of picking on the ushers.

Sells Charley's Aunt With Little Argument

M. A. Malaney laid out a good display for Charley's Aunt at the Stillman Theatre, Cleveland, getting a strong display with plenty of white space and two cuts in a three tens. We don't especially care for that

The STILLMAN
Yes Sir!
the world's funniest picture
Enough to Make a Kat Laugh!
She's a He
CHARLIE'S BROTHER
is
"CHARLEY'S AUNT"
"CHARLEY'S AUNT"
WITH
SYD CHAPLIN
This frisky old gal has packed up her duds and will arrive in town today with train load of laughs.
Produced by Al and Chas. Christie
OUR USUAL PRICES
Doors Open Today at 12.45 P. M.

A Producers' Distributing Release

FROM CLEVELAND

cut showing the trouser legs, but evidently this is going to be the trade mark cut all over the country to judge from its general use, though one of the things we like most about this farce is that the trousers are not constantly obtruded. Someone less careful than Al Christie could have made a cheap burlesque out of this production, where Christie has held it to excellent taste and it will not offend the most fastidious. There is a mild play on the fact that "Charley's Aunt" is Charlie's brother, but this is scarcely fair to Syd Chaplin who is an actor in his own right and a more versatile player than his better known brother. But by and large this is one of the best examples on this title yet to come in.

Des Moines Gloats Over its Premier

Something might have happened to this cut and the Capitol Theatre, Des Moines, might have been out about half of its investment. But nothing did happen and the cut came out unusually well, helping to put over the idea of the locale, but if the cut

WORLD'S PREMIER SHOWING
First time shown as an attraction in any Theatre
CAPITOL
ALL THIS WEEK
THE LOVE EPIC OF THE WEST
The GREAT DIVIDE
from the celebrated stage play
Desired by Three Men..
For her a battle was fought and a grim game of chance played in a lonely shack in the Western Hills. Here is love as it is in the primitive a story of passion and loyalty
And the Cast—
Alice Terry
Conway Tearle
Huntly Gorden
Wallace Beery
Geo. Cooper
Zuzu Pitts
—ON THE STAGE—
HAYNES, LEHMANN AND KAISER
"Three Little Playmates"
L. CARLOS MEIER
At the Wurlitzer
Playing
"I Don't Want to Get Married, I'm Having Too Much Fun."

A Metro-Goldwyn Release

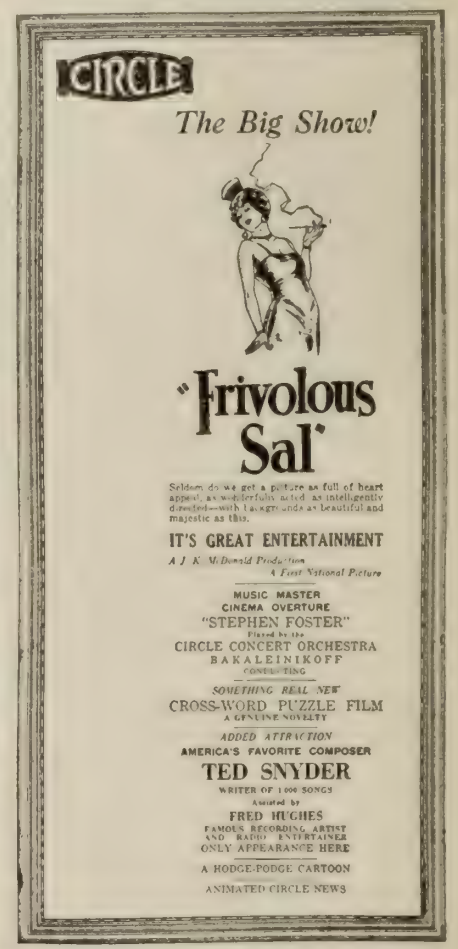
THE CUT CAME UP

had smeared, the type still would have carried the picture over, for the reverse gets the title up big and the copy supplements the sale. Above all, it was a world-premier, and that was made the top line. Cutting off the space just above the cut level would have left a capital display with only the portrait. Adding the cut sold the scenic appeal strongly, and probably the Capitol felt reasonably secure in its use. As a matter of fact the cut came out better than most newspaper cuts do and had almost the softness of magazine work, so that made for a happy ending. The Blank houses in Des Moines usually get good results, but this is much above the average.

Get the fans out if you want to keep the "fans" through the Summer. Don't wait for July.

A Three Inch Ad in a Six Inch Space

Horizontally this space from the Circle Theatre, Indianapolis, is very good. Vertically it is a dead waste of space unless the management feels sorry for the starving newspaper owners and wants to hand him charity in disguise. This space is three columns wide and about thirteen inches deep.



A First National Release

FAR TOO LONG

Counting from the top of the border to the dash below the panel for the main title, the space is eight inches. Four and a quarter inches are given to the smaller features, with the rest for the drop to the bottom of the rule. Using smaller faces in the same proportion this could have been cut an inch or two with actual profit to the appearance of the space, for the all capital lines are far from being attractive to the eye. There must be some good reason for this apparent waste of space, for the Circle uses it regularly, but the only apparent excuse for this waste is that the newspaper needs the money. Running down the column spoils the proportion, and so the appearance, it does not put over the minor items with any greater appeal, and it does waste the cost of twelve or fourteen inches of space; and we presume that Indianapolis gets a fair line rate. This would be wasteful did the space cost twenty cents an inch because it makes for a poor display. It would not be worth reproducing were it not for the use of the white space idea. That's how it gets in.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Schenectady Showman Recalls Tough Times and Pawnbrokers

As Morris Silverman, owner of the Pearl and Happy Hour theatres in Schenectady, N. Y., rakes in the nickels and dimes these days, just as he has been doing for several years past, his thoughts occasionally turn to a few years ago when he pawned his watch in Seattle in order that he might indulge in three meals that could hardly be termed "square."

It's rather an interesting story as to just how Mr. Silverman landed in Seattle. Without any definite idea as to his ultimate destination, he went to the railroad station in Albany, laid down a roll of bills and asked for a ticket as far as the money would carry him. It so happened that the amount was just about what it cost from Albany to Seattle, and so Morris saw a whole lot of country but found himself in the western city without a job and with little or no money. He finally landed a job that lasted but a few days, and later on a pawnbroker in Seattle handed Mr. Silverman a ticket for his "ticker."

It was hard sledding and Mr. Silverman never in the wildest stretch of his imagination refers to those times as "the good old days." Later on he returned east, and he has been located in Schenectady for the past eight years.

You can't blame the three score or more exhibitors of Albany, Troy and Schenectady for looking a bit glum these days. Who wouldn't when daylight saving is scheduled from April 27 on in two of the three cities and a bit later in the third? And they then read in the paper night after night just how many more automobiles are in operation in the three cities than a year ago. There is just one ray of sunshine. There is a new weather man in Albany, and he has been heard to say something about a cold summer.

Pola Negri is wholly charming in her current starring vehicle for Paramount, "The Charmer"

Cornell University and Mrs. A. E. Milligan, who runs the theatre in Schuylerville, are proud of the lad who spent his Easter vacation with his mother. Mrs. Milligan was down in Albany the other day doing a bit of shopping along Film Row and never so much as looking at Easter hats.

George M. Cohan in his palmiest days with his grey derby never had anything on Oscar Perrin of Albany and his latest creation. It's a light fawn color and looks like a million dollars. The other day Mr. Perrin was caught in a sudden rain storm. Talk about being worried! Why, he had more worries than when some opposition house had grabbed off the biggest bet of the year!

Summer is here. Henry C. Kron is opening the Casino in Fleischmanns this week, while word comes from Sharon Springs that Otto Eigen will reopen his house there on May 2. Both places cater to tourists.

L. L. Connors runs the Victory in Cambridge but wouldn't have been a bad bet as a lawyer. The way he argued his case before the Film Board a week ago was a caution. He won out.

There may be a time when W. W. Farley of Albany, head of Farash Theatres, Inc., and William Shirley, general manager of the company, may go it alone, but that time is not yet. And what's more, it looks as though it would never come unless one of the two parted with a good bit of the coin of the realm. The other day Mr. Farley offered Mr. Shirley $75,000 for his share in the company, and then what did Mr. Shirley do but come right back with an offer of $150,000 for Mr. Farley's one-half interest in the company. William Rafferty of Syracuse, like Mr. Shirley, owns a quarter interest but thus far has kept mum.

William Smalley of Cooperstown, whose letter head carries no less than fourteen houses, is at it again and admits that he is negotiating for three more. Incidentally, Mr. Smalley has a couple of dance halls which he will shortly open for the summer, and these paid him so well last year that he remarked a few days ago that he would almost as soon have a chain of dance halls as theatres.

Alice Joyce will be seen next in "Realization," a Metro-Goldwyn-Mayer picture directed by Frank Borzage, in which Percy Marmont plays the leading role

Walter Suckno, owning and running the Albany and Regent theatres in Albany, must have a splendid line of talk, judging from the way many a store keeper in the Capital City is co-operating with him. Last week Mr. Suckno displayed cards on a Tom Mix attraction in one store that is so exclusive that they don't even show a tag on goods displayed. The picture went over so well that on the opening day Mr. Suckno stopped selling tickets before 2 p. m. for the matinee.

It's now "Esquire Claude Fish" of Schenectady, for the well known owner of the American was raised to that rank in the Elks last week. But what some of his friends want to know is why he didn't show up on the following day.

Betty Feuer, who runs the Crescent in Schenectady, is but 20 years of age and sometimes her head must fairly swim, what with buying pictures, presiding over the ticket office and doing a thousand and one things. Miss Betty has been busy taking lessons the past week in how to handle a car, and from

(Continued on next page)

Now Booking

Florence Vidor

The GIRL of GOLD

With Malcolm MacGregor, Claire DuBrey, Alan Roscoe, Bessie Eyton and Charles French

Directed by James Ince

PRODUCERS DISTRIBUTING CORPORATION

New York Live Wires

CAPITAL FILM EXCHANGE
729 7TH AVE., N. Y. Byt. 9074
"PASSION'S PATHWAY"
"FOR WOMAN'S FERVOR"
"THE LIGHTS OF LONDON"
"PEARL OF LOVE"
"LOVE, LIFE AND LAUGHTER"
"THE HEART OF ALASKA"

Albany, N. Y.

(Continued from preceding page)

now on her visits to Albany's Film Row will be behind the wheel of a sedan. The other night while the diminutive miss was busy doling out tickets a youngster appeared and inquired if "a fellow with a red sweater had gone in." Miss Feuer was stumped, but finally the youngster solved the problem by buying a ticket and saying that he would look his friend up inside.

Even though Harmanus Bleecker Hall in Albany is the biggest picture theatre between New York and Buffalo, it isn't large enough to accommodate the crowds these days. Take last Thursday night, for instance, when Jake Golden, the manager, gave more for 25 cents than has ever been offered in the city in the way of entertainment. The house was filled before 7:30, even "nigger heaven" being packed to the rafters. The double features also included an Albany jazz orchestra, a former minstrel star in songs, and four or five amateur acts.

J. M. Moran is no longer connected with the Opera House in Coxsackie. The reins will be handled by his brother.

Business held up exceptionally well in a great many theatres in this section during Easter Week and Good Friday. William Smalley is authority for the statement that business in his fourteen theatres ran 30 per cent. on Good Friday over receipts for the same day a year ago. This year he played the best possible pictures during the week and declared that he had found the idea a paying one.

Although negotiations are pending between M. E. Silberstein of the Community Theatre and William Smalley, who also has a house in Catskill, they have reached nowhere up to the present time. Mr. Smalley says he has his price but thus far Mr. Silberstein hasn't reached it. Mr. Smalley has recently installed William F. Remmers as manager of his house in Mohawk.

As a committee to draft new by-laws, five well known exhibitors have been named to accomplish this for the Albany Zone Committee. The five are Meyer Schine of Gloversville, Louis Buettner of Cohees, Uly S. Hill of Troy, W. W. Farley of Schenectady and Robert Wagner of Little Falls. They also will settle the questions of how often the committee is to meet, what day and possible further zoning.

The only difference between Mary and Margy Angus, twins who played in Monta Bell's production, "Lady of the Night," for Metro-Goldwyn-Mayer, is that one has a beauty spot on her left shoulder and Monta Bell can't remember whether that one is Mary or Margy

Although Meyer Friedman is no longer connected in official capacity with Farash Theatres of Schenectady, he has turned a nimble hand to real estate of late and also many a nimble dollar.

Congratulations to you, William Shirley and Mrs. Shirley as well, upon your thirteenth wedding anniversary! A lot of Mr. and Mrs. Shirley's friends attended an affair at the State Theatre the other night after the evening show, and then Mayor William Campbell did his part by performing a mock marriage.

Last Saturday was the red letter day at the Mark Strand in Albany, with the Girl Scouts of the city, who had ushered the past winter at the Junior Movies, as guests of honor. Uly S. Hill, managing director of the theatre, donated the house and the picture. Subscribers to the Junior Movies, which included many of the elite of the city, had over 600 children from the various orphanages as their guests.

Van's Straight from the Shoulder Reports are real exhibitor aids.

Buffalo, N. Y.

A contract has been let to the Rowland Corporation of Kenmore, N. Y., for the erection of a theatre and business building in Delaware avenue between Chapel and Landers roads. Work will begin immediately and the house is expected to open in the fall. It will seat 1800. There will also be a public hall seating 900, bowling alleys and sixteen stores. The cost will be $300,00. The stock in the building corporation is being taken mostly by Kenmore people, the plan being to make it a community theatre.

Manager Ray S. Averill is starting something entirely new at the Olympic Theatre, Buffalo. On April 27 he will inaugurate a complete noon hour show, when a program of pictures will be given from 12 to 1 o'clock, with a special admission price of 10 and 15 cents.

Notice that the Liberty Theatre property on East Erie avenue, Corning, N. Y., has been put on the market for sale, has been announced by Elmer G. Dodds, Corning representative of the Schine Theatrical Corporation, owner of the house. The building on the property was badly damaged by fire last December.

John Stevens, formerly associated with Schine, is now manager of the Elk Theatre, Buffalo. This house has just been sold by M. Minuse, who has gone to Florida for his health. The deal involved some $30,000.

John E. McAuley of Chicago, inventor of the latest Peerless reflector arc lamp, was in Buffalo, for a visit with Al Becker of the Becker Theatre Supply Company last week end. Messrs Becker and McAuley journeyed to Dunkirk, N. Y. to demonstrate the lamp at the Regent Theatre. H. P. Lally was so enthusiastic over the invention that he ordered four of them for his houses in Dunkirk.

Fred M. Zimmerman has installed two new Simplex machines, two Superlite lenses and one new Dalite screen in his popular Avondale Theatre in North Tonawanda, N. Y.

E. Price of the Aurora Theatre, East Aurora, N. Y., has ordered the following equipment for this new Roycroft town house. Two Powers improved machines, two Peerless low intensity arc control lamps, one Hertner transverter-generator, one Raven screen, two Superlite lenses and ticket machines. Haywood-Wakefield seats will be installed. The Becker Theatre Supply Company installed the booth equipment. The house will open in May.

Jim Cardino, owner of the Varsity and Kensington, Buffalo, and his brother, Thomas, have purchased the famous Williamsville Glen, a picturesque property which has been a favorite picnic and recreation spot for years. Jim also owns the Glen Theatre in Williamsville at the entrance to the Glen.

George C. Sarvis, manager of the Library Theatre in Warren, Pa., and Miss Ann Jane Healy, aged 24, also of Warren, who were seriously injured when the auto in which they were riding crashed into a tree on the Warren-Irvine road, are reported as having a good chance to recover.

A series of special programs for the children will be inaugurated at the Eastman Theatre, Rochester on April 25. The purpose behind these programs, which will be given every Saturday morning, is to provide, at a very low cost, pictures selected for juvenile entertainment.

Charley Hayman of the Strand and Cataract, Niagara Falls, N. Y., has arranged with the Duo-Art Film Company of Rochester to make an industrial review of the city of Niagara Falls.

Joe Schuchert, Jr., manager of the Columbia and Colonial, Buffalo, did a brody off the plank at the Buffalo Athletic Club the other day and landed on his face. Result: Two black eyes.

Massachusetts

The Premier Theatre in Fall River, Mass., rebuilt by William J. Dunn at a cost of $100,000, opened recently. It had been closed for over six years. There are approximately 1,000 seats. The policy will be first-run photoplays.

Harry I. Wasserman, manager of the Roxbury Theatre in Roxbury, has been active in theatrical circles in that city for fourteen years. He has been commended by various women's clubs and churches for his methods of operating his amusement enterprises. His friends in and out of the show business are legion.

A newly chartered amusement enterprise is the American Theatre, Inc., of Boston, which will engage in the picture business. The capital is $1,000, no par value shares. The incorporators are Alice J. Thatcher of Jamaica Plain and Hamilton MacFadden and Grafton L. Wilson of Cambridge.

William C. McNaughton, formerly manager of the Strand Theatre in Norwich and Strand Theatre in Waterbury, Conn., has been named manager of the Hyannis Theatre at Hyannis. Louis Aronofsky is owner of the Hyannis.

Charles Baldwin, former owner of the Colonial and Scenic theatres in Keene, N. H., paid a visit to Boston on his way home after a three months' vacation in Florida. Although he has disposed of his amusement houses in Keene, Mr. Baldwin does not intend to let any grass grow under his feet so far as being a provider of entertainment fare. He'll be back in business soon because Charlie is one of those regular "go-getters."

James H. Doyle is one of Boston's busiest exhibitors and likewise among the most popular. He is not an unfamiliar figure in state politics, having been at one time a state senator. Mr. Doyle is manager and part owner of the Broadway Theatre in South Boston. But that's not his only amusement enterprise for he also is actively identified with the Waldorf and Central Square theatres in Waltham.

Edward F. Cassell has purchased the buildings housing the following film exchanges in Boston: Federal Films at 46 Piedmont street; Grand-Arrow Films at 54-58 Piedmont street; Fox Film Corporation at 78-90 Broadway; Pathe Film Company at 39 Church street. Mr. Cassell resold the Fox building to David Jacobs.

Patrick Crogan of the Empire Theatre in North Adams has been called to Springfield where his son, Leonard, is seriously ill.

Courtesy and service is the keynote at the box office of E. M. Loew's Capitol Theatre in Lynn. But that's nothing surprising for its occupant is Miss Rose Finkle. She has been at the Capitol for more than a year and has a speaking acquaintance with all of the "steady" patrons.

Minnesota

Marguerite Clark Rathje of the Rex Theatre, Valley City, N. D., has been named a winner in an amateur song writing contest conducted by WCCO, Minneapolis radio station. The winning number was "Love's Melody," a waltz. There were 1,000 entries.

The city council at Renville, Minn., went on record last week as opposed to Sunday closing. The vote was 3 to 2 for keeping the theatres open.

Ground was broken this week for a new 800-seat suburban house which will be built in North Minneapolis by H. A. Jeub. The theatre will cost $80,000.

Regional meetings are being arranged by W. A. Steffes to further his new theatre circuit—Allied Theatres. Just now Thomas Burke, general manager of the circuit, and Frank Workman and Art Johnson are in the field trying to induce exhibitors to join the chain.

Connecticut

Herman Billings of Somers, who is connected with the Grand Theatre in Hartford, was married on April 11 to Miss Hazel E. Reed of Mittineague, Mass.

Lester Tobias and Harry Goldman have closed the Strand Theatre in Norwich.

The Rialto Theatre in Torrington was opened by John D. Sullo on March 30.

Hartford's newest photoplay theatre has been named the Lennox and will be opened early in May. It is understood that Jack Sanson, now manager of the Lyric Theatre, Hartford, will take charge of the new house. The theatre seats 900.

Edward Raffile, popular manager of the Globe Theatre in New Haven, has turned it into a first-run house. Ye scribe always recalls the Globe with pleasure as the house having an excellent organ and organist.

Walter Donovan has disposed of his interest in the Cameo Theatre, West Haven. He has resumed the practice of his former profession as an architect.

John McCarthy, former manager of Poli's Plaza Theatre in Bridgeport has been named manager of Poli's Theatre in Meriden.

Louis Tunick and J. Fuchs of Port Chester, N. Y., have opened the Empire Theatre in Bridgeport. It has been closed for nearly a year.

David H. Brand of Roxbury, Mass., is the new owner of the Cameo Theatre in Bridgeport, which now is being operated by Universal.

Canada

During the week of April 13, the usual N. V. A. collections were made at the B. F. Keith Theatre, Ottawa, permission being granted by Manager J. M. Franklin for the collection of money among patrons at every performance for the vaudeville actors' organization. An unusual incident occurred in connection with this procedure at one performance when some unknown patron placed a handsome solid gold ring on the plate as it passed around.

"The Lightning Switch" was the title of a special musical potpourri which was played by the concert orchestra of the Hippodrome Theatre, Toronto, during Easter Week. This unique overture was arranged by Jack Arthur, general supervisor of music for Famous Players Canadian Corporation, the arrangement consisting of a combination of a few familiar bars from many different operas, classical airs, popular songs and other selections, all blending into a picturesque whole. Further interest was achieved through the offer by Mr. Arthur of a special assortment of prizes, the first being a three months pass at the Hippodrome, to those who guessed the largest number of pieces included in the musical ensemble.

VERA REYNOLDS
Featured in Paramount pictures

Cincinnati

Cracksmen and hijackers seem to take delight in "picking" on Gus Shifus, manager of the Strand Theatre, Springfield, Ohio. On two occasions Shifus has been commanded to "stick 'em up," which requests were accompanied by the flourishing of six-shooters on the part of the bandits. Now his office safe has been robbed of $600 by burglars who gained entrance to his office during the night.

George Shaffer, theatre magnate of Wheeling, W. Va., will begin immediate construction of his $325,000 theatre at Steubenville, Ohio. It will be of brick and stone, with a stone facade modeled after the Spanish type and two ornamental Spanish mission towers on the front of the building. A set of chimes will be placed in the towers and the playing of these chimes will be a daily feature. The house will seat 2,200.

Manager Cliff Boyd of the Lyric Theatre, Cincinnati, announces a reduced scale of admission prices at his house. The revised schedule is 25 and 40 cents up to 6 p. m. on week days. After 6 p. m., as also on Sundays and holidays, the old scale of prices, namely, 30 and 50 cents, will prevail.

Billy James, head of the James Amusement Enterprises, Columbus, Ohio, has returned from an extended trip to Hot Springs, Ark., James being one of a party consisting of Gus Sun, Pete Harris, John Connors and P. P. Crabill.

W. O. Kirk, who has been looking after the Opera House at Williamsburg, Ohio, for a number of years, has disposed of it to D. K. Crist, who is now in active charge.

Clara Bow in a scene in "The Adventurous Sex," an Associated Exhibitors picture, with Earle Williams, Herbert Rawlinson and Harry Morey

Michigan

Bert Williams, manager of the new Grand Riviera Theatre, a 3,000-seat house to be opened in the Grand River district on September 1, will have indoor lighting effects similar to those in effect at the Capitol, Chicago, with the ceiling illuminated as the sky, with stars twinkling and a moon rising and setting at the beginning and end of each performance.

Samuel Ackerman, proprietor of the East Side Theatre on Gratiot avenue and one of Detroit's oldest exhibitors, is doubling the seating capacity of his house by building on fifty feet of property he has acquired at the rear. The improvements will cost about $50,000.

Detroit friends of H. S. (Doc) Gallup, manager of the Delft Theatrical Enterprises in Marquette, have received word from him that he is having an excellent time in his tour of the Orient and that he expects to return to business duties about May 15.

Fitzpatrick & McElroy, who operate about a dozen theatres in the western section of Michigan, have capitalized their property for $2,500,000 and the stock is being offered to the public.

John H. Kunsky, Lew Cohen, Bert Williams and George Guise, motion picture men, were instrumental in the success of the National Vaudeville Association Fund entertainment in Detroit.

Kansas

It remained for a Chicago exchange manager, R. C. Seery of First National, to come to Kansas City for a visit just in time to win the exhibitor and inter-exchange golf tournament, played over the Excelsior Springs course last week. With a net score of 83, he having a handicap of 15, Mr. Seery led a field of about twenty contestants and was awarded a silver trophy. C. W. Allen, Vitagraph manager at Kansas City, was runner-up with a net score of 85, while C. E. Gregory, Metro-Goldwyn branch manager, won the blind hole event, the prize being a driver. "Bill" Warner of First National, who topped the field in the blind bogey event, was awarded a mashie.

Among the out-of-town exhibitors in the Kansas City territory last week were: D. Filizola, Empress, Fort Scott, Kas., Lawrence Brenninger, Orpheum, Topeka, Kas.; George Shelton, Star, Warrensburg, Mo.; Glenn Dickinson, Dickinson chain of theatres, Lawrence, Kas.; Charles Sears, Sears Circuit, Nevada, Mo.; C. M. Pattee, Pattee Theatre, Lawrence, Kas.; S. E. Wilhoit, Jefferson, Springfield, Mo.

Improvements on two theatres in the Kansas City territory were announced this week. The Columbia Theatre, Junction City, Kas., will be improved extensively, according to Glenn Dickinson, manager, who also operates the City and Cozy theatres of that town. F. G. Weary, owner of the Farris Theatre, Richmond, Mo., will remodel his theatre at a cost of $10,000, including waiting rooms on the second floor, and plans to enlarge the lobby.

Texas

A charter was granted the Adams Theatre Company of Palestine, Texas, authorizing the erection of a new theatre in Palestine, capital stock $3,400.

The Will Horowitz theatre was opened at Houston, Texas, April 6 and named the Texan.

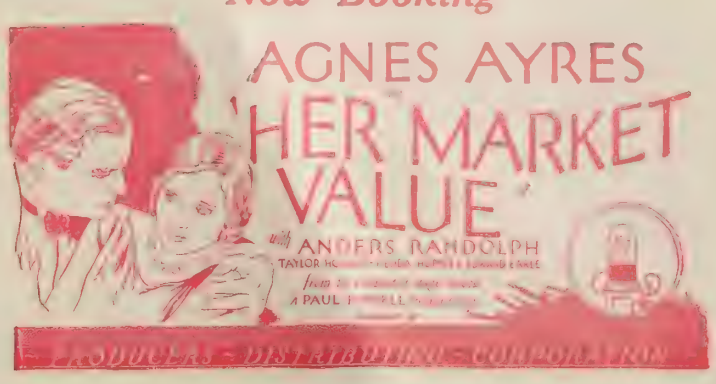
Leaving no clue save footprints and a short circuit, two burglars robbed the Colonial Theatre at Mondo, Texas, taking two projection machines valued at $1,000.

Robb & Rowley have let contracts for a new theatre to be built at Houston, Texas, seating 1,400 and costing $160,000.

E. N. Collins has leased the New Age Theatre at Humble, Texas.

It is reported that A. C. Stalcup will erect a new theatre at Eastland, Texas.

John D. Polmanakos and P. C. Crown will build a new theatre at Houston, Texas, to cost about $15,000 and seat 400.



Pittsburgh

George Riester, for several months manager of Harry Davis' Schenley Theatre, last week resigned to take up his new duties on the managerial force of the Rowland and Clark Theatres. Mr. Riester has been assigned to the Manor in the Squirrel Hill district, succeeding W. J. Bernardi. Mr. Riester is well-known here, having come to Pittsburgh over a year ago to take charge of the Cameo in downtown Pittsburgh. This position he resigned to manage the Victoria at Altoona, which house he left to open the Schenley some months ago for Harry Davis. J. Harry Hayward, now at the Lyric, Pittsburgh, also a Davis house, will be in charge of the Schenley until a permanent manager is selected.

The Triangle, East Liberty, owned by the Nate Friedberg interests, during the week of April 13, celebrated its fifth birthday anniversary. Publicity Director Will Davis got out a special souvenir program in honor of the occasion and the theatre was beautifully decorated.

Gerald Gallagher is the new manager of the Cameo in downtown Pittsburgh, having taken up his new duties on April 13, succeeding W. J. Nelson, who is to be transferred to another Universal theatre in this part of the country. Mr. Gallagher, although but 26 years of age, which makes him the youngest theatre manager in the city, has had eleven years of experience in the business. He was most recently general manager of the Piccadilly in New York. At one time he was Montreal correspondent for Moving Picture World.

Harry Handel, owner of the Centre Square Theatre, Pittsburgh, and two girl employes were held up in the box office at 11 p. m., on April 10 by a lone negro bandit, who got away with $700 in cash.

Manager Evans of the Evans Theatre, Morgantown, W. Va., was a Film Row visitor recently and stated that he contemplated keeping his theatre open during the summer season.

Petition for the dissolution of the Colonial Enterprise Company, which since September, 1909, operated the Colonial Theatre in Peach street, Erie, has been filed in County Court by Attorneys Craig and Blass, representing stockholders of the corporation. Andrew P. Weschler, president of the company, who signed the petition for the corporation, states that there are no debts and that assets include the building and stage scenery. The dissolution was agreed upon by the stockholders at a meeting held December 29, 1924.

As intimated several weeks ago in the World, Nat Walken of the Palace at Washington has taken over the lease of the Regent in the same town. He re-opened the house on April 2. Mr. Walken states that during the summer he will show pictures on the last three days of the week only at the Regent, admission prices to be 25 cents to adults and 10 cents to children.

W. L. Risbeck, owner of the Auditorium, Star Junction, made one of his infrequent trips to Film Row last week. Mr. Risbeck says his business took a big drop during Lent, but he is going to do his darndest to get the crowds from here on in.

Sam Gould, well-known Northside exhibitor, went down to Atlantic City to take part in the Easter parade.

Out-of-towners seen on the Row the past few days included: N. Russell, Barnesboro; M. A. Sybert and brother O. J., from Moundsville; Walter Silverberg, Greenville, and Mike Marks, Oil City.

SELLING THE PICTURE TO THE PUBLIC

The Leading Exploitation Department in the Industry, Found in Moving Picture World.

News of Chicago Territory

F. A. Flader, manager of theatres for Universal, was in Chicago last week looking over the Orpheum Theatre of the group and congratulated Managing Director McCurdy and his assistant, Al Bachman, on their efficient management of the house. Carl Laemmle was here at the same time, coming from the West Coast, and stopped for a couple of days before continuing on his way to the East.

The many friends of Verne W. Langford of the Apollo and Lyceum theatres, Chicago, will be sorry to hear of his death after an extended illness. He was buried at Oakwood Cemetery. Many from the trade attended the funeral and sent floral pieces.

The Exhibitors Association of Chicago will move to larger quarters on May 1 in the Seeberger building on South Wabash avenue. Jack Miller, the business manager, will fix up the offices so as to make the film folks feel at home when they pay headquarters a visit.

V. C. Seaver, Jr., has been made house manager of the New Jeffrey Theatre at Seventy-first and Jeffrey avenue, Chicago. Jacques Baucaire is the new musical director of the house, which seats 2000 and was opened last month. Five acts of vaudeville have been added to the Sunday program and a tieup with the radio stars of KYW and WEBH pulled big business during the past week.

Charley Lamb of the Palace, Rockford, Ill., put over a style show last week and by using twenty girls for models from the Rockford College, packed the house for the week.

Frank Gazolla, owner of the Studebaker Theatre, Chicago, and interested in other theatres, is back from his vacation at Florida resorts.

Dan Sykes has been named manager of the Auditorium, Chicago, and Peter Manello is assistant house manager.

The Erie Theatre, 641 North Clark street, Chicago, owned by Morris and David Hellman, which was damaged by fire recently, was re-opened Saturday night.

Lawrence G. Traeser, Helmer E. Brandel and W. E. Shirr have organized the Austin Theatres Corporation with a capital of 160 shares of no par value. The offices are located at 910 South Michigan avenue, Chicago, and the new firm will build a new picture theatre, according to the records.

Friends of the Ascher Circuit are glad to hear that owing to the good business the organization has been enjoying since the recent re-adjustment of the management and the return to the old organization, $300,000 of the loan of $750,000 has already been paid off several months ahead of time and the entire loan no doubt will be liquidated before it comes due.

Andrew Karzas, owner of the Woodlawn and the Trianon, Chicago, has been given the call letter WMBB for his new radio station atop the Trianon. The station went into active operation last week, using a wave length of 250 meters with a power of 500 watts. Station WTAY, which has been using the same wave length, was silent for the opening night of the new station and in the future will divide broadcasting time with the new Karzas station.

David Wine, who bought the southeast corner of Sixty-Third and Green street, on the South Side, Chicago, from Hartman Company for a reported $210,000, may tear down the two-story building and build a huge picture theatre. In addition to the Hartman property Wine also acquired the adjoining lot 50 by 125 feet, which will give him enough room for a large theatre.

W. L. Pracht, manager of the Idle Hour Theatre at St. Charles recently purchased by the Norris interests which are erecting $250,000 theatre in St. Charles, has been engaged as manager of the new house.

C. M. Wasson, Frank Jamison and Edward Qualkinbush head the syndicate which will erect a 2,500-seat picture theatre at the northwest corner of Kedzie avenue and Fifty-Ninth street, Chicago. The design for the building, which is expected to cost approximately $840,000, has been drawn by Lowenberg & Lowenberg, architects. The lot fronts 175 feet on Kedzie avenue and 125 feet on Fifty-Ninth street. It will be a Spanish type of building.

Ben Huff, owner of the Empress Theatre, Galesburg, Ill., is receiving congratulations from his friends in the trade on his recent marriage. In addition to his duties as theatre owner, Ben is the city clerk at Galesburg and is some politician when it comes to getting the votes.

E. T. Peterson has taken over the management of the Lincoln at Fulton, Ill.

The Petite Theatre at Monmouth, Ill., is under the management of M. Ranney and the house will be operated for pictures in the future.

H. P. Arrowsmith, in addition to being the owner of the Lyric at Gibson City, Ill., has been elected mayor. His many friends in the trade are extending their congratulations.

Jules J. Rubens of Aurora, Ill., a member of the Balaban & Katz Midwest Circuit, will call for bids in about two weeks on the new picture theatre he is to build at Springfield, Ill. The house will be erected by the Lincoln Square Building Corporation and will seat 3,000, making it the largest house in Central Illinois.

Eddie Trinz has been made manager of the Pantheon Theatre, Chicago, the big Lubliner & Trinz house on Sheridan Road, succeeding Martin Sacks, who is now in charge of the Covent Garden Theatre of the circuit. Harry Lustgarden has been made manager of the Windsor and Louis Natelson is manager at the Crawford, succeeding Manager Rowley who goes to the Wilson.

The Lyric at Lathan, Ill., has been purchased by Elmer Jerome from Miss E. M. Smith.

Paul Rutishauser opened his Mid-City Theatre on West Madison street, Chicago, last month. Many film folk turned out to congratulate him upon his fine little 300-seat house.

Verne Hicks of Spring Valley Theatre and Charley Tuchan of the Capital Theatre at Canton were in Chicago last week and report business as holding its own in their territory. Ludwig Segal of the Prairie and Sidney Selig of the Gem and Cozy theatres, Chicago, have returned from a sojourn at West Baden, where they cleaned up on the golf championship contests.

Greenebaum Sons are offering $7,500,000, 6 per cent. gold bonds on the Eitel Central Block, Chicago, which is to include the new Palace Theatre for the Orpheum circuit, seating 2,500. Work has started on the project.

Spring in Chicago

In the Spring a showman's fancy lightly turns to thoughts of——

During the week of April 19 to 26:

The McVickers, Chicago, is putting over Flower Show Week.

The Capitol is using sixty people in Golden Fete Week.

The Tivoli has a big bill for Spring Festival Week.

The Riveria is staging Military Week.

The Chicago is breaking records with Festival Week.

——*weeks.*

Los Angeles

Another new theatre to cost in excess of $700,000 will be erected in Hollywood by the Hollywood Improvement Association on Hollywood Boulevard. The building will be a class A structure of reinforced concrete. It will be six stories high and cover a space of 123 by 179 feet. The capacity will be 1600. Terra cotta facing will be used. Bids are being received.

The new Strand Theatre at Avalon, Catalina island, had its opening this week with all the islanders out in "Soup and Fish" for the event.

Harold Horn of the Criterion acted as host to all the newspaper men and their families at a special performance of "Quo Vadis." If the heads of the families were unable to come, Horn took good care of the mothers and kiddies.

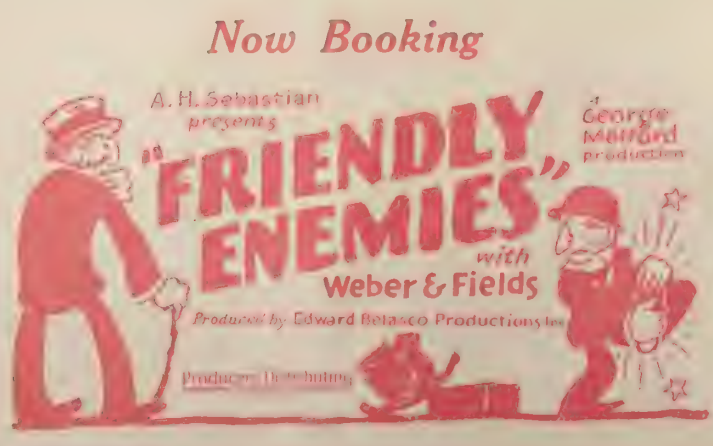
J. L. Bard gave a benefit performance of "The Rag Man" and turned the entire receipts over to the Lakewood Parent Teachers' Association.

Theatre owners of Southern California have appointed Glen Harper, Ben Bernstein, Bud Lollier, Dave Bershon and W. J. Quinn as delegates to the national convention in Milwaukee on May 12, 13 and 14. The delegation is going to do everything possible to bring the 1926 convention to Los Angeles.

Maine

R. G. Craerin, who managed the Jefferson Theatre in Portland, has returned to New York as the house is to be closed.

Universalist church services are being conducted in the Bijou Theatre, Pittsfield.



JAMES FLOOD
On Warner Bros. roster of able directors

California

Quick work on the part of Manager W. N. Feehan of the Strand Theatre, Berkeley, Cal., probably prevented a panic on the evening of April 11, when the film "So Big" caught fire and was destroyed. At the first sign of trouble patrons began making for the exits, but Manager Feehan stepped to the stage and advised that there was no danger. Patrons were given tickets for another evening, or had their money refunded. Clarence Foster, projectionist, made a heroic attempt to extinguish the blaze and the only loss was to the film.

The picture house being erected at Hayward, Cal., by Charles Heyer is the first steel frame structure to be erected in that city.

The old Novelty Theatre at Suisun, Cal., has been remodeled and reopened as the Arlington Theatre.

The New Vista Theatre of Max Weiss at Rio Vista, Cal., is nearing completion.

The Majestic Theatre, Concord, Cal., has been sold by Phil Brubeck to H. Sturcke, Jr., formerly of Roseville.

A change in policy has been inaugurated at the Union Square Theatre, San Francisco, and admission prices have been increased from 30 cents to 40 cents. Big productions are being booked and extended runs will be featured. The "Last Laugh" is being shown for two weeks.

Harry Seipel of the Theatre Visalia, Visalia, Cal., has been very ill of late with scarlet fever but is on the road to recovery.

St. Louis

The grand opening of the St. Louis Theatre, Grand Boulevard at Morgan Street, has been postponed until September 1. Originally it was planned to open June 1. The house will be operated by the Orpheum Circuit and play Junior Orpheum vaudeville and pictures.

Jefferson City's new theatre will open shortly. The Jefferson City Theatre Corporation will operate the house. The capital city has been a closed market for film for many years and the competition there is welcomed in St. Louis filmdom.

Chester J. Gruber, owner of the Miners Theatre, Collinsville, Ill., has opened a sandwich stop at Union and West Florissant avenue, St. Louis.

George Winter has sold the Elite Theatre, Bernie, Mo., to Herman M. Ferguson. Ferguson also runs the Liberty at Malden, Mo.

Lou Goldman, brother-in-law of Louis Stahl of the Union Theatre, St. Louis, died on April 12.

Charley Goldman has taken over the house in Dupo, Ill. He operates the New Astor and Rainbow theatres in St. Louis.

The Dreamland Theatre, Roodhouse, Ill., has closed. It was recently taken over by Clarence Denny. Other houses in this territory reported closed include: Memphis Theatre, Memphis, Mo.; the house at Perry, Ill.; Kozy Theatre, Wickliffe, Ky.; New Rex, Pittsburg, Ill.; American Theatre, Cambria, Ill., and Logan Theatre, Logan, Ill.

The Grand Theatre, Mexico, Mo., has been taken over by R. H. Miller, it is reported.

J. Getzler plans to open an airdome in Wayne City, Ill. He operated the Moonshine Theatre there but it was dismantled recently.

The Crescent Theatre, St. Francisville, Ill., has been taken over by R. C. Williams.

Charley Mohrlay, former Valley Park, Mo., exhibitor, is here on a visit from New Mexico where he operates a gold mine.

The Regal Theatre, Elvins, Mo., is now under the management of H. C. Tuttle. He also has the Grand Theatre, Desloge, Mo.

J. Martin of Overland Park, Mo., plans to tour South America.

Fred Hoelzer, who sold his string of houses to Fred Wehrenberg last fall, is back from a pleasure trip to Florida. He hasn't decided what business he will pursue in the future.

Visitors of the week included: Jimmy Clayton, West Frankfort, Ill.; Tom Reed, Duquoin, Ill.; Ralph Vass, Memphis, Mo.; Charles Goodnight, DeSoto, Mo.; James Riley and A. L. Critchlow of Alton, Ill.; and Louis Maroni, Marion, Ill.

Seattle

C. M. Dunn, owner of a circuit of houses in Cle Elum, Roslyn and Mabton, has purchased the Grand Theatre, Renton, Wash., from Marie Connolley, who plans to go to California. Mr. Dunn is one of the old timers, dating back twelve years or more. He has witnessed many changes during the years but has always adhered to his policy of offering a good, clean, well balanced show, such as would please the average man or woman, and has built up his three houses on these principles, from failing ventures when he acquired them to substantial and successful theatres with an excellent patronage. W. G. Whitfield, principal of the Roslyn High School, an experienced theatrical man with a pleasing personality, will be active manager of the Grand, which will continue to operate at the former price of 10 and 25 cents. An occasional good vaudeville number, extra feature attractions, etc., will lend variety to the bill, and in all probability some remodeling will be done during the summer.

The New Theatre at Greene Park, Wash., built to replace the Camp Lewis Theatre which burned about a year ago, is scheduled to open about May 1. It will seat around 1,100 and cost $20,000. Merchants of the community backed the investment, covering building and construction, and the United States Government is seating and equipping the house.

J. P. Bertram of the Vaudette Theatre, Tacoma, Wash., has sold the house to W. P. Layport.

George E. Bessenger will have his Madrona Garden Theatre open by about May 2. It is a charming suburban house and will have an attractive garden lobby effect.

E. G. ("Dad") Abbott of Sedro Woolley, Wash., is busy furbishing his house. He is reflooring and redraping the lobby, redecorating the house in Egyptian style, and is installing a fine Kimball organ.

The Liberty, Seattle, has completed installation of two of the latest type Simplex projectors equipped with the new Peerless Reflecting arc lamps. This new Peerless feature was received at B. F. Shearer's a week ago, and only two were received, but within the week eighteen have been sold. The Liberty, one of the largest Jensen & Von Herberg houses, grabbed the original two. LeRoy Johnson is the Liberty's manager.

A. E. Zable, manager of the Liberty and Ray theatres in Olympia, Wash., was in Seattle this week for the first time in several months.

C. F. Weskill of the Rose, Colfax, Wash., also was a visitor, as was Doc Johnson of the Lois Theatre, Toppenish, Wash.

William Roach, owner of the Selwood Theatre in suburban Portland, has taken over the new house now being completed in the Division Street district. It will seat 650.

A. Swan of Silverdale, Wash., has acquired the Rex, Poulsbo, and is having it remodeled. This will furnish competition to J. M. Almos' Almo Theatre.

Suburban theatres appear to be providing a wide variety of diversions for their patrons these days. W. L. Steele of the Queen Anne Theatre co-operated with the Community Club "Minute Women" in staging a lavish fashion show. Funds went to swell the building fund for the Minute Women's new clubhouse.

Messrs. Danz and Strauss of the Hollywood entertained patrons to an S. R. O. with a wedding on the stage during Easter Week.

Mr. and Mrs. John Hamrick are back from California and report a most delightful time.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who gree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

BROADWAY BROKE. Star cast. Just a program picture and a rather fair one at that. Tone, okay. Audience appeal, you can't tell. Small town class town of 1,369. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

GOING UP. (5,886 feet). Star, Douglas MacLean. Here is a picture that will make them all laugh. First MacLean picture ever run here and sure took. A comedy old and young will enjoy. Tone, good. Sunday, yes. Special, no. E. F. Gick, Pastime Theatre, Moundridge, Kansas.

LONE WOLF. (6 reels). Star, Jack Holt. Not so good, just a fair program show. Drawn out too much. Did not please. Tone, fair. Sunday, no. Special, no. Fair appeal. All classes city of 12,000. Admission 10-20, 15-25. Louis Pilosi, Pilosi's Theatre (500 seats), Old Forge, Pennsylvania.

RACING LUCK. (5 reels). Star, Monty Banks. This is very good, will please any audience. Went over good with me, but no crowd. This is a twin picture to "The Speed Spook." Fair tone. Sunday, no. Special, no. Good audience appeal. All classes city of 12,000. Admission 10-20, 15-25. Louis Pilosi, Pilosi's Theatre (500 seats), Old Forge, Pennsylvania.

RUPERT OF HENTZAU. Star cast. Not a bad picture. Fair as costume kind goes, but my crowd stays out if the paper even suggests an old style cast. Tone, okay. Sunday, yes. Fair audience appeal. Small town class town of 1,369. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

F. B. O.

BROKEN LAWS. (6,413 feet). Star, Mrs. Wallace Reid. Good picture of its kind. Percy Marmount very good. It has a dream ending. Some liked it while a few had kicks. Patrons said good lesson taught. Good appeal. Tone, good. Good for Sunday. Print new. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

BREED OF THE BORDER. (4,920 feet). Star, "Lefty" Flynn. No better than his first two but will get by. Tone, okay. Sunday, no. Special, no. Audience appeal, eighty per cent. L. H. Greife, Opera House (450 seats), Windsor, Missouri.

DAYTIME WIVES. (6,651 feet). Star cast. Fair enough I guess for program. Nothing big but audience seemed to like it. Tone, okay. Sunday, no. Special, no. Fair audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

FOOLS IN THE DARK. (7 reels). Star, Patsy Ruth Miller. A good comedy drama with lots of real comedy. Tom Wilson plays the negro part so you know it's good. Very god entertainment. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

FORBIDDEN CARGO. (4,850 feet). Star, Evelyn Brent. Lots of action, battles and thrills, but for some reason this is not as good as "Midnight Molly" or "Silk Stocking Sal," the story is weak and Miss Brent does not register as she should, however, F. B. O. are not selling it for a special and it was worth all they charged me for it. Tone, good. Sunday, no. Special, no. Has some audience appeal. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

GALLOPING VENGEANCE. Star, Bob Custer. Just a fair western with the usual story and nothing more. This will please where audiences are fond of westerns. Tone, good. Sunday, yes. Special, no. Fair audience appeal. Railroad class and miners town of 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

GIRL OF THE LIMBERLOST. (6,500 feet). Star cast. You'll be surprised at the drawing power of this one. It did more for us than many widely tooted specials but it would have done more had they liked it better. Just a fair picture but book is well known. Tone, okay. Sunday, yes. Special, no. Fair audience appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

IN FAST COMPANY. Star, Richard Talmadge. Excellent action picture that is intelligently made and worth playing. Tone, okay. Sunday, yes. Special, no. High audience appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

MASK OF LOPEZ. (4,900 feet). Star, Fred Thomson. Real good western. Thomson getting more popular each time. Everybody pleased. All classes town of 4,000. Admission 10-20, 15-25. R. L. Newell, Indelhour Theatre (210 seats), Monroe, Georgia.

MILLIONAIRE COWBOY. Star, Lefty Flynn. A fair western that will get by where they like western pictures. F. B. O. has some nice little program westerns in these pictures. Special, no. Industrial class town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, (600 seats), Hazard, Kentucky.

ON TIME. (6,030 feet). Star, Richard Talmadge. Just a fair picture. Have used quite a few Talmadge pictures and liked them but thought this the poorest of the lot, however, some said good. Tone good. Sunday, yes. Special, no. Fair audience appeal. Small town and farmer class town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

PERILS OF PARIS. Star, Pearl White. Will get by as a change but nothing extra, not as good as the other Theatre Owners Distributing Corporation picture "After the Ball." Sunday, no. Special, no. Audience appeal, not much. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

THAT DEVIL QUEMADO. (4,720 feet). Star, Fred Thomson. When you get a date on this in the old booking book, step on it for all you have for this is a knockout, my hard-boiled bunch of fans came out demanding to know the exact day and date of the next Thomson feature. This is the best Thomson to date, I know because I have run them all. Has a good story, lots of action, comedy, in fact everything needed to make a fine picture, which it is. If F. B. O. keeps Fred Thomson in these kind of stories for the balance of the series, he will sure be a life saver for the exhibitor. Roy E. Cline, Osage Theatre, Osage, Oklahoma.

THUNDERING HOOFS. (6,015 feet). Star, Fred Thomson. A very good western program picture that pleased one hundred per cent with its many thrills and the good acting of bred and his equine pal, Silver King. For the boys who have a western night, the Thomson's are the pictures to book. Even the "intelligents" gave this picture their grudging praise. Very thrilling bull fight in last reel that made 'em yell. Tone, fair. Sunday, dunno. Special, no. Audience appeal, just one hundred per cent. Mixed class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

YOUTH AND ADVENTURE. (5,000 feet). Star, Richard Talmadge. Played this on Good Friday, and brought in enough money to pay all salaries for the week. Talmadge sure does pull strong here. Print new. Tone, okay. Sunday, no. Special, no. Great audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

First National

ABRAHAM LINCOLN. (9,759 feet). Star, George Billings. Positively wonderful. The kind of pictures that help the industry. Business nearly as good as "Covered Wagon." School dismissed for matinee. Tone, okay.

Sunday, yes. Absolutely suitable for special. Audience appeal, one hundred per cent. All classes town of 2,000. Admission 10-20. L. H. Greife, Opera House (450 seats), Windsor, Missouri.

ABRAHAM LINCOLN. (9,759 feet). Star cast. A complete flop for which I am surprised. It is a picture that all Americans ought to see. For my opinion it is well directed and played. Tone, good. Sunday, yes. Special, yes. Miners town of 2,500. Admission 10-25, 15-35. Arch Catalano, Victory Theatre (300 seats), Rossiter, Pennsylvania.

BELL BOY 13. (3,940 feet). Star, Douglas MacLean. Not as good possibly as the "Hottentot" but will nevertheless please. Too short. Douglas MacLean continues his sterling work. Tone, okay. Sunday, yes. Special, no. Audience appeal, ninety-five percent. Higher and rural class town of 800. Admission 20-30. C. S. Chapman, Belvidere Theater (300 seats), Grove Hill, Alamaba.

CHASTITY. Star cast. Very ordinary without one single scene to redeem it. Tone, okay. Sunday, questionable. Audience appeal, questionable. Small town class town of 1,369. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Kerrville, Texas.

DANGEROUS MAID. (7,337 feet). Star, Constance Talmadge. Terribly boresome. Wonder who started this costume picture bunk anyhow? Tone, okay. Sunday, yes. No audience appeal whatever. Small town class town of 1,369. Admission 10-15, 20-25, 30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

FLOWING GOLD. (8,005 feet). Star, Milton Sills. A very fine picture. Story very good depicting the adventures of a wanderer when he hits a new oil country. Very entertaining. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

HER HUSBAND'S SECRET. (6,150 feet). Star cast. Just another feature, it will satisfy those not too critical. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

HER TEMPORARY HUSBAND. (6,722 feet). Star, Sylvia Breamer. One of those senseless, out of the ordinary comedy dramas that everybody likes for no apparent reason. Good entertainment. Tone, okay. Sunday, yes. Fine audience appeal. Small town class town of 1,369. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

HER TEMPORARY HUSBAND. (6,722 feet). Star cast. Corking good society comedy that pleases the women as well as the men. It's a genuinely good bit of entertainment. Tone, okay. Sunday, yes. Special, no. High audience appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

HUSBANDS AND LOVERS. (7,883 feet). Star, Lewis Stone. A very true to life drama of married life. Stone, as usual contributing a fine bit of work. Miss Vidor is very good as the wife and very easy to look at. All in all, a good picture. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Mixed

Between Ourselves

A get-together place where we can talk things over

Help!

One of our "Gang" asks for it.

His S. O. S. is printed on the following page.

If you have ever been up against his condition—

SEND YOUR HELP TO ME!

I'll shoot it through.

Don't delay.

VAN.

class town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

I WANT MY MAN. Star, Doris Kenyon. Starts out rather draggy, but picks up and gives fine satisfaction. Everyone I asked said they liked it fine, drew fair. Joe Hewitt, Strand Theatre, Robinson, Illinois.

JEALOUS HUSBANDS. (6,500 feet). Star, Ben Alexander. A fine picture with an all star cast. Ben Alexander great and so are the others in cast. Exhibitors will not be disappointed with this one. Excellent tone. Sunday, yes. Special, no. Fine audience appeal. Higher and rural class town of 800. Admission 20-30. C. S. Chapman, Belvidere Theatre (300 seats), Grove Hill, Alabama.

KID. Star, Charles Chaplin. I played this old timer again and had as good a Sunday and Monday as I ever had in the house. They like Chaplin pictures, no matter how old. Tone, okay. Sunday, yes. Special, no. Fine audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

MAN OF ACTION. (5 reels). Star, Douglas MacLean. Good picture and business. W. D. LaFerry, Rossville Theatre, Rossville, Georgia.

MIGHTY LAK A ROSE. (8,036 feet). Star cast. Good for highbrow. Business very good. Sunday, yes. Audience appeal, one hundred per cent. W. D. LaFerry, Rossville Theatre, Rossville, Georgia.

SEA HAWK. (12,045 feet). Star, Milton Sills. A fine picture but took a flop in my town. One reason, trailer hurt my business on account of showing too much fighting. Tone, okay. Sunday, yes. Special, yes. Audience appeal, ninety per cent. All classes town of 2,000. Admission 10-20. L. H. Greife, Opera House (450 seats), Windsor, Missouri.

SEA HAWK. (12,045 feet). Star, Milton Sills. It is an attractive picture. Will draw them and please them. A good one for any theatre. Tone, good. Sunday, yes. Special, yes. Good audience appeal. Miners town of 2,500. Admission 10-25, 15-35. Arch Catalano, Victory Theatre (300 seats), Rossiter Pennsylvania.

Fox

CIRCUS COWBOY. (6,400 feet). Star, Charles Jones. The best of Jones to my opinion and others who saw it told me the same. Tone, good. Sunday, yes. Special, no. Audience appeal, seventy-five per cent. Miners town of 2,500. Admission 10-25, 15-35. Arch Catalano, Victory Theatre (300 seats), Rossiter, Pennsylvania.

DEADWOOD COACH. (6,346 feet). Star, Tom Mix. Played this a week to big business, despite strong opposition. This is an exceptional Mix picture. General class city of 30,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

DEADWOOD COACH. (6,346 feet). Star, Tom Mix. Here is one that will bring the Mix fans in and will have the others coming for curiosity and will certainly satisfy. Good box office title and tone good. Sunday a little too rough. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

DESERT OUTLAW. (5,932 feet). Star, Buck Jones. A blazing story of the cowboys trails and Buck as the handcuff king of the cowboys. Evelyn Brent in the cast. Good little actress. She made quite a hit in my town in "Silk Stocking Sal." Tone good. Sunday, no. Print new. R. A. Preuse, Arvada Theatre, Arvada, Colorado.

DICK TURPIN. (5,224 feet). Star, Tom Mix. Without a doubt the best "production" Tom Mix has ever made but the fans expect to see him in his usual garb. Tone, okay. Special, no. Good audience appeal. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

GOLD HEELS. (6,000 feet). Star, Peggy Shaw. These are the kind of pictures that go over good, mostly anywhere as it is a real snappy picture with lots of action and full of good clean comedy and a real good horse race at the end. Tone, good. Sunday, yes. Special, no. Good audience appeal. Railroad class and miners town of 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

MAN WHO CAME BACK. (8,272 feet). Star, George O'Brien. One of Fox's best productions. My patrons well pleased with it but did not do so well on it. Working conditions not good here now. Tone, good. Sunday, yes. Special, yes. Pleased audience. All classes city of 12,000. Admission 10-20, 15-25. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

MAN WHO WON. Star, Dustin Farnum. While a few were pleased, the majority were firmly of the opinion that this was rather poor entertainment. One sarcastic customer asked me if this picture had been made for the feeble-minded. I was just going to answer, "No, sir— nothing of the kind: this was made for jackasses," but meekly refrained. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

MAN'S MATE. (6 reels). Star, John Gilbert. All right for program at program price. Enough action to carry it through. Nothing big or extraordinary. Tone, okay. Sunday, no. Special, no. Fair audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

NO MOTHER TO GUIDE HER. (7 reels). Star, Genevieve Tobin. Good program picture bought from Fox as a special. Put on at program prices and had good attendance but made no money owing to high price, paid to Bill Fox. This picture was pleasing, however, and teaches a good moral in an interesting manner. Heard no kicks and all seemed well satisfied. Tone, fair. Sunday,

Exhibitor Asks Help in Crisis

"Some of the folks in this town think there is a pot of gold in the movie business, and are agitating for a Community picture show in their Town Hall; the idea being to take the license now held by theatre, close same, and have a monopoly—profits of which are to go to the town.

"If any of the gang have been up against this proposition would like to hear how they combated this danger to privately owned picture enterprise.

"Thanking you in advance. One of 'Our Gang'."

yes. Special, no. Good audience appeal. All classes town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

OH YOU TONY. (6,802 feet). Star, Tom Mix. A little better than the usual Mix pictures but he is beginning to lose out here. Not the drawing card he used to be. Print good. Tone, okay. Sunday, no. Not suitable for special. Fair audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

PAINTED LADY. (6,936 feet). Star, George O'Brien. Picture starts off rather slow but goes great after third reel. George O'Brien has a million dollar smile if he'd only use it. This picture is good. Tone, good. Sunday, yes. Railroad and farm class town of 1,500. Admission 10-25. Ralph Saffer, Pastime Theatre, Manchester, New York.

PAINTED LADY. (6,938 feet). Star cast. Not a special by any means, an ordinary program picture. Sunday, no. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

SHEPHERD KING. (8,500 feet). Star cast. Slow type religious picture made in some foreign land as all stars were unknown. However, the actor playing the stellar role did some fine acting. Tied up with churches on this one and had ordinary attendance. This picture made by an American company with American actors would have been much better. Tone, fair. Sunday, yes. Special, no. Audience appeal, just fair. Mixed class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

STAR DUST TRAIL. (4,686 feet). Star, Shirley Mason. Nice little picture. All my patrons seemed pleased. Ran one night to good crowd. Tone, okay. Sunday, okay. Audience appeal, eighty per cent. All classes town of 4,000. Admission 10-20, 15-25. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.

TEMPLE OF VENUS. (8 reels). Star cast. Some thought it good while others thought the opposite. Didn't show so well at the box office either. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

TRAIL RIDER. (4,752 feet). Star, Buck Jones. Buck Jones is a good actor and why star him with Lucy Fox. This picture will bring them in but his leading lady is a poor bet. Give Buck good supporting players. He deserves them. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WINNER TAKES ALL. (5,949 feet). Star, Charles Jones. Very good well liked by nearly all my patrons. In my judgment one of Jone's best. If Fox would keep on making this calibre of shows they would be making one hundred per cent. Tone, good. Sunday, no. Special, no. Audience well pleased. All classes city of 12,000. Admission 10-20, 15-25. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

Metro-Goldwyn

BREAD. (6,726 feet). Star cast. A mighty good picture that failed to draw but it did please most of those who saw it. Tone, good. Sunday, yes. Hardly suitable for special. High audience appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

HE WHO GETS SLAPPED. (6,613 feet). Star, Lon Chaney. A wonderful picture for the "high brows," but no good for a small town. Got just enough to pay for the picture. Average specials mean nothing in a small town with a daily change. How do we know? Costly experience. Good tone. Sunday, no. Special, yes. Audience appeal, seventy-five per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

SIX DAYS. (8,010 feet). Star, Corinne Griffith. Very good. A great deal like "Three Weeks," in fact, I think it is a better picture. However didn't draw any more at box-office. Tone, questionable. Sunday, yes. Special, no. Fair audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

THREE AGES. (5,500 feet). Star, Buster Keaton. Our patrons didn't rave over this one nor did any crowds throng our doors to see it. The general opinion was that it was a rather mediocre production and I know I was oversold on it. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

THREE WEEKS. (7,500 feet). Star, Aileen Pringle. The print we received was scissored unmercifully and for this reason we had several complaints. Its admitted that in the shape we had it the picture seemed weak and jumpy; and business was off during its entire run. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

UNSEEING EYES. (8,300 feet). Star, Lionel Barrymore. A northern production that was everything that could be expected. Scenery, cast, action, splendid. All Goldwyn pictures are good. Tone, good. Sunday, yes. Special, no. Very good audience appeal. Town and country class town of 1,000. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

WINE OF YOUTH. (6,600 feet). Star, Eleanor Boardman. A very good "jazz" picture. Starts off slowly but picks up and has a fine climax. It teaches a wonderful lesson. Acting of entire cast very good. Tone O. K. Good appeal. Yes for Sunday, no as special. Draw mixed class, town 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

WINE OF YOUTH. (6,600 feet). Star cast. One of the best pictures I have ever run; it's hot as a fire-cracker from start to finish; or, I should have said, from then until now. It pleased the people one hundred per cent. because it is up to date and that is what they want. Film in good shape; picture clear. Town of 3,000. No for Sunday. Roy McAmis, Princess Theatre, Sayre, Oklahoma.

Paramount

A MAN MUST LIVE. (6,116 feet). Star, Richard Dix. A good program picture and where you run it as such it will please. Dick is the only man to take the late Wally Reid's place, and is very popular. Yes for Sunday, no as special. Appeal 85 per cent. Draw from industrial center, 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

ARGENTINE LOVE. (5,970 feet). Star, Bebe Daniels. Cortez has got Valentino tied to a post, believe me this fellow is a comer. He has the face and personality that give the ladies a great flutter. Bebe is good in any picture, but is better in the bluebeard type. Tone, fair. Sunday, no. Special, no. Audience, seventy-five per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

ARGENTINE LOVE. (5,970 feet). Stars, Daniels, Cortez. A pretty fair picture but not big. Did not do well at the box office. Nicely produced. Tone O. K. Fair appeal. Yes for Sunday but no as special. Draw better class, city 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

BACHELOR DADDY. Star, Thomas Meighan. This is as fine a picture as one could ask for. It should draw well for you if you only let the people know how good it is in advance of the showing. We had several comments on the picture. Merchants and farmers town of 440. Admission 15-25. Kenneth D. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. This one is fine, as all of Swanson's are. Tone O. K. Yes for Sunday but no as special. Draw small town class, town 3,300. Admission 15-20. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

CITY THAT NEVER SLEEPS. (6,087 feet). Star cast. Extra good. Pleased them all here. You cannot go wrong on this. Boost it. Virgnia Lee Corbin extra fine. Hope to go out in California and oh how much pleasure it would be to meet her. I am living in hopes. Other Paramount stars great. Fine moral picture. Will please all. Step on it. Bought right. All classes. Admission 10-25-30. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

CITY THAT NEVER SLEEPS. (6,087 feet). Star cast. A very entertaining little story

If Guy C. Sawyer sees this let's hope he'll know "Our Gang" is missing him and his good tips—they always had a tang.

The same thing goes for Adolph Schutz, Stan Chambers and some more who sent their tips dependable. Boys, come in, as before.

produced and directed in Paramount's best manner. Not very fast, but we had no complaints. Tone, fair. Sunday, no. Special, no. Audience appeal, seventy per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

COMING THROUGH. Star, Thomas Meighan. Meighan in a new type of story which while it is very good, it does not suit him like "Back Home and Broke," etc. A very thrilling story of a mining camp involved. Tone, okay. Sunday, yes. Special, no. Audience appeal, good. Town of 2,000. Admission 10-30. H. W. Rible, Mayfield Theatre (210 seats), Mayfield, California

COMING THROUGH. (6,522 feet). Star, Thomas Meighan. About the usual Meighan picture and went over fine. Tone, okay. Sunday, yes. Special, yes. Fine audience appeal. Oil field class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

CONTRABAND. (6,773 feet). Star cast. This is a very entertaining little play with the free boldfaced "Covered Wagon" boy in an important part and Lois Wilson handles the lead very nicely. People enjoyed this picture a lot. Tone, fine. Sunday, yes. Special, no. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

COVERED WAGON. (9,407 feet). Star cast. Enough has been said of this one. One of the very best attractions on the market today. Strong educational appeal. Tone, good. Sunday, yes. Special, yes. Audience appeal, one hundred per cent. Higher and rural class town of 800. Admission 20-30. C. S. Chapman, Belvidere Theatre (300 seats), Grove Hill, Alabama.

COVERED WAGON. (9,407 feet). This is a good western picture, rather drawn out and too highly advertised. People come expecting too much when a picture is advertised as this one has been. Draw from all classes, town of 1,312. Admission 25-50. M. J. Bradley, Airdome Theatre (404 seats), Thornton, Arkansas.

DANGEROUS MONEY. (6,864 feet). Star, Bebe Daniels. Fairly interesting story. Tom Moore carries away the honors with his fine bit of acting. In my opinion, Bebe is not much of an actress. Will please as a usual program offering. Tone O. K. Appeal fair. Yes for Sunday but no as special. Draw mixed class, town 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

DAWN OF A TOMORROW. (6,084 feet). Star cast. Very good picture. This one went over good, but not worth very much. Tone, fair. Sunday, yes. Special, no. Good audience appeal. Miners and farmers town of 600. Admission 10-25, special, 15-30. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

DEVIL'S CARGO. Star cast. Drama of California in gold rush days. Action slow getting under way, but last two reels are sure good. Wallace Beery runs away with the picture. Good cast, however. Tone, bad in places. Sunday, okay. Special, no. Audience appeal, good. Town of 2,000. Admission 10-30. H. W. Rible, Mayfield Theatre (210 seats), Mayfield, California.

DEVIL'S CARGO. (7,080 feet). Star cast. Reports on this one from every place have been very poor. Still we got over well with it and made some money. The picture is true in so much as we are all more or less reformers until it comes to reform ourselves. Tone, only fair. Sunday, no. Special, yes. Audience appeal, seventy per cent. All classes town of 5,000. Admission 25-50. C. E. Matlock, Rivoli Theatre (815 seats), Pendleton, Oregon.

DRESSMAKER FROM PARIS. (7,080 feet). Star, Leatrice Joy. Not a strong picture but in connection with a style show with local stores went over big and pleased everyone. Tone fair. Sunday yes, and special yes if used in connection with a style show! Town 9,237. Admission 10-25. H. V. Smooths, Vine Theatre (600 seats), Mt. Vernon, Ohio.

EAST OF SUEZ. (6,821 feet). Star, Pola Negri. Usual stuff and no improvement on her former stuff. Sunday, no. Special, yes. Audience appeal, okay. Oil field town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

EMPTY HANDS. (6,976 feet). Stars, Holt-Shearer. A snappy show that is rather a risky proposition. If you show it to a lot of churchgoers. It is pretty good program stuff if they like this type. Tone fair. Appeal good. Not a Sunday or special proposition. Better class, town 4,500. Admission 10-15. C. A. Anglemire, "Y" Theater (404 seats), Nazareth, Pennsylvania.

FAST SET. (6,965 feet). Star, Eliott Dexter. This picture was very good and held the interest to the end. It was not a drawing card, and on a two day run just broke even. Tone, good. Sunday, yes. Only fair attendance. All classes town of 2,900. Admission 10-25, 15-30. Friday and Saturday. A. E. Andrews, Opera House (496 seats), Emporium, Pennsylvania.

FEET OF CLAY. (9,746 feet). Star cast. Picture good but didn't take. Good crowd first night but they didn't come back. There must be something wrong when they don't. General class town of 4,000. R. L. Nowell, Idlehour Thtatre (210 seats), Monroe, Georgia.

FEET OF CLAY. (9,746 feet). Star cast.

Jill Lynn as "Dardy" in Vitagraph's "School for Wives," produced by Victor Hugo Halperin

This is not so good. Too long for the story and though it had some beautiful scenes and a good cast they can't keep the crowd interested for ten reels. Tone, fair. Perhaps it is suitable for Sunday. Special, no. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

FEMALE. (6,176 feet). Star, Betty Compson. Nothing to rave over. Just about passable. Will please where Miss Compson is a favorite. Didn't hear any comments one way or the other, so I guessed it got by. Tone, okay. Sunday, yes. Special, no. Fair audience appeal. Mixed class city of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

GO-GETTER. (7,771 feet). Star, T. Roy Barnes. This Cappy Ricks picture is good, but not quite as good as the story itself I thought. Tone, okay. Sunday, probably. Good audience appeal. Village and rural class town of 400. Admission 25-15, 30-15. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

GOLDEN BED. (8,584 feet). Star cast, Nothing to rave over. Is a special but nothing extraordinary or sensational. Tone, fair. Sunday, no. Special, yes. Fair audience appeal. Oil field class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

GREAT IMPERSONATION. Star, James Kirkwood. A mighty good feature. One all will like. Step on it. A good Saturday night program. Tone fine. Sunday, yes. Special, yes. Fine audience appeal. Rural and small town class, town of 850. Admission 10-25. Star Theatre (200 seats), Crofton, Nebraska.

HER LOVE STORY. (6,736 feet). Star, Gloria Swanson. The first Swanson picture that I absolutely fell flat on. I believe the reason is that the public is sick and bored to death with these Balkan Kingdom stories. Since "The Prisoner of Zenda" we have had them in all kinds of disguises; all today people are ready to stone an exhibitor for showing this backward stuff. Old patrons told me it was the poorest Swanson picture I have ever shown and I have shown them all. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

HER LOVE STORY. (6,736 feet). Star, Gloria Swanson. Not up to expectations, although Gloria does some fine work in a role entirely different to her. The story drags terribly and fans will consider it as one of her poorer ones. Too much sob stuff. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Now Booking

Jack Perrin has been signed as a new Rayart star to appear in six "Whirlwind Westerns" produced by Harry Webb

LOCKED DOORS. (6,621 feet). Star, Betty Compson. Betty seems to be slipping lately, but Theodore Roberts is very popular so this picture went over nicely and was well liked. Tone, okay. Special, no. Fair audience appeal. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

MANHATTAN. (6,415 feet). Star, Richard Dix. This is Dix's first starring picture and I would say that it will please his fans. Contains some good comedy and lots of action. Not a special, but one not to be afraid of. Tone O. K. Good appeal. Yes for Sunday and no as special. Draw mixed class, town 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

MONTMARTRE. (7 reels). Star, Pola Negri. Had this bought a long time ago and when I saw it in a city I was certainly disgusted with it, and put the date way off. At least I played it. Not one redeeming feature in it. A picture that will take a flop anywhere. All foreign cast, poor direction, the bunk and am surprised that Paramount would distribute such a picture as "Montmartre. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

NEW LIVES FOR OLD. (6,796 feet). Star, Betty Compson. A very good war picture. Will please the majority. Betty Compson does not draw well with us, but this story put her across this time. Tone good. Appeal good. Mixed class, town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

NEW LIVES FOR OLD. (6,796 feet). Star, Betty Compson. This is one of the best pictures she has ever made. I recommend it to the world. It is a good story and a well directed picture. It will show to about twenty five per cent. as many people as "Sainted Devil"—and will please about twice as many. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

NEXT CORNER. (7,081 feet). Star cast. A very good picture but it didn't draw; title is against it, it certainly has nothing to do with the picture. Worth showing for a week. Tone good. Appeal 85 per cent. No for Sunday or as special. Draw factory class, town 2,-800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

NORTH OF 36. (7,908 feet). Star cast. "North of 36" pleased our patrons equal to "The Covered Wagon" while it won't gross as much at the box-office will do better than the average special. Tone, good. Sunday, yes. Special, yes. Audience appeal, one hundred per cent. All classes town of 5,000. Admission 25-50. C. E. Matlock, Rivoli Theatre (815 seats), Pendleton, Oregon.

OLD HOMESTEAD. Star, Theodore Roberts. A good "meller" that didn't do quite the big business that I thought it would, judging from its rep. Fair tone, good appeal. Probably suitable for Sunday. E. L. Partridge, Pyam Theatre, Kinsman, Ohio.

PETER PAN. (9,593 feet). Star, Betty Bronson. This is a beautiful picture. It seems to appeal to all ages and classes and everyone seems to enjoy seeing it though it is apt to be a different crowd than your regular movie fans in your house when you show it. Tone, fine. Sunday, yes. Special, yes. Family audience appeal. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

SACKCLOTH AND SCARLET. (6,732 feet). Star, Alice Terry. Pleased one hundred per cent. Pictures like this with a good moral in them are always good. Very well acted feature. Tone good. Sunday, yes. Special, yes. Good audience appeal. Mixed class, town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

SINNERS IN HEAVEN. (6,621 feet). Star, Richard Dix. Broke all records second night. My how they piled in. Good picture. Good name with pulling power. That's what we need. Better names and advertising. General class town of 4,000. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.

STORY WITHOUT A NAME. (7,912 feet). Star, Antonio Moreno. This proved to be a fair program picture. Rental too high to make anything on a two-day run. Just broke even. Tone, good. Sunday, yes. Special, no. Audience appeal, sixty-eight per cent. All classes town of 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House Theatre (496 seats), Emporium, Pennsylvania.

THUNDERING HERD. (7,187 feet). Star, Jack Holt. A real feature sure to go good anywhere. Wish had some more like this Tone, good. Sunday, yes. Special, yes. Audience appeal, one hundred per cent. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, Calif.

TOO MANY KISSES. (5,750 feet). Star, Richard Dix. This is an exceptionally clever comedy. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

Pathe

KING OF WILD HORSES. (5 reels). Star, Rex (horse). For some reason did not draw. Good novelty picture that pleased. Tone okay. Sunday, yes. Good audience appeal. Small town class, town of 1,369. Admission 10-15, 20-25, 30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

Preferred

BOOMERANG. Star cast. Here is a brilliantly done comedy that will delight the intelligent theatre patron but go over the heads of many who are not adept at following cleverness. Did very little business as the title is hard to sell. Tone okay. Sunday, yes. Special, no. High audience appeal. Better classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

MOTHERS-IN-LAW. Star Cast. Considered a fair picture here, and seemed to please the majority O. K. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

POOR MEN'S WIVES. (6,963 feet). Star cast. Will pass as a program picture, nothing exceptional whatever but entertaining enough to get by if your audience is not too critical. Tone, okay. Sunday, no. Special, no. Fair audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

VIRGINIAN. (8,010 feet). Star, Kenneth Harlan. The vast majority considered this a good picture and it went over fairly well. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

The Independent distributors who have good product that will please your audience are worth a report.

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Producers' Dist. Corp.

CHARLEY'S AUNT. (7,245 feet). Star Syd Chaplin. All the old "hokum" in the world put in seven reels that makes the finest entertainment possible. Capacity audiences at every performance. It's the best box office stimulator this season. Tone okay. Sunday, okay. Special, yes. Audience appeal one hundred per cent. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

SIREN OF SEVILLE. (6,724 feet). Star, Priscilla Dean. This picture was well worth the price. Had lots of everything in it and while it did not prove up at the box office, it was no fault of the picture. Strong opposition and five tickets to the school children cut down receipts. Tone, fair. Sunday, no. Special, yes. Audience appeal, eighty per cent. All classes town of 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (496 seats), Emporium, Pennsylvania.

SOFT SHOES. Star, Harry Carey. Very good picture, with enough comedy in it to make it go over good. This is a little different from the usual Carey's as there is not much western stuff in it and it pleased everybody. Tone good. Sunday, yes. Special, no. Good audience appeal. Railroad class and

miners, town of 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

TRY AND GET IT. Star, Bryant Washburn. Fair program picture, with some comedy. Would make a good filler on a double feature bill. Action rather slow. Tone good. Sunday, yes. Special, no. Audience appeal fifty per cent. All classes, town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

WANDERING HUSBANDS. (6 reels). Star, James Kirkwood. A very fine picture. Satisfied everybody and good box office. The title was good and the picture held up. Very true to life. Has a lot of domestic appeal. Tone good. Sunday, yes. Special, no. Audience appeal seventy-five per cent. All classes, town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

United Artists

DOROTHY VERNON OF HADDON HALL. (10,000 feet). Star, Mary Pickford. Played two days and satisfied audiences. This one much better than "Rosita." Should please everybody, young and old. Print okay. Tone good. Special, yes. Audience appeal fine. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

SUZANNA. (8 reels). Star, Mabel Normand. Sorry, boys, but personally can't say much for this one. Of course Mabel Normand is a top notcher but the play is the thing and the plot in this Spanish California romance is too ragged, long drawn out and tiresome. But you can't account for tastes (mine) and I really believe most people will like it. Get it and find out for yourself. City and country class, town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre, Kerrville, Texas.

THIEF OF BAGDAD. (12,000 feet). Star, Douglas Fairbanks. Big box office attraction and it's something finer and bigger than you have ever seen. Played two days to packed house. It's my first Fairbanks picture in my three years in the show game, and I was pleased the way we packed them in. One hundred per cent appeal and entertainment. Special, yes. Sunday, yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Universal

FAST WORKER. (6,500 feet). Star, Reginald Denny. A crackerjack comedy drama that will boost Denny's average many notches. It pleased one hundred per cent for us. Tone okay. Sunday, yes. Special, no. High audience appeal. Better classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

FIGHTING AMERICAN. (5,251 feet). Star cast. Good picture and business good. Tone good. Sunday, yes. Special, yes. Audience appeal one hundred per cent. W. D. LaFerry, Rossville Theatre, Rossville, Georgia.

LOUISE FAZENDA

Commedienne—clever—in the Warner Bros.' roster of stars

FIGHTING FURY. (4,491 feet). Star, Jack Hoxie. Good western. A few parts of this feature overdone, being impossible; they should get away from this bunk. Tone fair. Sunday, no. Special, no. Good audience appeal. All classes, city of 12,000. Admission 10-20, 15-25. Louis Pilosi, Pilosi's Theatre, Old Forge, Pennsylvania.

HIT AND RUN. (5,508 feet). Star, Hoot Gibson. I enjoyed this immensely and so did my patrons. Ran Saturday to largest crowd yet. Hoot always popular. Does good acting, too. Tone okay. Sunday, okay. Audience appeal one hundred per cent. All classes, town of 4,000. Admission 10-20, 15-25. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.

HURRICANE KID. Star, Hoot Gibson. A good Gibson; pleased very well, but much similar to his other features. Good for small town. Tone fair. Sunday, no. Special, no. Good audience appeal. Louis Pilosi, Pilosi's Theatre (500 seats), Old Forge, Pennsylvania.

LOVE AND GLORY. (7,084 feet). Star cast. While I thought this was a fine picture, the majority of the audience didn't know what it was all about. If you cater to a very intelligent audience, show it. If not, use your own judgment. Tone okay. Sunday, yes. Special, in some places. Fair audience appeal. Mixed class, town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

MEASURE OF MAN. Star, William Desmond. Average melodrama. A film sermon on prohibition. Nobody kicked and nobody boosted. Box office medium. Used it with a Jack Dempsey two-reeler on Saturday. Tone good. Sunday, yes. Special, no. Audience appeal sixty-five per cent. All classes, town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

RECKLESS AGE. (6,954 feet). Star, Reginald Denny. Mighty good picture that pleased nearly all. Just good entertainment throughout. Tone okay. Sunday, yes. Special, yes. High audience appeal. Better class, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

SECRETS OF THE NIGHT. (6,136 feet). Star, Madge Bellamy. Very good program picture with quite a little comedy towards the end, but this is not a special like they want you to believe. Tone good. Sunday, yes. Special, no. Good audience appeal. Railroad class and miners, town of 3,500. Admission 10-35. Giles Master, Strand Treatre, Gallup, New Mexico.

SIGNAL TOWER. (6,714 feet). Star, Virginia Valli. This is an excellent picture. Has plenty of action and a real story connected with it. Print in excellent shape. Tone good. Sunday, yes. Special, no. Farmers, town of 700. Admission 10-25. E. F. Gick, Pastime Theatre (230 seats), Moundridge, Kansas.

SIGN OF THE CACTUS. Star, Jack Hoxie. Very poor; about one of the worst westerns I have played. My fans like westerns but twenty-five per cent walked out on this. Universal-Hoxies are sure the bunk. Tone good. Sunday, no. Special, no. No audience appeal. Railroad class and miners, town of 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

TORNADO. (6,576 feet). Star, House Peters. Played this ten days after the real tornado and as a precaution secured Educational's Tornado special to play with it. Drew like flies to sugar, and well liked. Have you noticed what real pictures this Baggot boy has been making of late? Bet he'd make a knockout if they'd give him some dough to work on. Joe Hewitt, Strand Theatre, Robinson, Illinois.

Vitagraph

BEHOLD THIS WOMAN. (6,425 feet). Star cast. The majority seemed to like it as I had lots of them to tell me as they went out. Tone good. Sunday, yes. Special, no. Good audience appeal. Neighborhood class, town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

BEHOLD THIS WOMAN. (6,425 feet). Star, Irene Rich. Had many very complimentary comments on this production and it seemed to please everybody. Held up well throughout the run. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

BELOVED BRUTE. (6,710 feet). Star cast. Good picture for Saturday; crammed full of action. Would not appeal to a refined audience, as it is full of rough stuff. The men liked it, the ladies panned it and several walked out. Tone poor. Sunday, no. Special, no. Audience appeal fifty per cent. All classes, town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

BETWEEN FRIENDS. (6,900 feet). Star, Anna Q. Nilsson. Just between friends, this is "off color." If you run nice pictures don't play this. Not bad but lots of room to think and it gives you a start. Tone, hasn't any. Sunday, no. Audience appeal, hard to tell. Small town class, town of 1,369. Admission 10-15, 20-25, 30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

CLEAN HEART. Star, Percy Marmont. Very poor indeed. We played it two nights and didn't clear expenses the second night. Too long and draggy. Could have been put in five reels. No tone. Sunday, yes. Special, no. Poor audience appeal. Neighborhood class, town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

FEARBOUND. Star, Marjorie Daw. Don't know why they make such pictures when

there are so many pleasant sides of life to pick from. Story rough and not appealing. The ladies turned thumbs down on this one. Picture drags for five reels. Last five hundred feet free for all fight. Marjorie Daw's acting only good spot in picture. A story of the back woods. Tone poor. Sunday, no. Special, no. Audience appeal thirty per cent. All classes, town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

Warner Bros

AGE OF INNOCENCE. Star cast. A few more like this and Warner Brothers will have to build theatres to play their own product. Patrons say it was the worst picture I have ever shown. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

BRIDGE OF SIGHS. (6,694 feet). Star cast. Played this on Saturday and pleased large audiences. Creighton Hale and Dorothy Mackaill very well cast. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

CORNERED. (7,500 feet). Star, Marie Prevost. A darn good picture but had a weak ending. I had lots of comments on this. Tone okay. Sunday, no. Special, yes. Audience appeal one hundred per cent. All classes, town of 2,000. Admission 10-20. L. H. Greife, Opera House (450 seats), Windsor, Missouri.

COUNTRY KID. (6,300 feet). Star, Wesley Barry. As good a picture as I have ever seen this star in, with possible exception of "George Washington Jr.," which I think shaded this one a little. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

LIGHTHOUSE BY THE SEA. (6,700 feet). Star, Rin Tin Tin (dog). A very good production and excellent acting of the dog and the old blind man. Louise Fazenda plays the leading female part and is not fitted for a serious part. She makes a fine comedienne. Did a bigger business on Rin-Tin-Tin "Find Your Man." Suitable for Sunday. Print new. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MARRIAGE CIRCLE. (8,500 feet). Star, Marie Prevost. The best of the Warners' first twenty. Wish they could have all been as good as this. Tone okay. Sunday, yes. Special, yes. Audience appeal one hundred per cent. All classes, town of 2,000. Admission 10-20. L. H. Greife, Opera House (450 seats), Windsor, Missouri.

NARROW STREET. (6,700 feet). Star, Matt Moore. Excellent comedy feature that failed to draw. Warners may have the pictures but titles are no box office titles. If you can get them in on this picture they will be pleased. A real show. Tone very good. Good for Sunday. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

TENTH WOMAN. (6,250 feet). Star cast. Will please the better class. Tone good. Sunday, yes. Special, no. Fair audience appeal. Neighborhood class, town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

TIGER ROSE. (8,000 feet). Star, Lenore Ulric. Story of Northwest. Very good dramatic situations and as a whole an A-1 entertainment. Tone okay. Sunday, yes. Special, no. Good audience appeal. Family and transient class, city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

Comedies

AFTERNOON TEA. (Winkler). A very poor substitute for "Our Gang" comedies. They are downright punk. Print new. Sunday, no. No audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

BOYS TO BOARD. (Pathe). "Our Gang." Seemed to please from the way they laughed. No tone. Sunday, yes. Good audience appeal. Neighborhood class, town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

Greta Nissen, Paramount leading lady, has a prominent role in "The Wanderer," which R. A. Walsh is making for Famous Players-Lasky Corp.

GRIEF IN BAGDAD. (Fox). Take-off of the "Thief of Bagdad," with the monkey as the star. Play it. Good comedy, along with the flying carpet, winged mule, magic rope, etc. Almost like the super feature. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

HIGH FINANCE. (Educational). One laugh after the other, mostly in the second reel. Factory class, town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

HIGH HOPES. (Educational). Star, Cliff Bowes. About up to the average of the Cameo comedies. It didn't bring many laughs out of our audience. Had a very bad stretch of film right at the end. Tone okay. Fair audience appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

KIDDING KATIE. (Educational Christie). Star, Dorothy Devore. Quite a few laughs but they don't go into hysterics. A good filler. Factory class, town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

LARRY SEMON COMEDIES. (Vitagraph). Star, Larry Semon. The second series of reissues are much better than the first and they are pleasing, as old as they are. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

NICKEL PLATED WEST. (Fox). A two-reel comedy which produced more laughs than we have heard for some time. Print new. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

OH, TEACHER! (Educational). Star cast. An excellent comedy with plenty of action, but why do the producers have little colored children going to the same school with the whites? Such mixtures as this displeas Southern patrons. All classes, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

OH, TEACHER: (Educational). These schoolboy gags pulled off in this comedy sure set them by their ears. Everybody bad a good laugh. Tone okay. Great audience appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

ONE NIGHT IT RAINED. (Educational). A splendid comedy but too high class for the children and roughnecks. Tone good. Sunday, yes. Good audience appeal. Neighborhood class, town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

POOR BUTTERFLY. (Educational). An actionful comedy that put the house in an uproar. If this comedy doesn't make at least eighty per cent of your audience whoop, there is no use booking any more comedies of any kind. This is a good laugh-getter and will certainly send the audience out in a good humor. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

ROARING LIONS AT HOME. (Fox). Star, Charlie Conklin. Charlie Conklin is surely the star bear cat when it comes to blackface comedy but this picture was a little too slow for him. Kids always like to see him and his every appearance brought forth the giggles. This comedy was pleasing to all. Tone good. Sunday, yes. Strong audience appeal. All classes, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

UNCENSORED MOVIES. (Pathe). Star, Will Rogers. Very good. Rogers burlesques Mix, Hart and Valentino, and they sure are real, but it gets very few laughs. Factory class, town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

UP ON THE FARM. (Fox). A good laugh producer. Some gags old but nevertheless they brought laughs. One sheets good. New print. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Serials

FAST EXPRESS. (Universal). Very sensational and pleasing. Box office receipts held up from first to last episode. Patrons well pleased. J. A. Lemke, Crystal Theatre, Waco, Texas.

FORTIETH DOOR. (Pathe). Good program picture. Worth seeing. Tone, good. Sunday, yes. Special, yes. Fair audience appeal. Farmers and merchants town of 1,650. Mrs. J. B.

Now Booking

Lovell's Ellis Theatre Uniontown, California

RIDDLE RIDER (Universal) Star cast. Universal promised us something new in this one and they more than made good. Oodles of action thrills, suspense and good comedy, exceptionally well. Have played seven chapters and it is holding up in every chapter, promises to finish one hundred per cent. Just bought the Fighting Kentuckian on the strength of the Riddle Rider. H. H. Martin, Rialto Theatre, Sacramento, California.

RIDDLE RIDER (Universal) Star, Wellington Richmond. Best serial ever run here at small cost of showing as compared to Hi Yo Silver. Played to a fair house. H. K. Cunningham, Bijou Theatre (400 seats), Fresno, California.

RIDDLE RIDER (Universal) Which we are now running. Seems to be a favorite and has drawn them back to begin the next episode. Business increasing with each episode and is the most successful one we have had for some time. J. A. Lasky, capital (1,000 seats), Waco, Texas.

WOLVES OF THE NORTH (Universal) Fairish, good feature. A serial. Orpheum Theatre, Wood, Texas.

Short Subjects

AESOP'S FABLES. (Pathe). These cartoons have been showing up a little, but you can't go wrong by giving the money of a good show and letting them demonstrate. Just audience appeal. All classes in big city. Admission 10 cents. Stephen G. Brenner, Eagle Theatre (598 seats), Baltimore, Maryland.

FOX NEWS (Fox). Fox News were bad today, excepting views of the Presidential inauguration. Others always new. Sunday, too. All classes in big city. Admission 10 cents. Stephen G. Brenner, Eagle Theatre (598 seats), Baltimore, Maryland.

GO GETTERS NO. 11 (F. B. O.) Star, Al Ricky. Usually fine, comedy and this one proved the exception. Poor comedy throughout. Lots other Sunday, too. Short, fair. Very good business. All classes in big city. Admission 10 cents. Stephen G. Brenner, Eagle Theatre (598 seats), Baltimore, Maryland.

NEVER THE TRAINS SHALL MEET (F. B. O.) Star, Lawrence Veyette. Fine. Good picture and would like to see more pictures like this. Pleased everybody. Business fair. Just had to do with the "Flood Control" that is supposed to be going along, anyway, Lawrence would make a picture, have a fine time, but they don't find a town to be flooded or anything else. Very good. Small town class, town of 2,000. Admission 10-25. Rex E. Cline, Orpheum Theatre (500 seats), Osage, Oklahoma.

PALMINERS (F. B. O.) Star, Antonio Moreno. Fairly fine story in Chinese land of opportunity, but no good to the exhibitor. Yellow photog. don't mix and interesting title don't help it. Played on Sunday to fair business. Small town class. Princess Theatre, Lovell, Wyoming.

If every exhibitor thought it was too much trouble to write and mail tips we'd have nothing to call Straight From the Shoulder reports.

All I can do is send blanks to the boys, and see that their response is properly taken care of.

A comparatively small number of the boys are carrying the burden—sincerely, unselfishly, week in and week out!

Aren't YOU ready to help?
SEND SOME REPORTS.

to the school kids. Very good. Sunday, too. Medium small town class. Admission 10-25. Rex E. Cline, Osage Theatre (500 seats), Osage, Oklahoma.

Independents

CRIMSON GOLD (State Right). Star cast. A good picture. Would stand by it. Very good. Sunday, yes. Special. Fair (two audiences agreed). Small and small town class, town of 500. Admission 10-25. Star Theatre (400 seats), Crawford, Nebraska.

DAUGHTERS WHO PAY. (Banner). Star, Jacqueline Logan. This is the opening picture to date. Not to be compared with Alice Whitman's Daughters. Chance Kids. Star. Starts very good for the picture, worthy and consistently good box. Town about. Sunday, no. Special. No. Middle class. Small town class, town of 500. Admission 10-25. Rex E. Cline, Osage Theatre (500 seats), Osage, Oklahoma.

DOUBLE O RANCH (Arrow). Star, Jack Hoxie. This is the old story that everybody has seen many times of the new cattle and sheep war. Only two weekend days. Sunday, no. Special. Admission 10-25. Rex E. Cline, Osage Theatre (500 seats), Osage, Oklahoma.

EARLY BIRD. (Full Cast). Star, Lloyd Hughes. This is a Mermaid comedy, which we claimed to have been in Mack Sennett exchange. Good. Yes, okay. Sunday, no. All classes in big city. Admission 10 cents. Stephen G. Brenner, Eagle Theatre (598 seats), Baltimore, Maryland.

FIGHT FOR HONOR (State Right). Star, Jack Perrin. A good western picture with an interesting story. Jack is also on hand with plenty of fist fights and thrills. Will please the fans. Played on Sunday to fair business. Small town class. Princess Theatre, Lovell, Wyoming.

GAMBLING FOOL. (State Right). Star, Franklin Farnum. Another good western story. Much better than other pictures made with this star. Print good. Tone okay. Sunday, no. Not a special. Fair audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (598 seats), Baltimore, Maryland.

HORSE SHOE LUCK. (State Right). Star, J. P. Warner. This is not a world beater, just a nice little western with a different story and will get by where you are running westerns. Tone good. Sunday, no. Business satisfactory. Small town class, town of 1,000. Admission 10-25. Rex E. Cline, Osage Theatre (500 seats), Osage, Oklahoma.

IN HIGH GEAR. (State Right). Star, Kenneth MacDonald. Not enough action. First three reels very slow. One reel of action. Will get by a fellow of double feature. Tone fair. Sunday, no. Special, no. Audience appeal 25% per cent. All classes town of 2,000. Admission 10-25-35. PAUL H. Wallen, Park Theatre (800 seats), Lebanon, New Hampshire.

INNOCENCE. (C. B. C.) Star, Anna Q. Nilsson. Picture seemed to like this picture and we had many favorable comments on it. City of 11,000. Admission 10-20. Al C. Wilson, Royal Theatre, Reading, Pennsylvania.

MADEMOISELLE MIDNIGHT. (State Right). In my opinion one of Mae Murray's best productions, not like her other shows. A lot of foreign scenes, which made it good Sunday one. Special, yes. Good audience appeal. All classes, city of 12,000. Admission 10-20. Amos Fillis, Princess Theatre, Old Forge, Pennsylvania.

MIDNIGHT EXPRESS. (State Right). Star, Florence Vidor. Very good picture and pleased everyone and made a really Sunday picture. The natural scenes were unusual and the direction and continuity were perfect. Build up individual pictures this was bought right and if the big companies had this they would ask a huge price for it. You and Sadie this is the best bet to show. Open Sunday. Special, yes. Exceptional audience appeal. Small town class, town of 1,000. Admission 10-25. Rex E. Cline, Osage Theatre (500 seats), Osage, Oklahoma.

OUTWITTED. (State Right). Star, William Fairbanks. A big particular opinion this does not amount to much, kept passing but drag in many places, not a box office picture for short runs, but pleased one in a thousand. Special, no. Not much audience appeal. Small town class, town of 500. Admission 10-25. Rex E. Cline, Osage Theatre (500 seats), Osage, Oklahoma.

ROMANCE AND RUSTLERS. (Arrow). Star, Yakima Canutt. This boy is sure a comer and will soon be among the best of them. This is an extra good picture for this kind and will please everybody as it has lots of humor and pleasing scenes throughout. Business was fair for Sunday, town of 1,500. Admission 10-25. Rex E. Cline, Osage Theatre (500 seats), Osage, Oklahoma.

SHOOTING SQUARE. (State Right). Star, Jack Perrin. Just a fair western picture, not enough action. Nothing to rave about. Fairly good. Title well. Sunday, no. Special, no. Poor audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (598 seats), Baltimore, Maryland.

SPEED SPOOK. (C. C. Burr). Star, Jackie Coogan. This is what I call a real picture. We have it made at all times. Pleased everybody. Tone fair. Sunday, no. Special, no. Very good audience appeal. Lyons Photo Theatre (600 seats), Lyons, Nebraska.

TEN NIGHTS IN A BARROOM. (Arrow). Star cast. Old but good picture. Business good. Sunday, no. Special, no. Picture Showing, Georgia.

THE GREAT ELTON. (State Right). Star cast. A better picture than I looked for in this one. The young kid pictures don't seem to get a real picture. Take good Sunday, no. Middle class of city. Middle class people. Small town class. Princess Theatre, Lovell, Wyoming.

"The Fool" Opens on Broadway Critics Praise Film Highly

WILLIAM FOX staged his last big Broadway motion picture premiere for the present season on Easter Sunday night at the Central Theatre when the much-heralded screen version of Channing Pollock's master melodrama, "The Fool," opened there for an indefinite engagement and on a "two performances a day" policy. Supreme in his confidence that he has another great motion picture in "The Fool," one that will rank, or even outrank before it has finished, with that other great trio of Fox productions, "The Iron Horse," "If Winter Comes" and "Over the Hill," Mr. Fox broke all previous precedents for premiere presentations by making it a "box-office" opening. With the exception of the newspaper critics, not a single invitation was issued and at the one performance Sunday night the house was packed long before the picture was flashed on the screen with paid admissions at a $2.20 top.

All the metropolitan newspaper reviewers greeted and hailed it with unstinted praise as another Fox triumph. Every element entering into the making of this film version of "The Fool" was praised—the photography, the acting, direction and continuity. In almost every instance the critics centered much of their favor on Edmund Lowe for his portrayal of the featured role of the minister-hero. Harriette Underhill, in the New York Herald-Tribune, said: "The work of Edmund Lowe was the finest I have ever seen him do." Others of the reviewers also proclaimed Lowe's acting of the part as the greatest success of his career. Warm praise was also given other individual members of the supporting case—Ray Bloomer, Paul Panzer, Brenda Bond, Anne Dale and Mary Thurman. The direction of Harry Millarde, the settings and Edmund Goulding, who wrote the scenario from the play, also came in for a share of the praise.

Lavish preparations had been made by the Fox officials to give "The Fool" a successful and notable Broadway debut. For several weeks previous to the opening a continuous and effective advertising campaign was arranged for the picture by Adolphe Kornspan, musical director of the Fox Theatre at Philadelphia and Mr. Kornspan personally directed the orchestra at the premiere.

Herman Jans Promises Eight Big Independent Productions

HERMAN F. JANS, president of Jans Productions, Inc., in making his announcement of attractions he will make available for the independent market during the 1925-26 season, goes on record as being determined to do more than his share to make the year the biggest the independent exchanges and independent exhibitors have ever had.

Jans Productions will come to bat with eight big productions for 1925-26, each one to be given a production of the very highest class with casts consisting of stars and players who are genuine box office assets, and to be made by directors with a reputation for turning out box office successes. Mr. Jans will have direct personal supervision over all the pictures he makes.

First on the new Jans schedule will be "Married?", an adaptation of the widely read novel by Marjorie Benton Cooke, the scenario for which is now being prepared.

Immediately following "Married?" a screen version of Louise Winter's "Ermine and Rhinestones" will be made, and in this Mr. Jans promises that one of the best known and best liked female stars will have the leading role, while opposite her will be a leading man of international reputation. Arrangements for the appearance of these two players in Jans productions were made during Mr. Jans' recent trip to the West Coast, but he is unable to reveal their names at the present time owing to the fact that both have contracts, which shortly terminate, with one of the largest producing companies in the business.

Following these two features, Mr. Jans will make "The Roaring Forties," a story of New York life with many of the scenes laid in the Times Square vicinity; "Other Men's Wives," a story of modern morals; "Man's Dangerous Age" and "Indiscretion," all of which are working titles, and two others to be selected, making eight in all. There is a possibility that this schedule will be added to and also it is more than likely that Mr. Jans will handle the productions of one or two others of the independent producers.

All of the Jans productions will be sold on the "Jans Plan" of outright buy with no percentage arrangement, a plan that both Mr. Jans and the state rights exchanges have found to be the most equitable and satisfactory of any contract heretofore offered.

Hoot Gibson to Be a Jewel Star

An important Universal move which has been forecast for many months now is an accomplished fact, with the announcement by Carl Laemmle, president of Universal, that Hoot Gibson, Universal's popular "western" star, has been elevated to Jewel Productions. This means that Hoot henceforth will be seen only in de luxe pictures, released on the same schedule as Reginald Denny pictures, Laura La Plante pictures and those by other Universal Jewel stars.

Six Hoot Gibson Jewel pictures have been scheduled for release during the 1925-1926 season.. The titles are "The Arizona Sweepstakes," "Spook Ranch," "A Hero on Horseback," "Kings Up," "Chip of the Flying U" and "The Calgary Stampede."

"Private Affairs" Completed

Renaud Hoffman Picture Has Ten Featured Roles; a Comedy-Drama

The initial print of "Private Affairs," the final Renaud Hoffman production on the current season's program, was received by Producers' Distributing Corporation this week. There are ten featured roles in the picture and these are filled by Gladys Hulette, Robert Agnew, Mildred Harris, David Butler, Arthur Hoyt, Betty Francisco, Willis Marks, Charles Sellon, Hardee Kirkland and J. Frank Glendon.

The picture is a comedy-drama dealing with the remarkable complications arising through the distribution of mail that had been lost for ten years in a small town post office. It was adapted from The Saturday Evening Post story by George Patullo.

To Produce "Seven Days"

Mary Roberts Rinehart's popular book, "When a Man Marries," which was adapted to the stage by Avery Hopwood and presented under the title of "Seven Days," has been purchased by the Christie Film Company for screen presentation. Scott Sidney will direct. It will be released by Producers' Distributigng Corporation on the coming program of 1925-26 offerings.

Katz, Blank and Others Join In Praising Rothacker Prints

TESTIMONIALS to Rothacker prints have been coming into the office of the Rothacker Film Manufacturing Company, Chicago, with gratifying regularity. They have been received from both distributors and theatre owners. A few follow:

Samuel Katz, Balaban & Katz, Chicago—"Please permit us to tell you how well satisfied we are with the consistently good quality of First National prints coming from your laboratory. It has been so long since we have had any complaint to make about printing that we proceed on the theory that there are no such things as poor prints any longer."

A. H. Blank, A. H. Blank Theatrical Enterprises, Des Moines—"Nearly eight years of faithful service, consistently pleasing, is a large order and a record seldom encountered in the annals of our fluctuating motion picture industry, but I believe that First National pictures has obtained just that from the Rothacker Film Manufacturing Company. I would not attempt to gauge the value of Rothacker prints in the success of First National pictures, but I do know the utmost in screen brilliancy is very necessary, together with dependable service."

James B. Clark, Rowland & Clark Theatres, Pittsburgh—"I was talking to Mr. Wehrle, the manager of the Pittsburgh First National exchange yesterday and asked him what kind of work the Rothacker Laboratories were turning out and what kind of service they were giving him. He immediately replied, 'They are both 100 per cent.' I felt that his statement was quite a boost for you and your organization, and thought you might be pleased to know what he told me."

E. V. Richards, Saenger Amusement Company, New Orleans—"It is a pleasure to me to give you an expression of our good opinion of the quality of Rothacker prints and the value of the Rothacker service to First National. Surely the fact that since First National has been in existence we have used only Rothacker service is proof enough of our complete satisfaction."

Sol Lesser, Los Angeles—"The type of service that has so uniformly been rendered by your company, I feel, is worthy of the highest commendation. Since the inception of First National, a period of some eight years, our experience with Rothacker has been most satisfying."

H. M. Crandall, Washington, D. C.—"My observation is that the work done by the Rothacker Laboratories by far excels the work done by any one else. For some reason unknown to me, the pictures from your studio are always clearer, the detail sharper, and they seem to scratch less after a few runs than others."

Fred Levy, Louisville—"I believe that the unexcelled quality of Rothacker prints, coupled with your very prompt and efficient service, has contributed in no small measure to the success of First National."

Tom M. Boland, Oklahoma City—"The Rothacker prints have for many years excellently served the Empress Theatre and its patrons. Their physical composition has been very superior, permitting photographic excellence that has enhanced our exhibitions' artistic value and delighted thousands of audiences. I cannot conceive of any more consistently fine service than that rendered by Rothacker."

"Quo Vadis" Bookings

First National Special Opened Three Long Runs This Week.

Reports from First National Pictures indicate that the spectacular "Quo Vadis" has taken a leading place among the big specials now being booked for extended runs at increased admissions. It continues its showing at the Criterion Theatre, Los Angeles, where it opened on March 21st, attracting big business daily.

It opened at the Capitol Theatre, Montreal, last week to business close to the extraordinary figure attained there by "The Sea Hawk."

Three important runs of "Quo Vadis" opened this week—at the Arcadia Theatre, Philadelphia; at the Tremont Temple Theatre, Boston, and at the Temple Theatre, Toledo. It is playing two shows a day, at increased admissions, in the three cities.

A. W. Smith, Jr., placed in charge of the sales of the specials by E. A. Eschmann, reports that the bookings on "Quo Vadis" are being signed up rapidly and that it has proved itself one of the big money-makers of the year.

Gets $3 Per Seat

Beginning the tenth week of its Broadway run at the Cameo in New York, last Sunday, "Charley's Aunt" grossed $1,505.35, an average of over $3 a seat for the 500 seats in this little Broadway theatre.

"Capital Punishment" Opens to Big Business in Los Angeles

A SEVERE fire at the Rialto Theatre, Los Angeles, was an added attraction last week on the opening night of the B. P. Schulberg Production, "Capital Punishment." Clara Bow, George Hackathorne, Robert Ellis and other members of the cast were in attendance at the premier which was temporarily halted by the flames.

By the following day, however, the damage was repaired and "Capital Punishment" drew big crowds the remainder of the week. The Los Angeles reviewers agreed on the merits of the production.

The "Los Angeles Herald" said: "A very good picture. It has moments of high drama. There are scenes which one who witnesses it will not forget for a long time to come. It leaves a vivid, unreasonable picture on one's mind. George Hackathorne does splendidly."

The "Los Angeles Times" said: "A very fine picture. I have never seen such poignant emotional work and I never expect again to see any greater acting on the screen than that of George Hackathorne."

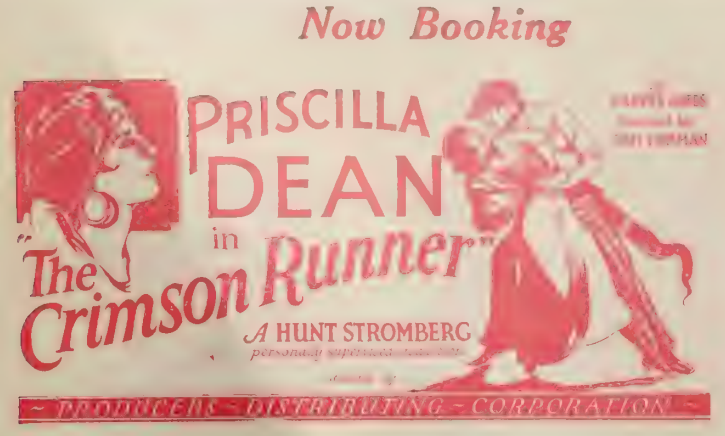
The "Los Angeles Express" commented: "A vital message powerfully delivered. The action is swift, the suspense gripping, the acting adequate. Hackathorne's performance is capital."

Start Casting This Week

With the completion of the continuity by Arthur Hoerl of "Lovers Island" this week, work will be started on the casting of this production by Associated Exhibitors. Hope Hampton is already scheduled to play one of the leading roles. The story of the picture was written by T. Howard Kelley and appeared in a recent issue of Smart Set.

Lillian Rich in Lead Role

Lillian Rich has been selected as the lead in "The Love Gamble," the first of a series of six pictures now being made by Banner Productions on the Coast, produced by Ben Verschlesier under the personal supervision of George H. Davis and Samuel J. Briskin. The Banner product is exclusively distributed by the Henry Ginsberg Distributing Corporation. Edward Lesaint will direct the series.



THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Shootin' Injuns"

(Pathe—Comedy—Two Reels)

Here comes Hal Roach's "Our Gang" again. This time they have the urge to go west and shoot Injuns, despite their parents' pleas that the Injuns never did them any harm. They start out at night and get lost in a rainstorm, finding refuge in a tricky mechanical house designed to work automatically. The inventor isn't at home, so the gang just stumbles against all kinds of levers and push buttons, with terrific results to their nervous systems. Weird heads pop out chairs collapse, pictures roll eyes and protrude tongues, skeletons appear mysteriously and there are electric shocks that seem to come from nowhere. It's all great fun and ought to keep an audience laughing throughout its length. The idea, of course, isn't at all new, but it has been worked out along effective lines.—S. S.

"The Village School"

(Educational—Hodge Podge—One Reel)

The variety which is the distinguishing mark of the Lyman H. Howe Hodge Podge reels distributed by Educational is introduced in this issue in a clever and novel manner. A child is shown in cartoon naming the buttons on a man's coat, rich man, poor man and so on, and then each of these is illustrated by scenes from widely separated parts of the world. For instance, a rich land owner in Mexico, a poor man sleeping on a park bench in New York, a beggar in India, a thieving bear in the Canadian Rockies. A cartoon shows a doctor among the savage tribes in Africa, this is the only one that is burlesqued. Other sections show various forms of wigwagging, and beavers building a dam. An amusing cartoon representing closing time as the best part of the school term, concludes the reel.—C. S. S.

"Big Red Riding Hood"

(Pathe—Comedy—One Reel)

This Charley Chase comedy features a chap who, under contract to translate "Big Red Riding Hood" into Swedish, spends his time reading it free in an open-air book store. Finally the book is bought and thrown on the rear seat of an auto. Chase mounts a bicycle, clings to the auto and continues reading the story, oblivious of everything, until he reaches the end and finds himself sitting on a balloon tire in the ocean. This subject has much good fun of a familiar sort and has been well directed by Leo McCarey. The work of the players is good.—S. S.

"Hair Cartoon"

(Red Seal—Cartoon—300 feet)

This "Hair Cartoon" O O is made suitable by its creator, Cartoonist Marcus, for your program during Music Week. Marcus rearranges the hair and whiskers on three unknown head sketches to resemble Mendelssohn, Wagner and Lizst.—T. W.

"Monkey Business"

(Educational—Cartoon—One Reel)

In the newest issue of Earl Hurd's "Pen and Ink Vaudeville" the familiar character Props uses his cleverness in helping a keeper pull the aching tooth from a gorilla. Then the fun commences for the gorilla insists on turning the tables and chases Props all over the landscape. Props tired out from running, drinks a whole bottle of monkey gland extract and gives an imitation of a gorilla himself, jumping from tree to tree, but succumbs in the end. Returning, he beats up the other keeper. There is an abundance of action and a number of laughs in this reel which should prove amusing to the average patron.—C. S. S.

"Film Facts"

(Red Seal—Magazine—One Reel)

Dancing in various parts of the world is the topic of "Film Facts," released through Red Seal as Issue F. While some of the dances shown may be familiar to most audiences, the general theme is fairly entertaining. A few of the "shots" showing fast-stepping in Africa and India are replete with the wriggles which characterized America's "shimmy days."—T. W. .

"Sporting Judgment"

(Pathe—Sportlight—One Reel)

This Grantland Rice Sportlight shows various sports requiring a quick and keen judgment on the part of the players, including auto racing, boxing, football and polo. The point made is that experience makes the right move instinctive; that this ability to instinctively do the right thing is what differentiates the champion from his able contenders.—S. S.

"Permanent Waves"

(Pathe—Cartoon—One Reel)

The permanent waves referred to in the title of this Paul Terry Aesop's Film Fable have to do with those acquired in a beauty parlor and those invisible ones emanating from the radio. The farmer, cat and mice have a high old time jazzing around and furnish many humorous moments.—S. S.

The House of FEATURETTES

"Roxy" at the Capitol is eating up Red Seal's product as fast as it is produced.

Last week "Swanee River"

(Ko-Ko Song Car tune)

This week "Shakespeare in Memoriam"

(A Gem of the Screen)

Next week "Big Chief Ko-Ko"

(Out-of-the-Inkwell)

1600 Broadway RED SEAL New York City

EDWIN MILES FADMAN, Pres.

"Wide Awake"

(Educational—Comedy—Two Reels)

Shipbuilding furnishes the motive for this Mermaid Comedy, a Jack White Production distributed through Educational with Lige Conley, in the role of an assistant foreman. There is enough action and twists to the plot to supply a number of single reelers. First, a check given in payment for a boat for the Swiss navy, blows out of the window and Lige chases it all over the scenery meeting with many amusing experiences including one with a dummy which he mistakes for a lady, and a lady he mistakes for a dummy. Then is introduced deep dyed intrigue with the foreman and his gang attempting to blow up the ship at night, there is much stealthy running around and considerable spook stuff that terrifies two negro watchmen. Several ingenious mechanical effects have been introduced to advantage including an electric magnet that picks up the villain and interferes with the work generally in the hands of Conley. It is a fast-moving two reeler, fully up to the Jack White standard and should furnish a lot of laughs for slapstick fans.—C. S. S.

"He Who Gets Smacked"

(Pathe—Comedy—Two Reels)

There is a hearty laugh in every ten feet of this Mack Sennett burlesque featuring Ralph Graves and directed by Lloyd Bacon. The story was written by Felix Adler and A. H. Giebler and the titles as well. It has to do with a department store salesman who argues a good fight and whom circumstances force into the ring with a tough egg, while the best girl looks on. Eli Stanton, Mollie Malone and Marvin Lobach furnish fine support, especially Lobach, who is an ideal foil for Graves. Hardly a possible gag is overlooked, and each one is handled so as to extract the maximum of comedy. The picture is almost perfectly edited—no, take out the "almost." The audience that doesn't hurt its sides laughing at this one should visit an alienist. Book it. It will go great in any theatre.—S. S.

"Big Chief Ko-Ko"

(Red Seal—Cartoon—One Reel)

How an Indian chief nearly deposes the clown favorite of Cartoonist Max Fleischer is the story of "Big Chief Ko-Ko." Fleischer is shown in his office sketching the clown in a cartoon. A real Indian enters the door and the cartoonist proceeds to transfer him to paper. As a pen creature he is given the grand razz by the circus performer, until he is forced from the sheet back into real life. Even then the clown is relentless and continues shooting paper arrows at him. This interchange of human beings and "out-of-the-Inkwell" characters is highly amusing. —T. W.

No Sign of Spring Fever at F. B. O. Studios; Production Speeded

WITH two new short subjects just produced, from the famous pen of Sam Hellman and H. C. Witwer respectively; with Leo Meehan preparing to shoot on the second of the big novels of the late Jean Stratton-Porter; with Emory Johnson finishing the script for his new special, and with four or five other units actually at work, there is no indication on the F. B. O. lot of the spring fever which frequently besets industry at this season of the year.

Fred Thomson is finishing the final scenes for "The Bandit's Baby," a rollicking comedy drama of the great open spaces and Evelyn Brent is just starting her sixth starring vehicle, a crook melodrama untitled as yet. It will be an adaptation of "The Chatterbox," Bayard Veiller's stage success, and Arthur Statter has done the continuity; Ralph Ince will again wield the megaphone. Maurice (Lefty) Flynn is commencing on "High and Handsome," a comedy drama, under the direction of Harry Garson.

"The Pacemakers," the H. C. Witwer series now being filmed with George O'Hara and Albert Vaughn in the starring roles, is rapidly nearing completion under Wesley Ruggles. The eighth episode has been finished. This will be followed by two two-reel series, the first the work of Sam Hellman and the second from new Witwer stories.

Emory Johnson's next production, which will start in the near future, will be a newspeper story. His mother, Emilie Johnson, is the author; as she was of such Johnson successes as "The Third Alarm" and "In the Name of the Law."

Tentative plans for the filming of the first of the Laura Jean Libbey novels of which F. B. O. recently acquired the rights, are going forward, but no definite starting date has been set.

Colleen Moore in "Sally," a First National picture that is "going over" like a house afire

To Produce in Switzerland

Emil Harder, who recently returned from Switzerland where he directed "William Tell," plans to produce a series of ten pictures in his new studios in Zurich.

As primary distribution will be made in America, the director will take with him an entire cast, technicians and writers. Among those already engaged are Hoey Lawlor, the scenarist; Paul A. Yawitz, who will establish a publicity bureau in Zurich; Louis Honegger, the actor, and Gilda Kreegan, formerly the star of "Little Jessie James," the Broadway musical comedy. "The Danger Sign" is the tentative title of the first feature to be made on Mr. Harder's return.

"Reckless Courage" Received

Weiss Brothers' Artclass Pictures Corporation received the first print of "Reckless Courage," the initial offering in the 1925-26 series of five-reel action-stunt features starring Buddy Roosevelt, early this week, according to an announcement by Louis Weiss, managing Artclass executive. The picture was directed by Tom Gibson from a story by Victor Roberts and a scenario by Betty Burbridge. Airplanes, automobiles and rough riding all play a big part. The cast includes, besides Buddy Roosevelt, J. C. Fowler, Helen Foster, W. A. McIlwain, Jay Morely, Jack O'Brien, N. E. (Shorty) Hendrix, Merrill McCormick, Eddie Barry, Princess Neola, the noted Tuscarora Indian actress, and Robert Burns.

George O'Hara and Alberta Vaughn are starred in H. C. Witwer's newest series for F. B. O. release, "The Pacemakers."

Lesser Engages Wilson

Impressive Plans Made for Great Neck Playhouse

In line with his progressive policy of theatre management, Irving Lesser of Principal Pictures, has added vaudeville to his present program of presenting Broadway photoplays, at his newly-acquired Great Neck Playhouse, at Great Neck, Long Island.

A new house manager, under whose guidance the theatre will be directed in close cooperation with Lesser, has been engaged. He is J. Victor Wilson, formerly on the publicity staff of the Strand in New York, and more recently general manager of the Robbins Enterprises of Watertown, New York. Lesser has given Wilson full swing in the running of the Playhouse, and plans are already being executed to have the 2,400 seat house managed along the same line as New York's best Broadway houses. The stage has been enlarged and is still undergoing extensive alterations, so that large vaudeville companies can be signed to appear there.

Big Deal Concluded

Arrangements have been concluded between the International Film Company and Metro-Goldwyn-Mayer for the production of Cosmopolitan pictures. The first production will be a picture starring Marion Davies, which will probably be from the stage play, "The Merry Wives of Gotham," a comedy by Laurence Eyre, and produced by Henry Miller two seasons ago at Henry Miller's Theatre, with Grace George and Laura Hope Crews in the leading roles.

"The Temptress," a novel by Blasco Ibanez, will also be filmed by Metro-Goldwyn-Mayer in conjunction with Cosmopolitan.

Timely Radio Scenes

Associated Exhibitors announces that Captain Jack Irwin, United States Air Service representative located in Hollywood, is personally supervising the filming of elaborate radio scenes for the forthcoming Stereoscopic Productions' picture, "Ship of Souls," which is being produced entirely on the West Coast.

In addition to the timely radio sequences there is a terrific rough-and-tumble fight and spectacular water scenes.

LEWIS NATHEAUX
A De Mille stock player in Producers Distributing films

Dorothy Cummings Cast

Engaged in New York to Support Gloria Swanson, in Hollywood, Cal.

Dorothy Cummings has had the singular honor conferred upon her of being the only woman engaged in the East to support Gloria Swanson in her next picture, "The Coast of Folly," to be put in production immediately upon her arrival in California.

The selection of Miss Cummings for this important role was made by Famous as a result of the outstanding success Miss Cummings achieved in the last Bebe Daniels feature, "The Manicure Girl."

Will Produce "Welcome Home"

James Cruze's next production will be "Welcome Home," adapted by Walter Woods from the stage play by Edna Ferber and George Kaufman.

The announcement from Jesse L. Lasky, first vice-president of Famous Players in charge of production states that Lois Wilson and Luke Cosgrave have been selected for two of the most important roles, and that other members of the cast will be announced within the next week.

"Hay Fever Time" Arrives

W. Ray Johnston, President of Rayart Pictures Corporation, announces that the print of "Hay Fever Time," the fourth of the Butterfly comedy series starring Gloria Joy, has been received in New York and that the fifth of the series, "The Merry Widower," has just been put into production. In addition to Miss Joy, the cast of "The Merry Widower" includes Conrad Hipp, Joe Bonner, Blanche Payson, Tiny Sandford and Pinto Colvig.

Working on "Texas Bearcat"

Shooting on "The Texas Bearcat," the fifth Independent Pictures Corporation production for F. B. O. release, commenced this week. Bob Custer, who is starring in this series of Texas Ranger stories, grows more popular daily with exhibitors and fans, and it is expected that he will make a second series for F. B. O. distribution at the conclusion of his present contract.

Exceptional Cast Assembled by Fox For Screen Version of "East Lynne"

One of the strongest casts ever assembled for a motion picture will be seen in the screen version of "East Lynne," work on which has just been started at Fox Film Corporation's West Coast Studios under the direction of Emmett Flynn.

This cast is headed by Alma Rubens, exclusive Fox star by reason of a contract recently signed, who has the leading feminine role, and Edmund Lowe, youthful star of the Fox outfit, who is making his return to special productions in this picture. For the heavy role the Fox company has signed that stellar performer and star in his own right, Lou Tellegen.

For the character parts, many of which almost equal in importance the leading roles, the very best talent available was secured. The list reads like a "Who's Who" of filmland and includes Frank Keenan, Marjorie Daw, Leslie Fenton, Belle Bennett, Paul Panzer, Lydia Knott, Harry Seymour, Martha Mattox, Virginia Marshall and Richard Headrick.

"East Lynne" is the first Emmett Flynn production for the current season. This Fox director was kept going right up to the last minute on the current season's productions and only just finished "Wings of Youth," which will be released in May.

Associated Exhibitors Have 3 Companies Producing in East

THREE companies are producing pictures for the Associated Exhibitors in the East.

Hugh Dierker is directing Mae Busch at the Teo-Art Studios in a screen drama entitled "Camille of the Barbary Coast." The story was originally produced some years ago in pictures under the title of "Overcoats." The new version and continuity is from the pen of Ed Holland. Other members of the cast will be selected and announced at a later date.

Henry Diamont Bergere starts to work this week on a new production entitled "Lovers Island," featuring Hope Hampton, Louis Wolheim and Ivan Linow. The story originally appeared in the Smart Set Magazine and was written by T. Howard Kelley.

St. Regis Pictures Corporation are the third company at work in the East on an Associated Exhibitors release. The picture is "Headlines" and is being made under the direction of E. H. Griffith. The principal members of the cast are Anita Stewart, Louis John Bartels, Marion Haslup and Rubye Blaine.

"My Buddy's Wife," a Tom Terriss production, featuring Glenn Hunter and Edna Murphy, has been recently finished and is now in the editing and titling stage. This picture also appeared in the Smart Set Magazine and was written by T. Howard Kelley.

Ben Turpin in Mack Sennett's current Pathe comedy, "Monsieur Don't Care"

KENNETH HARLAN

One of the stars appearing in "Two Shall be Born," a Vitagraph picture in which Mr. Harlan has one of his best roles.

"Capt. Blood" Grips England; Book, Music, Magazine Tie-ups

PRAISED unqualifiedly by Rafael Sabatini, the world famous novelist whose chief work it picturizes—himself an Englishman—Vitagraph's "Captain Blood," a David Smith production, is duplicating in England the triumph it has enjoyed in the United States and Canada from the day of its official release.

Upon its release in the provinces, fifty theatres ran this special, day and date, and reports indicate that it is being greeted enthusiastically everywhere by large crowds, the signal success of the London premiere being repeated nightly throughout the British Isles.

The special song, "Captain Blood," which is being sung both in prologues and as an accompaniment to some of the scenes in the presentation, also is enjoying a large scale, according to the English newspapers, and a tie-up with a leading magazine whereby the story is being serialized, is proving a powerful impetus both to the picture and the novel itself.

Of all these exploitation projects, the Film Renter & Moving Picture News of London said in its issue of April 4:

"From next Monday, April 6, fifty theatres per week will be showing Vitagraph's super film version of Rafael Sabatini's 'pirate' romance, 'Captain Blood.' Vitagraph's publicity department has been engaged for many weeks on arranging a really great boost for the film on its general release day.

"Messrs. Hutchinson are publishing a special kinema edition of the novel, containing full-page illustrations from the film since every exhibitor is using the specially written 'Captain Blood' song as prologue and accompaniment, this useful feature needs no introduction.

"Something of a 'scoop' is also seen in the fact that, by special negotiation, 'Captain Blood" will start in serial form in the Union Jack library, a 2d. (4 cents) weekly which has an immense sale among people of all classes and ages. The serial will start on April 6 and will continue for several months. For the first few weeks the periodical will feature colored front covers entirely to 'Captain Blood,' and the story will be illustrated from beginning to end by photos from the film. In each issue, too, will be given a list of the theatres where the Vitagraph film is showing.

"Exhibitors should not miss this excellent tie-up—especially as special posters and slides can be obtained from Vitagraph free of charge."

Associated Exhibitors Head Starts on Big Eastern Trip

J. S. WOODY has left on a trip covering several of the Eastern exchange cities of the Associated Exhibitors. This is Mr. Woody's first trip into the Field since his election to the presidency of the distributing organization.

The purpose of Mr. Woody's trip is to acquaint the first-run and other exhibitors in the cities he visits with the program of the Associated Exhibitors for the coming season of 1925-26.

"We wish to call the attention of our exhibitor friends to the fact that Associated Exhibitors has a definite line-up of box office attractions planned far enough in advance to interest even the biggest first-run exhibitors," Mr. Woody states.

"The purpose of my first trip into the field," continued Mr. Woody, "is to show the key-city first-run exhibitors just what Associated Exhibitors has to offer them. With twenty-eight productions and four specials of first calibre; screen stars of the highest magnitude such as Conway Tearle, Lionel Barrymore, Madge Kennedy, Anita Stewart, Glenn Hunter, Tom Moore, Jack Dempsey, Estelle Taylor, Monty Banks, Johnnie Walker, Louise Glaum, Bert Lytell and Hope Hampton, there is no reason that this product should not play the first-run houses of the country in its entire force.

"The above line-up of stars is strongly supported by some of the best known screen players in the film industry, backed by some of screenland's greatest producers, among whom are numbered Whitman Bennett, Hugh Dierker, Tom Terriss, S. E. V. Taylor, Oscar Price, Howard Estabrook, Henry Diamont Bergere, Max O. Miller, Lewis H. Moomaw, E. H. Griffith, Arthur F. Beck and H. C. Weaver."

The cities to be visited are Washington, Baltimore, Philadelphia, Cleveland, Chicago, Cincinnati, Pttsburgh, Boston and Buffalo.

Buys "Moon of Israel"

"Moon of Israel," a Sascha production, made from Rider Haggard's story, has been bought by Famous Players-Lasky Corporation for distribution in the United States and [illegible].

President Albert E. Smith and Mr. John B. Rock, general manager, welcome Miss Elsie Ferguson to the protection of the Vitagraph eagle. Miss Ferguson is being starred in the Vitagraph picture, "The Unknown Lover," directed by Victor Hugo Halperin. The bronze statue is a gift of Vitagraph employees to Mr. Smith in commemoration of the twenty-eighth anniversary of the formation of this pioneer organization

RAYMOND GRIFFITH
Now appearing in Paramount's "The Night Club."

Johnny Hines Glues Crowd to Seats with "Crackerjack"

JOHNNY HINES' latest, "The Crackerjack," was put on "cold" at the Rialto, Whitestone, L. I., last Wednesday evening at 11 o'clock, following the regular program, and scored a hit before a highly enthusiastic audience, despite the fact that the picture itself was presented in ten reels.

The "tryout" was planned by C. C. Burr in order to gauge the comic values and to cut the picture down to a maximum of 6,500 feet. The fact that the entire audience remained seated and was kept in a continual state of laughter until almost 1 A. M. after having sat through nine reels of regularly booked pictures, put a stamp of approval on "The Crackerjack" that is decidedly heartening to both the star and the producer. The unusual reception accorded the picture helped Burr but little in determining what to cut out.

According to Mr. Burr, who on three previous occasions showed Johnny Hines' pictures at the Rialto, in Whitestone, the welcome accorded "The Crackerjack" was by far more enthusiastic than that given "The Speed Spook" or "The Early Bird," both of which were put on "cold."

'What was most pleasing," said Burr afterwards, "was the fact that the speed and laughs were so prolific that, despite the lateness of the hour, not a person left the theatre until one o'clock in the morning, when the picture was finally completed. The added fact that nine reels of comedy were previously shown as the regular program of the theatre made the result of The Crackerjack's' showing even more impressive, and it is my firm belief that in 'The Crackerjack' Johnny Hines has the best vehicle of his career.

"It was our hope that we might have been able to find out where the picture lagged, or where the laughs were not so big, in order to get the picture down to regulation footage, but somehow the audience, which previously had guided us excellently in reducing the footage of 'Sure-Fire Flint,' 'The Speed Spook' and 'The Early Bird,' seemed impossible to help us, since at no time did their interest lag or their enthusiasm abate.

"The preponderance of laughs in 'The Crackerjack,' and the marked, easy swing of the continuity, made its impression upon the audience at the very beginning and carried on right through to the finish. This was in evidence by the unusual number of laudatory comments heaped upon the management at the conclusion of the showing. In all probability it will take another week or ten days to get the picture down to about six and one-half reels, at which time the negative will be rushed to the laboratory in order to have prints ready for play dates about the first of May."

Rayart's Fine Press Books Work of Dorothy Cleveland

NO MAN can have a "corner" on the designing and writing of a press book while Dorothy Cleveland sticks to her job as director of advertising and publicity for Rayart Pictures.

Press books can be almost anything, but the exhibitor who finds his press book an essential part of his booking has come to realize that Miss Cleveland's choice of matter to put in her Rayart books is just about all that he wants.

One of the most comprehensive documents contained in sixteen pages (and one of the best press books Moving Picture World has studied for some time) is that prepared by Miss Cleveland on the W. Ray Johnston Rayart release, the Harry Brown production, "The Snob Buster," starring Reed Howes. From lobby displays to music cue sheet the book is an invaluable aid to the showman.

Among the press books designed and written by Miss Cleveland to come to our official desk are "Lightning Romance," "Geared to Go" and "Super Speed," starring Reed Howes, and "Winning a Woman," starring Jack Perrin. The list is incomplete, but these samples of what can be done by a clever girl have been attracting exhibitors.

The producers working on Mr. Johnston's pictures have maintained their "still" photographs in the "A-1" class, and Miss Cleveland has excellent photographic material to work with in laying out her press books. Rayart's money-making pictures have money-making press books.—C. E. H.

Ethel Shannon Signed

Will Have Lead Opposite Harry Carey in "The Texas Trail"

Ethel Shannon, who registered a decided personal hit with Syd Chaplin in "Charley's Aunt," has been signed by Hunt Stromberg for the leading role opposite Harry Carey in "The Texas Trail," now in production at the Hollywood Studio for release through Producers' Distributing Corporation.

Charles French, Claude Payton and Sidney Franklin have been cast for other important roles in this production.

"The Texas Trail" is a picturization of the novel "Rangey Pete," by Guy Morton. It is being directed by Scott Dunlap under Hunt Stromberg's supervision.

Bennett Signs Noy

W. E. Shallenberger, president of Arrow Pictures Corporation, announces on behalf of Whitman Bennett, that Mr. Bennett has signed Wilfred Noy, the famous English director, to wield the megaphone for five Whitman Bennett productions which will reach the screen via Arrow Pictures Corporation.

Clara Bow in a fascinating scene in Warner Bros. "Eve's Lover"

JACK CHEFE

Signed by M. H. Karper for screen work in America, this famous actor is looked upon as the "Lon Chaney of France."

"From Manger to the Cross" at Brooklyn Central Y. M. C. A.

SUBSTITUTING a motion picture for a sermon was the innovation made by the Brooklyn Central Young Men's Christian Association at its service for young men last Sunday afternoon. Regularly, for many years, a sermon or religious address by a prominent minister has been the feature of the Sunday afternoon gospel meeting. On a few memorable occasions a motion picture film has been shown, but the selection of a picture for Easter, when every effort is made to render the service particularly impressive, was an entirely new departure.

Vitagraph's celebrated picture, "From the Manger to the Cross," was chosen for this Easter showing. After a pre-view, Samuel Stuart, the association's social secretary, had said:

"'From the Manger to the Cross' teaches as impressive a lesson as it would be possible for any clergyman to expound. It is a magnificent picture. After seeing it I did not hesitate for a moment to select it for a Sunday, even an Easter afternoon, showing. I certainly recommend it most highly to any church which is on the lookout for superior pictures, and it is particularly appropriate for exhibition just at this season of the year. Nor is it through its religious qualities alone that 'From the Manger to the Cross' recommends itself. It possesses every ingredient that goes to make up first class, gripping entertainment."

This special Easter feature drew a record crowd to the auditorium of Brooklyn Central "Y," and the audience of men expressed its delight with as much enthusiasm as the conventions of the day and the place permitted. An appropriate organ accompaniment was played while the film was unrolled.

"From the Manger to the Cross" was released nearly twelve years ago, and throughout all the time intervening has been in high demand. Depicting the life of the Christ, the scenes were made in Egypt and Palestine, and the Garden of Gethsemane, the Red Sea, the Dead Sea, even the actual tomb of Lazarus are pictured.

Brown Productions to Make Twenty-Two Rayart Releases

HARRY J. BROWN PRODUCTIONS, prominent West Coast Independent producer, is to manufacture the greater part of the feature output of Rayart Pictures for the coming season. This well-known producing organization is composed of Harry J. Brown and Dwight C. Leeper. The latter is also vice-president of Richmount Pictures, Inc., a big film export concern.

Following the success of the Fred Thomson series, which Brown introduced through F. B. O., Brown hit upon a lucky star in Reed Howes, whose work he had seen in "The Cyclone Rider," a Lincoln J. Carter melodrama for Fox. He immediately signed Howes for a period of years and arranged distribution through Rayart Pictures. There will be eight of the Reed Howes dramas in the Fall Rayart program.

Brown also has completed the first of a series of melodramas called "Easy Money," starring Cullen Landis, Mary Carr, Mildred Harris, Gladys Walton and Crauford Kent. Brown will soon start work on "The Beloved Pawn," a novel by Harold Titus, which will also be made for Rayart's big program.

Brown has signed Billy Sullivan for a series to be released by Rayart under the name of "The Fast Action" series. There will be twelve pictures in this group. Sullivan was selected by Universal as the successor to Reginald Denny in the popular Leather Pusher series, and was later starred in the "Fast Stepper" series and then in Universal features.

Albert Rogell is director-general of the Brown units.

"Go Straight" Completed

Frank O'Connor has completed the direction of Ewart Adamson's story, "Go Straight!" for B. P. Schulberg. Camera work was finished this week and the film is now being edited in preparation for its release through B. P. Schulberg Productions on April 27.

"Go Straight!" which was adapted to the screen by Agnes Leahy, features in its cast Owen Moore, Gladys Hulette, Mary Carr, Robert Edeson, George Fawcett and Francis McDonald. Anita Stewart, Larry Semon and Donald Keith are appearing in some special studio sequences.

To Write De Mille Scripts

Announcement is made by Cecil B. De Mille of the signing of a contract with Mary O'Hara who is credited with a record number of successful scenarios within the past two years. Miss O'Hara wrote the scripts for such successes as "The Woman on the Jury," "Black Oxen," "Trifling Women" and "The Age of Desire."

Miss O'Hara will do three continuities a year for the independent producer. Whether her first effort will be for Leatrice Joy or Rod La Rocque has not been decided.

Ralph Graves in "Breaking the Ice," his newest Mack Sennett comedy for Pathe release.

Big Drive on "Wizard of Oz" by Chadwick Exploiteers

AFTER a short, concentrated but very intensive advertising and exploitation campaign, "The Wizard of Oz," with Larry Semon heading a star cast, made its bow to New York audiences last Sunday.

Lon Young and Charles Reed Jones, who handled the campaign for this Chadwick Special production, did not overlook any opportunity or medium which might serve the purpose of notifying the natives of Manhattan and its environs that this famous L. Frank Baum story was to appear at the Colony.

One of the fiist tie-ups effected was with "Roseland," one of America's finest Ballrooms, at Broadway and 51st Street. A special "Wizard of Oz" night with a prize waltz contest was arranged and the contest and theatre engagement were announced in conjunction with the semi-weekly radio broadcasting stunt given by "Roseland" through station WHN. Special decorations showing the characters from the story were utilized inside and out for two weeks in advance, and the large illuminated marquee of the "Roseland" on Broadway carried an 18-foot cut-out of Larry Semon as the Scarecrow which could be seen for blocks. This display and the radio publicity reached hundreds of thousands of people and started the campaign off with a rush.

Next followed a special "Wizard of Oz" contest with the "New York Daily Mirror" and "The Daily News." Each of these papers devoting space for two weeks to this attraction. "The Daily Mirror" offered each day a cartoon of Larry Semon in the famous straw man make up which the children were invited to color. Hundreds of prizes were offered, consisting of a Sleeper Monotrol Radio Set, a Columbia Boycycle, Hohner Harmonicas, Flexatones (a new musical instrument similar to the musical saw), books and dolls of the "Wizard of Oz," Yanki Boy play suits and "Bonzo" cartoon dolls. The various prizes being donated by the various manufacturers.

The Daily News contest featured a theatre party under the patronage of Sally Joy Brown to see this fantasy, so dear to children of all ages.

Bobbs-Merrill Co., publishers of the "Oz" books issued a special photoplay edition of "The Wizard of Oz" which was displayed in book stores throughout the city and also in department stores.

Frank L. Baum, son of the author and President of the Oz Toy and Doll Mfg. Co., arranged various window displays of these funny character creations, together with stills from the production in many prominent windows.

In addition to these various mediums all the usual methods were utilized. Special block paper ranging from one-half sheets to twenty-four sheets was made and posted in every available spot in and around the Greater City of New York.

A series of specially drawn newspaper ads. ranging from sixty lines to full page in size, were carried in all the New York dailies and the unique characters attracted extraordinary attention.

Bebe Daniels, Paramount's star of "The Manicure Girl" is here totalling a long list of Easter purchases

Chadwick's 1925-26 Program to Be Nationally Advertised

THE latest evidence of unusual activity in the ranks of the Independent producers comes from the offices of the Chadwick Pictures Corporation where, it is announced, a contract for magazine advertising involving over a quarter of a million dollars and covering a circulation in excess of ten millions was consummated last week.

This is probably the largest individual advertising contract ever made in the motion picture industry between a single producer and publisher.

There is a lot more to the proposition than the mere fact that a vast amount of lineage will be used as the very latest theories in exhibitor exploitation are linked up closely with the campaign. Thirteen publications, known in advertising circles as "The Newsstand Group" will carry advertising in each issue on Chadwick Pictures. The magazines listed in this group include: Action Stories, The Adventure Magazine, Novelettes, Ace High, Ranch Romances, Black Mask, Live Stories, Snappy Stories, Telling Tales, Breezy Stories, Saucy Stories, Young's Magazine, Droll Stories, and others.

The Chadwick tie-up with these popular magazines further provides that each of the magazines will carry fictionized versions of the photoplays and that an action scene from the productions shall appear as the colored cover.

To further tie-up with the exhibitor, Chadwick Pictures Corporation is preparing attractive lithographic display posters that will not only be provided to every news stand handling these publications, which includes over 98% of all the stands in the United States and the posters will also be furnished to exhibitors.

The first star series to be publicized in this method will be the George Walsh pictures, the first one "American Pluck" now being completed and the magazine tie-up perfected.

In addition to this National Advertising the Chadwick Pictures Corporation is enlarging every department of its organization to amplify the various activities entailed by the increased volume of production called for during the coming season.

Scenes from the Phil Goldstone production, "The Verdict," for release by Truart. The cast includes Lou Tellegen, Elliott Dexter, Louise Lorraine, William Collier, Jr., George Fawcett, Gertrude Astor, Taylor Holmes, Gaston Glass, Charles Clary, Walter Long and Maude George.

Fox Starts New Programme On Completing 1924-25 List

WITH the completion by Director Maurice Elvey of "Everyman's Wife," the latest special production on the release schedule of Fox Film Corporation for the current season, the attention of the Fox company's entire production forces are centered on the pictures that will form its 1925-26 program of releases.

The complete schedule is not available at the present time, but if the pictures already completed or in the course of production can be taken as criterions, the Fox output for next season will surpass anything ever attempted by one company.

That this is not idle talk is easily attested The completed productions are headed, of course, by "The Iron Horse," the John Ford screen masterpiece that scored so strikingly in New York, Chicago and Los Angeles Then come "As No Man Has Loved," Rowland V. Lee's remarkable adaptation of Edward Everett Hale's immortal classic, "The Man Without a Country," and the screen version of Channing Pollock's dramatic stage success, "The Fool."

With these super-specials in the completed list of productions to be released next season are two other Ford pictures that prove his big picture was no flash in the pan, namely, "Kentucky Pride" and "The Fighting Heart." Then there is a Tom Mix starring special, "The Everlasting Whisper," and a Buck Jones vehicle entitled "The Timber Wolf."

Big Pictures Coming

The productions in work at the busy studios are on a par with those completed. They include such ambitious picturizations as:

"Lightnin'," "The Wheel" and "The First Year," the first three of the Goldwyn Unit of Clean American Plays which the Fox organization is producing and distributing as an integral part of its releases for next season.

"Marriage," an adaptation of H. G. Wells' ever popular seller, which is the first of that great author's work to be brought to the screen.

"East Lynne," an adaptation of the stage play of the same name which thrilled and delighted three generations of Americans with its poignant drama and New England humor.

"Havoc," the picturization of that dramatic war play of the same name hailed in London and Continental Europe as one of the real dramas to have the late war as its background.

"Durand of the Bad Lands," Buck Jones' second special of the season marked for him by his promotion to stardom in special productions.

Splendid Comedy Program

Of equal importance with the specials will be the comedies to be released by Fox next season. In addition to the Imperials and Sunshines, there will be a number of series of polite comedies, headed by eight more two-reel Van Bibbers, the first seven of which, released this season, were the outstanding triumphs of the short subject field. The first of the Van Bibbers, "The Ski Jumper," is now in the course of production. Earle Foxe will be continued as star in these comedies.

Last week Director Elvey put the finishing touch to the 1924-25 program when he adjourned to the cutting room of the West Coast Studios with the first print on "Everyman's Wife," and set to work to bring it down to the approved length for special productions.

In the cutting room he met Directors Edmund Mortimer and W. S. Van Dyke in the midst of work on the last two program pictures that will be released by the house of Fox. Mortimer was busy with a Shirley Mason starring vehicle entitled "Scandal Proof," while Van Dyke had a print of "Hearts and Spurs," a Buck Jones starring vehicle, before him.

When these three directors have their prints ready for shipment East, it will mean the end of 1924-25 as far as the Fox West Coast Studios are concerned. All the Short subjects produced there for release this season are completed and in the Eastern home office for the final touches. These include six Sunshine, five Imperial and the last of the Van Bibber comedies to be released this year.

Rupert Julian Signed by Cecil De Mille

Rupert Julian director of Universal's big special "The Phantom of the Opera" has been signed by Cecil B. De Mille.

Julian has achieved an enviable reputation for his work which has been consistently of the highest order and under the De Mille banner he will be given every opportunity to further advance his marked creative ability.

For the coming season he will be assigned to the direction of at least two of the big stories already purchased by De Mille the titles of which will be announced later.

In a commentary Cecil De Mille says that he considers Rupert Julian one of the most progressive and imaginative of motion picture directors with the keenest sense of visualization.

"Everyman's Wife" is from an original story by Ethel Hill and Enid Hibbard and is graced by an exceptional cast headed by Elaine Hammerstein and Herbert Rawlinson. Other important roles are capably filled by Diana Miller, Robert Cain and Dorothy Phillips.

The story tells of a domestic tragedy caused by a young wife's jealousy, with the eternal triangle presented in a novel way. Miss Hammerstein plays the part of the suspicious spouse, while Rawlinson interprets the misunderstood husband. Miss Miller and Cain essay the villain roles.

"Hearts and Spurs" is an adaptation of Jackson Gregory's popular western tale, "The Outlaw." Carol Lombard plays the feminine lead opposite Buck Jones in the production. Other members of the cast are J. Gordon Russell, Jean Lamott, Walt Robbins, Charles Eldridge, Robert Littlefield, Freeman Wood and William Davidson.

Miss Mason's "Scandal Proof" is from a story written especially for her by Charles Kenyon and in it the petite little Fox star enacts dual roles. John Roche has the leading male role. Freeman Wood is also cast in an important part in this production, and may now go to his grave boasting of the fact that he played in the last two program pictures made by Fox.

Scenes from "Once to Every Man," a William Fox special directed by John Ford, featuring George O'Brien and Billie Dove

Metro-Goldwyn's Trackless Train in N. Y.; Starts May 1 for Los Angeles

MAYOR JOHN F. HYLAN of New York temporarily abandoned a committee meeting of the Board of Estimate to board Metro-Goldwyn's Trackless Train, in company with General Gerardo Mechado, President-elect of Cuba, when the trans-continental "Special" arrived in New York Tuesday, April 21, from a trip of more than a thousand miles from Indianapolis.

Before reaching the city, the Trackless Train was met in New Jersey by metropolitan newspaper men who accompanied it to New York, where it traveled to the Battery and to the City Hall. There it was met by a civic reception committee.

Both Mayor Hylan and General Machado declared that the "Metro-Goldwyn Special" was the most ingenious contrivance they had seen. An immense crowd witnessed the train's reception at City Hall.

The Trackless Train, sponsored by Metro-Goldwyn through Major Edward Bowes, vice-president, and his aides, Howard Dietz and Eddie Bonns, is one of the greatest exploitation feats in the history of the industry.

In Philadelphia, visited before the final "stretch" to Manhattan, Metro-Goldwyn's Trackless Train met with even a greater reception than was accorded it in Baltimore, Washington, Wilmington, Pittsburgh, Columbus, Dayton and other cities along the route, in all of which the train was a sensation never equalled.

Mayor Kendrick of Philadelphia and his cabinet were guests on the "Metro-Goldwyn Special" in the Quaker City, where a special escort of twenty policemen, led by motorcycle police, carrying American flags and flags of the city, attracted phenomenal attention. Traffic was literally "tied into knots" in Philadelphia, where the Trackless Train had the endorsement and co-operation of the city government and received unlimited courtesy from the automobile association.

The success of Metro-Goldwyn's "Trackless Train" is due to co-operation between Edward Bowes, Vice-President of M.-G.-M. (center); Howard Dietz, Director of Advertising and Publicity (left), and Eddie Bonns, Director of Exploitation (right).

At the executive offices of the Stanley Company of America motion pictures were taken of the "Metro-Goldwyn Special" to be exhibited in all the theatres of the Stanley circuit.

In Washington, D. C., which was visited after Pittsburgh, a police motorcycle escort met the Trackless Train. Known as the most restricted city in the country in regard to any manner of street exploitation, Washington extended every courtesy to the "Metro-Goldwyn Special," which paraded three miles down Connecticut Avenue, Pennsylvania Avenue, and around the White House, finally halting before a newspaper office where motion pictures were taken by a news weekly. Traffic in Washington was blocked on every street traversed by the Trackless Train.

Mayor Jackson of Baltimore and other city officials were guests on the "Metro-Goldwyn Special" when the Trackless Train arrived in that city. At one point traffic was held up twenty minutes while crowds surged about the amazing locomotive, tender and Pullman car. The Baltimore News carried a five-column "spread" on the event, indicative of the tremendous publicity which is accruing to Metro-Goldwyn as a result of the transcontinental tour.

The Mayor of Wilmington and newspaper men met Metro-Goldwyn's Trackless Train seven miles outside the city, riding to the city on it and through the principal streets, which were thick with crowds.

On May 1 the "Metro-Goldwyn Special" will start from New York for Los Angeles, exploiting Metro-Goldwyn's product next season.

Added to Cast of "Sun-Up"

With production starting this week at the Metro-Goldwyn-Mayer studios on "Sun-Up," Sam De Grasse, William Orlamond and Arthur Rankin have been added to the cast of Edmund Goulding's screen version of the Lula Vollmer stage success of last season.

As announced last week, Lucille La Verne has the mother role she created in the play, and Conrad Nagel has been assigned the leading male role, that of Rufe, a boy of the Kentucky mountain country. It is quite a departure from Nagel's usual type of characterization.

Metro Changes Title

Word comes from the Coast that "Don't" is the new name of the Metro-Goldwyn-Mayer picturization of Rupert Hughes' "The Girls' Rebellion," which Alf Goulding is directing under the author's personal supervision with Sally O'Neill in the title role. The working title has been known as "The Rebellious Girl." John Patrick plays opposite Miss O'Neill in this new Rupert Hughes picture.

Lillian Gish, the "First Lady of the Screen," was signed last week by Nicholas M. Schenck, Vice-president of the Metro-Goldwyn Company, to a long term contract. Miss Gish will leave in a few weeks for the Metro-Goldwyn-Mayer Studios, Culver City, where her production will be made

John C. Flinn Returns From the Coast After Completing Elaborate Program

John C. Flinn, vice president of Producers Distributing Corporation in charge of production returned to New York this week after an extended stay in Los Angeles and the disclosure of the coming season's big program, the details of which have been so carefully safeguarded, may be expected within a few days.

For the past seven weeks Mr. Flinn has been in continuous daily conferences with Cecil B. De Mille, Al. Christie, Hunt Stromberg, A. H. Sebastian, Frances Marion, William Sistrom and Renaud Hoffman, on the stories, stars, directors and supporting casts that will be contributing factors in the exceptionally elaborate program to be offered during the coming season and it is understood that practically everything pertaining to actual production has been definitely planned.

The minor details of program arrangement are now being worked out and as soon as these are set Mr. Flinn will be in position to announce the schedule of releases with full and complete details of each big production.

Four Directors Will Produce Forthcoming Schulberg Films

B. P. SCHULBERG has announced that his next year's program of eighteen pictures will be divided among four directors who will work exclusively for his organization during the next twelve months. All of them will be men who have proved definitely their ability to deliver profitable box-office material.

One group of stories will be assigned to Gasnier. He begins his fourth season as a Schulberg director with such past successes as "Rich Men's Wives," "The Breath of Scandal," "The Boomerang" and "White Man" to his credit.

James P. Hogan has already contributed this year two of the outstanding Schulberg successes in "Capital Punishment" and "The Mansion of Aching Hearts." He will be retained on the 1925-26 program to direct at least four of the stories called for.

Frank O'Connor has recently completed "Go Straight!" for this month's general release. This is his first picture under his B. P. Schulberg contract which will extend through next season's activities.

A fourth director is expected to sign with Schulberg Productions this week. He is one of the best known men in that branch of the industry.

JOSE JUNQUERA, of Madrid, the well-known Spanish philanthropist and sportsman, arrived in the United States two weeks ago with the print of the first Spanish motion picture feature to be exhibited in the United States. It is "The House of Troy," from the sensational novel by Perez Lujin, which has reached its forty-fifth edition in Spain, and will be shown at Carnegie Hall next Sunday evening. Lujin enjoys in Spain the same literary prestige as Ibanez and Zamacois and his works will be exploited in this country through the publication in English of "The House of Troy," the story of which concerns the adventurous life of modern students at the University of Santiago in Spain.

FORREST HALSEY

One of the peers among those who adapt other people's stories to screen, Mr. Halsey has done a notable work with his adaptation of "Madame Sans Gene," by Victorien Sardou and Emile Moreau, the celebrated stage play in which Gloria Swanson is starred by Famous Players-Lasky Corporation.

"Sally" Going Big

Colleen Moore's Current First National Picture Sweeping the Country

Colleen Moore's screen version of the musical comedy success, "Sally," has quickly established itself as one of First National's biggest money-making productions, according to information from E. A. Eschmann, general manager of distribution of that organization. One hundred and fifty prints were made.

The tenor of the reports received by First National from all parts of the country are that "Sally" is giving complete satisfaction to picture patrons and that big receipts are pouring into the box offices.

"Sally" is without doubt the biggest hit that Colleen Moore has had. She is making innumerable new friends by her portrayal of the Cinderella-like heroine. The humor and sense of comedy which she brings to bear upon the part have made the public realize as never before her great versatility and what an excellent actress she is.

"Chickie" Evokes Praise

Executives at First National Pronounce It Fine Box-Office Picture

First National's "Chickie," recently completed at the company's New York Studio under the supervision of Earl Hudson, with John Francis Dillon directing, was screened at the home office for executives last week and aroused a degree of enthusiasm that no ordinary production could evoke. Their reports ranked "Chickie," from the box-office standpoint, with the outstanding successes made by the company.

"Chickie" will soon have a pre-release showing at the Strand Theatre, New York. Mr. Hudson gave the picture a cast which includes many names with a high box-office value. Dorothy Mackaill has the title role. Others in the cast are John Powers, Hobart Bosworth, Myrtle Stedman, Gladys Brockwell, Olive Tell and Paul Nicholson.

Evelyn Brent in "Alias Mary Flynn," an F. B. O. picture

"Balto's Race To Nome" Goes Into Educational's May List

WHAT is probably the strongest array of one- and two-reel comedies yet listed for release this year by Educational is assembled for release during May. Eight two-reel subjects, seven of which are comedies with well known stars, and one timely special, "Balto's Race to Nome," with six single-reel subjects composed of comedy and novelty subjects, comprise the program of the month.

This special, in two reels, will be the outstanding release of the month. It is rapidly nearing completion, and prints will be shipped directly from Los Angeles as soon as the picture is finished, in order to give exhibitors the opportunity of cashing in on the timeliness of the picture. Sol Lesser is producing, and the snow scenes, taken in Alaska and on Mt. Ranier, have been finished. A little studio work in Los Angeles remains to be done.

The balance of the two-reel subjects will comprise two Mermaid Comedies, one with Al St. John and the other with Lige Conley in the leading roles, and one release each of the Walter Hiers, Lloyd Hamilton, Juvenile, Tuxedo and Christie series.

The first week of the month will present Lloyd Hamilton in his two-reel comedy, "King Cotton," a "Way Down South in Dixie" comedy, filmed in the cotton fields around Brawley, California. Dorothy Seastrom, his leading lady in all of this year's releases, will again be seen in the same capacity. "Dragon Alley," a Juvenile Comedy with a cast headed by Jack McHugh, will be the other two-reeler on the week's schedule. The single-reel release for the week will be "Monkey Business," an Earl Hurd cartoon comedy, one of the releases of the "Pen and Ink Vaudeville" series.

Elmer Clifton Will Direct Barthelmess Productions

ELMER CLIFTON has been signed by Inspiration Pictures, Inc., to direct its future productions starring Richard Barthelmess for First National release.

"Shore Leave," work upon which was begun last week, will mark the eighth production for the young actor that John S. Robertson has directed. Upon its completion Mr. Robertson will take a vacation in England and on the Continent.

Mr. Clifton has had long training in screen work, both as an actor and in the directorial end. For nine years he was an actor and a directorial assistant to D. W. Griffith while the latter was making "The Birth of a Nation," "Intolerance" and "Way Down East." Mr. Clifton also directed, under the Griffith banner, several of the Dorothy Gish comedies. He is looked upon as one of the ablest of the young directors, and J. Boyce Smith, vice-president and general manager of Inspiration Pictures, is enthusiastic over the signing of Mr. Clifton for new Barthelmess productions.

Mr. Clifton established himself as one of the most promising of the younger directors with his own production of "Down to the Sea in Ships," a successful screen portrayal of New Bedford whaling days. Mr. Clifton directed Mr. Barthelmess when the latter was playing leading roles with Miss Gish.

"Shore Leave," now in work, is from Hubert Osborne's stage play of that name in which David Belasco starred Frances Starr. Mr. Barthelmess will act the role of a "gob" and will have the active assistance of the Naval Academy authorities at Annapolis and of officials of the Navy Department in making it conform to actual academy and service conditions.

Writes Music for Film

Charles Wakefield Cadman, considered by music critics to be one of America's greatest living composers of enduring music, has written a special rhapsody for "A Lover's Oath," the first of the product to be made by Astor Distributing Corporation. The composition is entitled Omar Khayyam, which is the theme of the photoplay, in which Ramon Novarro and Kathleen Key play the important roles. The composition was made at the request of Ferdinand P. Earle, who adapted and directed the immortal poem to the screen.

Corinne Griffith in "Declasse"

First National Production Meeting With Success Everywhere

Corinne Griffith's latest production, "Declasse," from Zoe Akin's stage success, is also going over big, with prospects of equalling, if not surpassing, in popularity anything in which Miss Griffith has been seen.

She gives a splendid performance in the role of Lady Helen Haden. The entire production is a delight to the eye for the beauty of its photography, of the settings and costumes.

Robert G. Vignola's directing is also coming in for high praise from all the first run theatres which have shown "Declasse."

Mr. and Mrs. Benjamin Warner, parents of the Warner Bros., who recently gave up their theatre in Niles, O., and retired to Hollywood. Sam Warner is standing in the middle

First National Signs for Series With Johnny Hines

FIRST NATIONAL PICTURES has just entered into a contract with C. C. Burr for a series of Johnny Hines productions for release by that company in its Winner group of productions for the coming season. The pictures will be of the kind in which the star has won his biggest following.

Production on the first Johnny Hines feature for First National will probably begin May 15. It will be based upon a popular novel by one of America's foremost writers. Charles Hines will again direct, with photography under the supervision of Charles Gilson and John Geisel, all of whom have been connected with the Burr organization for a long period of time.

First National feels that in the closing of this contract it has obtained one of the most popular of the rising young comedians, whose productions will add material strength to its forthcoming releases. The public has shown a keen interest in the Johnny Hines type of picture during the past several years and his following has been increasing rapidly.

The C. C. Burr-Johnny Hines association began in 1919 and still continues. It has been one of the highly successful managerial tie-ups in the business. Mr. Burr was attracted by Hines' vibrant personality when he was dancing with Wellington Cross in John Cort's musical comedy, "Just a Minute," and soon had him under contract, first presenting him in a series of Torchy comedies from Sewall Ford's stories.

Mr. Hines, who is not yet thirty years old, is a native of Golden, Colo. He was educated in Pittsburgh and at the College of the City of New York. He had eight years' acting experience on the stage before turning to motion pictures. He began his screen career with Pearl in "Miss Petticoats," "Tillie Wakes Up" and "Alias Jimmy Valentine." Among other productions which he has made are "A Scrap of Paper," "Neighbors," "Hearts of Gold," "The Little Intruder," "Eastward Ho!" the Torchy comedies for Educational, "Sure Fire Flint," "Burn 'Em Up Jones," "Luck," "Little Johnny Jones," "Conductor 1492" and "The Crackerjack."

As will be seen from the above list, he has played a wide range of parts and his services are an acquisition that will be up to the high standard of merit which First National has set for its product.

Conway a Metro Director

Jack Conway has been added to the directorial list of Metro-Goldwyn-Mayer and has been assigned to direct the next Elinor Glyn production, "The Only Thing."

GLENN TRYON

The Hal Roach comedy star, whose laugh-making pictures are released by Pathe.

Lillian Gish to Leave for Coast As Soon As Her Story Is Picked

LILLIAN GISH, who was signed to a long term Metro-Goldwyn contract last week by Nicholas M. Schenck, vice-president of the company, will leave for the Metro-Goldwyn-Mayer studios at Culver City as soon as a story is decided upon for her first production, Miss Gish stated this week.

Several famous works are under consideration for the star's first appearance under her new arrangement, and a choice will probably be made within the next few weeks. Metro-Goldwyn states that in any event the story decided upon will be a work well known to the public, and which will give the popular actress the finest opportunity she has yet had to uphold "the mantle of Bernhardt and Duse," which such authoritative writers as Joseph Hergesheimer, Theodore Dreiser, James Branch Cabell and George Jean Nathan agree has fallen upon Miss Gish.

The question as to the director who will be chosen for Miss Gish's first production is one that is causing considerable speculation in film circles. It is quite certain that he will be selected from the staff of fifteen directors at the Metro-Goldwyn-Mayer studios.

The signing of Lillian Gish by Nicholas M. Schenck for Metro-Goldwyn is as one of the most important film coups of the year. Following closely the arrangement by which Marion Davies became a Metro-Goldwyn-Mayer star, the Gish contract is a move which virtually puts this organization at the top of the film field.

Johnny Hines signs contract to produce a series of feature comedies for First-National release, while C. C. Burr (standing) who is making the productions, and R. A. Rowland, production manager for First National, look on

Completes "Old Home Week"

Thomas Meighan has completed "Old Home Week," his latest picture for Paramount, adapted by Tom Geraghty from an original screen story by George Ade, author of several of Meighan's most successful photoplays. The picture was filmed at the company's Long Island studio and in Ocala, an agricultural town in Florida, famous for its orange groves.

Bebe Begins New Play

Bebe Daniels has started work on her latest effort for Paramount, "The Wild, Wild Girl," under the direction of Edward Sutherland. Rod La Rocque will play opposite Bebe. The screen play was written by Tom J. Geraghty from a Liberty Magazine short story by Stewart M. Emery.

JOHN ROCHE
A Warner Brothers star

Novelties for Weiss Stars

Unique Advertising Methods Employed on Three "Western" Boys

Weiss Brothers are planning to get out an unusually complete assortment of advertising novelties on their three stunt stars, Buffalo Bill, Jr., Buddy Roosevelt and Wally Wales, during the coming season, according to an announcement by Louis Weiss, managing executive of the Artclass organization, which distributes these popular series in the state right field.

Attractive post cards printed on gold embossed paper, distinctly novel in appearance, have been prepared on each of the three riding boys and will be used by theatres to give out as souvenirs at matinee and other special performances, at theatres when they are showing Buffalo Bill, Jr., Buddy Roosevelt or Wally Wales features. Each card bears the signature of the boy whose portrait it bears and can be used as a souvenir photograph for fans, who wish to add to their collections of stellar portraits. The cards are striking in appearance and different from any hitherto prepared for any motion picture artist, giving the impression that they are actually gold-plated from a little distance.

Weiss Brothers have also prepared a set of Buffalo Bill, Jr., Buddy Roosevelt and Wally Wales blotters, in two colors and of most attractive design, and special stationery has also been prepared, the back of which lists the productions and presents the portraits of each of the Artclass headliners, while the regular letterhead of the exchange will be carried on the front side of the sheet.

Hogan Directing "Lady's Lips"

The direction of "My Lady's Lips" was begun this week by James P. Hogan who will picturize this original screen story for B. P. Schulberg. It will constitute the tenth and last release on the schedule of B. P. Schulberg Productions this season. It will be ready for general distribution on June First. Immediately upon the completion of "My Lady's Lips," Hogan will direct the first of series of Schulberg pictures for next year.

Metro Production Is Speeding on Coast, Says Mayer Here for Meet

PRODUCTION on the coast is proceeding at top speed, Louis B. Mayer stated on his arrival in New York this week to attend the Metro-Goldwyn sales convention there. Mr. Mayer, who is vice-president of the company and in charge of production at the Metro-Goldwyn Mayer studios at Culvery City, said that his organization is at present in the midst of the greatest activity it has yet known, and that an increased number of productions will soon be under way at the studios.

"There will be no let-down of production," Mr. Mayer stated. "We are, on the contrary, planning an even heavier schedule, and at present we have more units at work at our studios than at any time in the past year.

"When I left the coast Fred Niblo was shooting important scenes of 'Ben Hur,' King Vidor had started 'The Big Parade,' and Tod Browning 'The Mystic.' Bob Leonard was finishing 'Time, the Comedian,' Alf Goulding had Rupert Hughes' production of 'Don't' well under way, as Monta Bell had 'Pretty Ladies.' Reginald Barker was shooting interiors of 'The White Desert,' after a location trip to the Rocky Mountains, and Edmund Goulding was hard at work on 'Wrath,' after a location trip to the Tehachapi Mountains. Marshall Neilan had completed 'Patsy,' and Hobart Henley was completing 'Nothing to Wear.'

"Other units were ready to start work, and by the time I return to the coast several new productions will probably be under way.

"In anticipation of the biggest season that the whole industry, as well as our own company, has known, we have steadily built up our producing organization in every department, so as to be able to give exhibitors pictures of the highest box-office calibre. This we know we can do, for we have under long term contracts the most popular stars and featured players in the industry, as well as proven directors.

"This company is building success not simply for the present, but for the years to come, and to that end we are developing new players who a few years from now will rank among the biggest favorites on the screen. There is at present an emphatic need of new blood in all branches of production, and this company is doing its share by encouraging new talent and giving it every opportunity to prove itself.

"We have increased the equipment of our studios, and added new buildings, in preparation of the biggest production program our company has known. At the time of the Metro-Goldwyn-Mayer merger a year ago, our studios were the largest and finest equipped in the world. Today we are in even a better position to produce the best box-office pictures, and from the record of Metro-Goldwyn-Mayer pictures the past season it must be apparent that we are going to play second fiddle to no company in the industry the coming season when it comes to making pictures that will give exhibitors handling our product a boom year."

Before Mr. Mayer returns to the coast, it is expected that he will give his attention to the current theatrical offerings and other available screen material.

Carl Laemmle, President of Universal Pictures Corporation, and his daughter, Rosabelle, visit the Universal City hatchery

CURRENT and ADVANCE FILM RELEASES

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End of the World (J. Pickford)	Comedy-drama		6,500

ARROW

Come On, Cowboys (Hatton)	Western drama	May 24..	4,700
Mysteries of Mah Jong	Novelty	May 24..	2,000
Two After One (West)	Comedy	May 24..	2,000
Lash of Pinto Pete (Dearholt)	Stunt drama		4,437
Two Fisted Sheriff (Canutt)	Western drama	Dec. 6..	4,625
Sell 'em Cowboy (Hatton)	Western drama		4,821
Ridin' Mad (Canutt)	Western drama		4,927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4,648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Rip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4,920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20..	6,751
Lena Rivers (Earle Williams)	Drama		6,000

ASSOCIATED EXHIBITORS

Spitfire (all-star)	Modern drama	July 5..	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26..	6,000
Never Say Die (MacLean)	Comedy of thrills	Sep. 13..	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Adventurous Sex (C. Bow)	Flapper drama		
Children of the Whirlwind			
Great Air Mail Robbery			
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,718
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21..	6,710
Sky Raider (Logan)	Drama		
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28..	5,628

EDUCATIONAL FILM CORP.

Just Waiting	Robert Bruce series	May 31..	1,000
Echoes of Youth	"Sing Them Again"	May 31..	1,000
Hot Air	Lee Moran	June 7..	2,000
In a Drop of Water	"Secrets of Life"	June 14..	1,000
Grandpa's Girl	Kathleen Clifford	June 21..	2,000
The Chase	Alps Novelty	June 21..	2,000
Snapshots of the Universe	Hodge-Podge	June 21..	1,000
The Farewell	Bruce Scenic	June 21..	1,000
Wedding Showers	Jack White prod.	June 28..	2,000
The Ex-Bartender Retires	Bruce scenic	June 28..	1,000
Family Fits	Cameo comedy	June 28..	1,000
His First Car	Tuxedo comedy	July 5..	2,000
Pardon Us	Cameo comedy	July 5..	1,000
Melodious Moments	"Sing Them Again"	July 5..	1,000
Pigskin	Mermaid comedy	July 12..	2,000
Heads On	Cliff Bowes	July 12..	1,000
Jumble in the Jungle	Hodge-Podge	July 12..	1,000
Never Again	Tuxedo comedy	Aug. 2..	2,000
Turn About	Cameo comedy	Aug. 2..	1,000
Frozen Water	Novelty	Aug. 9..	2,000
Savage Love	Jimmie Adams	Aug. 9..	1,000
Good News	Cliff Bowes	Aug. 23..	2,000
Oh, Teacher	Juvenile comedy	Aug. 23..	1,000
Boneyard Blues	Earl Hurd cartoon	Aug. 23..	1,000
Drenched	Cliff Bowes	Aug. 30..	2,000
Wild Game	Mermaid comedy	Aug. 30..	1,000
Don't Fail	Cameo comedy	Sep. 6..	2,000
Tonah Jones	Lloyd Hamilton	Sep. 6..	1,000
Hazardous Hunting	Hodge-Podge	Sep. 13..	2,000

How to Use This Chart

First—Booking! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over—and under-length program.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and a fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

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Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Picture World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts alter the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review.	Feet
Rough and Ready	Lige Conley	Sep. 13..	1,000
Cheer Up	Cliff Bowes	Sep. 20..	2,000
Stupid but Brave	Al St. John	Sep. 20..	2,000
Dirty Hands	Juvenile comedy	Sep. 27..	2,000
Short Change	Hiers comedy	Sep. 27..	2,000
Bright Lights	Vernon comedy	Sep. 27..	2,000
Her Boy Friend	Larry Semon	Oct. 4..	2,000
Court Plaster	Neal Burns	Oct. 4..	1,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4..	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 11..	2,000
Fast and Furious (Conley)	Comedy	Oct. 11..	1,000
No Foolin' (Bowes)	Comedy	Oct. 18..	1,000
Sawmill Four	Hurd cartoon	Oct. 18..	1,000
Why Hurry? (Adams)	Comedy	Oct. 25..	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25..	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25..	1,000
Empty Heads (Bowes)	Comedy	Nov. 1..	2,000
High Gear (Vernon)	Comedy	Nov. 1..	1,000
The Mosquito	Instructive	Nov. 15..	1,000
Artist's Model	Hurd cartoon	Nov. 15..	1,000
Poor Butterfly	Mermaid comedy	Nov. 15..	1,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 22..	2,000
Easy Pickin's	Christie com.	Nov. 22..	1,000
Cut Loose (Dynham-Vance)	Cameo comedy	Nov. 29..	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29..	1,000
Go Easy (Bowes)	Cameo com.	Dec. 6..	2,000
Low Tide (J. White prod.)	Comedy	Dec. 6..	1,000
Little People of the Garden	Instructive	Dec. 13..	1,000
Earth's Oddities	Hodge-Podge	Dec. 13..	2,000
Goat Getters	Juvenile com.	Dec. 20..	2,000
French Pastry (Vernon)	Christie com.	Dec. 20..	1,000
Broadcasting	Hurd cartoon	Dec. 27..	2,000
Lovemania (St. John)	Tuxedo comedy	Dec. 27..	1,000
Mad-Rush (Bowes)	Cameo comedy	Jan. 3..	2,000
Step Lightly (Lige Conley)	Mermaid com.	Jan. 3..	1,000
Hi-Fliers	Hodge-Podge	Jan. 17..	2,000
Hooked (Hamilton)	Comedy	Jan. 17..	1,000
Weak Knees (Bowes)	Cameo Com.	Jan. 17..	1,000
Have A Heart (Ruth Hiatt)	Cameo Com.	Jan. 24..	2,000
Good Spirits	Christie com.	Jan. 24..	1,000
Motor Mad	Mermaid com.	Jan. 31..	2,000
Sea Legs (Neal Burns)	Christie com.	Jan. 31..	1,000
Judge's Crossword Puzzles	Novelty	Jan. 31..	1,000
Paris Creations	Fashions	Feb. 7..	1,000
Topsy Turvy Travel	Hodge-Podge	Feb. 7..	2,000
His High Horse (Lee Moran)	Mermaid com.	Feb. 7..	1,000
He Who Gets Soaked	Hurd cartoon	Feb. 14..	1,000
High Hopes (Cliff Bowes)	Cameo comedy	Feb. 14..	2,000
Wild Cat Willie	Juvenile com.	Feb. 21..	1,000
Our Six-Legged Friends	Secrets of Life	Feb. 21..	2,000
Great Guns (Bobby Vernon)	Comedy	Feb. 21..	1,000
Welcome Danger (Cliff Bowes)	Cameo comedy	Feb. 28..	1,000
Paris Creations in Color	Fashions	Feb. 28..	2,000
Half a Hero (Lloyd Hamilton)	Comedy	Mar. 7..	1,000
Two Cats and a Dog	Cartoon	Mar. 7..	1,000
Lots of Knots	Hodge-Podge	Mar. 7..	1,000
Little People of the Sea	Instructive	Aug. 9..	1,000
Voice of the Nightingale	Novelty	Mar. 14..	1,000
Love Goofy (Adams)	Christie com.	Mar. 14..	2,000
Hello, Hollywood (Conley)	Mermaid com.	Mar. 14..	2,000
Dynamite Doggie (Al St. John)	Tuxedo com.	Mar. 21..	2,000
Judge's Crossword Puzzles	Novelty	Mar. 21..	1,000
Merrymakers (Cliff Bowes)	Cameo comedy	Mar. 21..	1,000
Rarin' Romeo (Walter Hiers)	Comedy	Mar. 28..	2,000
Red Pepper (St. John)	White-Mermaid	Apr. 4..	2,000
Inside Out (Bowes)	Cameo comedy	Apr. 4..	1,000
Movie Morsels	Howe Magazine	Apr. 4..	1,000
Mellow Quartette	Hurd cartoon	Apr. 4..	1,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Why Hesitate? (Burns)	Comedy	April 11..	1,000
In the Spider's Grip	Novelty	April 11..	2,000
Ship Shape (Bowes)	Comedy	Apr. 18..	1,000
Iron Mule (St. John)	Tuxedo com.	Apr. 18..	2,000
Don't Pinch (Bobby Vernon)	Comedy	Apr. 25..	2,000
Dome Doctor (Larry Semon)	Comedy	Apr. 25..	2,000

FILM BOOKING OFFICES OF AMERICA

Spirit of the U. S. A. (Johnson prod.)	Patriotic drama	May 31..	8,312
Dangerous Coward (F. Thomson)	Western	May 31..	6,000
Napoleon and Josephine (all-star)	Hist. romance	June 7..	6,591
Fighting Sap (F. Thomson)	Western	June 14..	5,138
There's Millions In It (all-star)	Romantic thriller	June 28..	6,000
Swords and the Woman (DeCordoba)	Romantic drama	July 12..	6,000
Fools in the Dark (Patsy R. Miller)	Melo. farce	July 26..	7,002
Neglected Women (Seena Owen)	Society drama	Aug. 9..	6,265
Messalina	Italian spectacle	Sep. 6..	8,473
American Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6..	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20..	5,044
Vanity's Price (A. Q. Nilsson)	Society drama	Sep. 20..	6,124
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western	Dec. 6..	5,033
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama	Jan. 31..	6,413
Cheap Kisses (all-star)	Jazz-drama	Nov. 15..	6,538
Go-Getters Series	Thrill comedy	Oct. 18..	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
Going of Cumming	Go-Getters	Dec. 13..	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20..	5,000
Who's Hooligan?	Go-getters	Dec. 20..	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27..	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3..	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3..	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,000
Sleeping Cutie	Go-Getters	Jan. 31..	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000
Range Terror (Bob Custer)	Western	Feb. 14..	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28..	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7..	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr. 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216

FIRST NATIONAL

Secrets (N. Talmadge)	Drama	Apr. 5..	8,446
Enchanted Cottage (R. Barthelmess)	Drama	Apr. 19..	7,120
Abraham Lincoln (G. A. Billings)	Drama	Feb. 2..	9,759
Cytherea (all-star)	Society drama	May 21..	7,142
Why Men Leave Home (J. M. Stahl prod.)	Comedy-drama	May 3..	8,002
Woman on the Jury (all-star)	Drama	May 17..	7,408
Son of the Sahara (all-star)	Melodrama	May 24..	7,603
Sea Hawk (all-star)	Romantic drama	June 14..	11,527
Marriage Cheat (all-star)	Drama	June 21..	6,622
Those Who Dance (Ince prod.)	Drama		7,512
White Moth (LaMarr)	Drama	June 21..	6,571
Perfect Flapper (C. Moore)	Comedy	June 28..	7,030
Self-Made Failure (B. Alexander)	Comedy	June 28..	7,285
For Sale (all-star)	Drama	July 5..	7,304
Born Rich (C. Windsor)	Society drama	Dec. 20..	7,389
Single Wives (C. Griffith)	Society drama	Aug. 9..	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,260
Flirting With Love (C. Moore)	Comedy	Sep. 6..	6,926
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20..	6,685
Husbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,822
Madonna of the Streets (Nazimova)	Drama	Oct. 25..	7,674
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6..	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15..	6,298
Sandra (LaMarr)	Drama	Dec. 6..	7,905
Classmates (R. Barthelmess)	Drama	Nov. 29..	6,923
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,678
Silent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,530
Love's Wilderness (Griffith)	Drama	Dec. 20..	7,037
So Big (C. Moore)	Drama	Jan. 17..	8,562
If I Marry Again (Doris Kenyon)	Drama	Jan. 24..	7,401
Idle Tongues (Marmont)	Comedy-drama	Dec. 27..	5,447
Sundown (all-star)	Western epic	Oct. 25..	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,567
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17..	7,307
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31..	7,649
Enticement (Mary Astor)	Drama	Feb. 7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14..	7,357
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28..	8,745
Lost World (Conan Doyle story)	Special	Feb. 28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb. 28..	7,811
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7..	5,831
One Year to Live (Pringle)	Drama	Mar. 7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7..	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21..	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr. 4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4..	5,600
My Son (Nazimova)	Emotional dr.	Apr. 18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr. 18..	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr. 25..	6,565

FOX FILM CORP.

Arizona Express (D. Butler)	Railroad drama	Mar. 29..	6,316
Plunderer (Mayo)	Drama	Apr. 5..	5,000
A Man's Mate (Gilbert)	Drama	Apr. 5..	5,812
Circus Cowboy (Jones)	Western drama	May 3..	6,400
Trouble Shooter (Mix)	Western drama	May 17..	5,702
Lone Chance (Gilbert)	Western drama	May 24..	4,385
When Wise Ducks Meet	Comedy	May 24..	2,000
Western Luck (Jones)	Comedy-drama	June 28..	5,000
Magic Needle	"Etching"	June 28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12..	4,471
Heart Buster (Mix)	Comedy-drama	July 19..	4,500
Beaten Gold	Educational	July 19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9..	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
Desert Outlaw (Jones)	Drama		
Wolves of the Night (W. Farnum)	Drama		
It Is the Law (all-star)	Drama	Sep. 13..	6,895
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,400
Conquerer (W. Farnum)	Reissue		
The Fool (all-star)	Drama	Apr. 25..	9,500
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,535
End of the Trail (W. Farnum)	Drama		
Rambles of a Raindrop	Instructive	Sep. 27..	1,000
Daughters of the Night (all-star)	Modern drama	Dec. 13..	5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special	Dec. 27..	
Gold Heels	Race track dr.	Feb. 7..	6,020
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14..	5,250
Teeth (Mix-Tony Duke)	Western drama	Nov. 15..	6,190
Tainted Souls	Modern drama		
Darwin Was Right	Monkey novelty com.	Nov. 8..	4,992
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama	Jan. 3..	5,677
Hunting Wild Animals in Hollywood	Novelty		
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18..	4,960
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Educational	Nov. 1..	750
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Educational	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Educational	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13..	7,619
The Burglar	Van Bibber	Dec. 13..	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20..	6,700
Deadwood Coach (Mix)	Western drama	Jan. 10..	6,346
Troubles of a Bride	Melodrama	Dec. 27..	4,915
Dick Turpin (Mix)	English drama	Feb. 7..	5,224
Hunted Woman	Melodrama		
Arizona Romeo (Jones)	Western drama	Jan. 31..	4,694
Curlytop (Mason)	Melodrama	Jan. 10..	5,828
Stardust Trail (Mason)	Melodrama	Mar. 7..	4,686
Scuttlers (W. Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 20..	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24..	2,000
Hell-Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,000
Nobody Works But Father	Slapstick	Feb. 7..	2,000
Trail Rider (Jones)	Western	Feb. 21..	4,752
Man Without a Country (all-star)	Special	Feb. 28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14..	5,080
Mysterious Stranger	Comedy	Mar. 14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar. 21..	5,578
House of Flickers	Imperial com.	Mar. 21..	2,000
Gold and the Girl (Jones)	Western	Mar. 28..	4,512
Amateur Detective	Van Bibber	Mar. 28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr. 4..	2,000
From Mars to Munich	"arieties"	Apr. 4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11..	4,800
Where the Waters Divide	"Varieties"	Apr. 25..	1,000

METRO-GOLDWYN

Janice Meredith (Davies)	Romantic dr.	Aug. 23..	10,655
Rejected Woman (Rubens-Nagel)	Drama	May 3..	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19..	4,909
Fool's Awakening (Ford)	Drama	Feb. 16..	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1..	6,459
Thy Name Is Woman (LaMarr)	Drama	Mar. 1..	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8..	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,414
Women Who Give (all-star)	Sea drama	Mar. 22..	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5	7,010
Shooting of Dan McGrew (all-star)	Drama	Apr. 12.	6,318
Sherlock, Jr. (Keaton)	Comedy	May 17	4,065
Arab (Novarro-Terry)	Drama	July 12.	6,710

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Bread (all-star)	Drama	Aug. 2..	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,736
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16..	6,126
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,089
Wine of Youth (all star)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,558
Bandolero (all star)	Drama	Oct. 11..	6,000
Great Divide (all star)	Drama	Feb. 21..	7,811
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Sporting Venus (Sweet)	Drama		
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Zander, the Great (Cosmopolitan)			
Romola (Lillian Gish)	Famous novel	Dec. 13..	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14..	5,921
A Man's World (Joyce-Marmont)	Drama		
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7..	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7..	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770

PARAMOUNT

Triumph (C. DeMille prod.)	Theatrical dr.	May 3..	8,292
Bluff (Ayres-Moreno)	Drama	May 10..	6,504
Men (Negri)	Society dr.	May 17..	6,700
Wanderer of Wasteland (Holt-Technicolor)	Western	May 31..	6,086
Code of the Sea (LaRocque-Logan)	Sea melodr.	Jun. 7..	6,550
Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21..	6,350
Guilty One (Ayres)	Heavy mystery	Jun. 28..	5,345
Tiger Love (Melford prod.)	Modern dr.	Jun. 28..	5,325
Changing Husbands (Joy)	Dual role dr.	July 5..	6,799
Unguarded Women (Daniels-Dix)	Society dr.	July 5..	6,051
Enemy Sex (Compson)	Romantic dr.	July 12..	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2..	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9..	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9..	6,337
Monsieur Beaucaire (Valentino)	Spectacle melo.	Aug. 23..	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30..	6,976
Lily of the Dust (Negri)	Drama	Sep. 6..	6,811
The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Demestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,736
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Sainted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,897
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,220
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3..	5,979
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3-10,	9,593
Locked Doors (Compson)	Original story	Jan. 24..	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24..	5,903
East of Suez (Negri)	Drama	Jan. 17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb. 21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr. 4..	6,773
Madame Sans Gene (Swanson)	World Famous drama		
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar. 21..	6,186
Code of the West	Western dr.		6,777
New Lives for Old (Compson)	Drama	Mar. 7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar. 28..	7,969
Air Mail (feature cast)	Melodrama	Mar. 28..	6,987
Grass	Drama	April 11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April 11..	6,732
Men and Women (Dix)	Feature	April 11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr. 18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr. 18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr. 25..	6,777

	Kind of Picture	Review.	Feet
PATHE			
The Cat's Meow	Sennett comedy	May 24..	2,000
Cradle Robbers	"Our Gang"	May 31..	2,000
Building Winners	"Sportlight"	May 31..	1,000
Before Taking	Earl Mohan	May 31..	1,000
Rupert of Hee-Haw	Stan Laurel	June 7..	2,000
Yukon Jake	Ben Turpin	June 7..	2,000
Up and At 'Em	"Dippy Doo Dads"	June 7..	1,000
The Flying Carpet	Terry cartoon	June 7..	1,000
Declaration of Independence	"Chronicles"	June 14..	3,000
Fast Black	Mohan-Engle	June 14..	1,000
Lion and the Souse	Sennett comedy	June 14..	2,000
On Guard	"Sportlight"	June 14..	1,000
Suffering Shakespeare	"Spat Family"	June 14..	2,000
Young Oldfield	Charles Chase	June 21..	1,000
His New Mama	Sennett comedy	June 21..	2,000
Don't Park There	Will Rogers	June 21..	2,000
Her Memory	Will Nigh Miniature	June 21..	1,000
Solitude and Fame	"Sportlight"	June 28..	1,000
Stolen Goods	Charles Chase	June 28..	1,000
Jubilo, Jr.	"Our Gang"	June 28..	2,000
Jeffries, Jr.	Charles Chase	July 5..	1,000
The Wide Open Spaces	Stan Laurel	July 5..	2,000
The Body in the Bag	Terry cartoon	July 5..	1,000
Yorktown	Chronicles of America	July 12..	3,000
Why Husbands Go Mad	Charles Chase	July 12..	1,000
Desert Sheiks	Terry cartoon	July 12..	1,000
Radio Mad	"Spat Family"	July 12..	2,000
Maud Miller	Special	July 19..	2,000
Our Congressman	Will Rogers	July 19..	2,000
A Woman's Hour	Terry cartoon	July 19..	1,000
A Ten-Minute Egg	Charles Chase	July 19..	1,000
It's a Bear	"Our Gang"	July 26..	2,000
The Sport of Kings	Terry cartoon	July 26..	1,000
Our Defenders	"Sportlight"	July 26..	1,000
Seeing Nellie Home	Charles Chase	July 26..	1,000
Into the Net	Mulhall-Murphy serial	Aug. 2..	
Romeo and Juliet	Sennett comedy	Aug. 2..	2,000
Flying Fever	Terry cartoon	Aug. 2..	1,000
Short Kilts	Hal Roach comedy	Aug. 2..	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9..	2,000
The Puritans	"Chronicles" series	Aug. 9..	3,000
Amelia Comes Back	Terry cartoon	Aug. 9..	1,000
The First Hundred Years	Sennett comedy	Aug. 16..	2,000
A Truthful Liar	Will Rogers	Aug. 16..	2,000
The Battling Orioles	Special	Aug. 23..	5,000
East of the Water Plug	Sennett comedy	Aug. 23..	2,000
High Society	"Our Gang"	Aug. 23..	2,000
The Prodigal Pup	Terry cartoon	Aug. 23..	1,000
Hoofbeats	"Sportlight"	Aug. 23..	1,000
House Cleaning	Terry cartoon	Aug. 23..	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6..	3,000
Lizzies of the Field	Sennett comedy	Sep. 6..	2,000
Barnyard Olympics	Terry cartoon	Sep. 6..	1,000
South of the North Pole	"Spat Family"	Sep. 6..	2,000
One Third Off	Cobb-Rice comedy	Sep. 6..	2,000
The Happy Years	"Sportlight"	Sep. 6..	1,000
Why Men Work	Charles Chase	Sep. 6..	1,000
Message From the Sea	Terry cartoon	Sep. 6..	1,000
Luck of the Foolish	Harry Langdon	Sep. 13..	2,000
Outdoor Pajamas	Charles Chase	Sep. 13..	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13..	2,000
In Good Old Summertime	Terry cartoon	Sep. 13..	1,000
Danger Lure	Sportlight	Oct. 11..	1,000
Dixie	Chronicles	Oct. 11..	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1,000
Sporting Rhythm	Sportlight	Oct. 18..	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18..	2,000
Every Man for Himself	Our Gang	Oct. 18..	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5,000
On Leave of Absence	Detective	Oct. 25..	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,000
Galloping Bungalows	Sennett com.	Nov. 1..	2,000
Stunts	Sportlight	Nov. 1..	1,000
Hot Stuff	Spat family	Nov. 1..	2,000
Cat and the Magnet	Terry cartoon	Nov. 1..	1,000
Fast Company	Our Gang	Nov. 15..	2,000
She Knew Her Man	Terry cartoon	Nov. 15..	1,000
Gridiron Glory	Sportlight	Nov. 15..	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2,000
Out of the Storm	Detective	Nov. 22..	2,000
Good Old Circus Days	Terry cartoon	Nov. 22..	1,000
All Wet (Chase)	Comedy	Nov. 29..	1,000
Deaf, Dumb and Daffy	Spat Family	Nov. 29..	2,000
Cannon-Ball Express	Sennett com.	Nov. 29..	2,000
Champions	Sportlight	Nov. 29..	1,000
Lumber Jacks	Terry cartoon	Nov. 29..	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6..	6,091
Feet of Mud (Sennett cast)	Comedy	Dec. 6..	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6..	2,000
Bucking the Bucket Shop	Detective series	Dec. 6..	2,000
She's In Again	Terry cartoon	Dec. 6..	1,000
Mysterious Mystery	Our Gang	Dec. 13..	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13..	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13..	1,000
Just a Good Guy (Stone)	Comedy	Dec. 20..	2,000
Royal Razz (Chase)	Comedy	Dec. 20..	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20..	1,000
Nature's Rouge	Sportlight	Dec. 20..	1,000
Rubber Neck	Spat Family	Dec. 27..	2,000
Bull and Sand	Sennett comedy	Dec. 27..	2,000
Invaders	Sportlight	Dec. 27..	1,000
Down on the Farm	Terry cartoon	Dec. 27..	1,000
The Sea Squawk	Sennett com.	Jan. 3..	2,000
On the Ice	Terry cartoon	Jan. 3..	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan. 3..	
Wages of Tin (Tryon)	Comedy	Jan. 3..	2,000
Rat's Knuckles (Chase)	Comedy	Jan. 10..	1,000
Rough and Tumbling	Sportlight	Jan. 10..	1,000
Our Game Pup	Terry cartoon	Jan. 10..	1,000
The Big Town (Our Gang)	Comedy	Jan. 10..	2,000
Plumber (Graves)	Comedy	Jan. 10..	2,000
Wild Goose Chaser (Turpin)	Sennett Com.	Jan. 17..	2,000
Hello Baby (Chase)	Comedy	Jan. 17..	1,000

	Kind of Picture	Review	Feet
Laugh That Off	Spat Family	Jan. 24..	2,000
Honeymoon Hardships	Sennett comedy	Jan. 24..	2,000
Brain and Brawn	Sportlight	Jan. 24..	1,000
Boobs in the Woods (Langdon)	Sennett comedy	Jan. 31..	2,000
Hold That Thought	Terry cartoon	Jan. 31..	1,000
Fighting Fluid (Chas. Chase)	Comedy	Jan. 31..	1,000
Beloved Bozo (R. Graves)	Sennett comedy	Feb. 7..	2,000
Circus Fever	Our Gang	Feb. 7..	2,000
Biting the Dust	Terry cartoon	Feb. 7..	1,000
Transatlantic Flight	Terry cartoon	..	1,000
Change the Needle (Arthur Stone)	Comedy	Feb. 14..	2,000
Family Entrance (Chas. Chase)	Comedy	Feb. 14..	1,000
Bigger and Better Jails	Terry cartoon	Feb. 14..	1,000
Fisherman's Luck	Terry cartoon	Feb. 21..	1,000
A Fox Hunt	Spat Family	Feb. 21..	2,000
Sporting Armor	Sportlight	Feb. 21..	1,000
Idaho (Vivian Rich)	Serial	Feb. 21	10 ep.
Water Wagons	Sennett com.	Feb. 21..	2,000
His Marriage Wow (Langdon)	Comedy	Feb. 28..	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb. 28..	1,000
Clean-Up Week	Terry cartoon	Feb. 28..	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb. 28..	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb. 28..	2,000
Neptune's Nieces	Sportlight	Mar. 7..	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar. 7..	2,000
In Dutch	Terry cartoon	Mar. 7..	1,000
Dog Days	Our Gang	Mar. 7..	2,000
Percy (Charles Ray)	Typical dr.	Mar. 14..	6,000
Should Husbands Be Watched	Comedy	Mar. 14..	1,000
Hard Boiled (Chase)	Comedy	Mar. 14..	2,000
Jungle Bike Riders	Terry cartoon	Mar. 14..	1,000
Excuse My Glove	Spat Family	Mar. 21..	2,000
Giddap (Billy Bevan)	Comedy	Mar. 21..	2,000
Traps and Troubles	Sportlight	Mar. 21..	1,000
Pie Man	Terry cartoon	Mar. 21..	1,000
Zowie!	Stereoskopik	Mar. 21..	1,000
At the Zoo	Terry cartoon	Mar. 28..	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar. 28..	1,000
Plain Clothes (Langdon)	Comedy	Mar. 28..	2,000
Sailor Papa (Tryon)	Comedy	Mar. 28..	2,000
Breaking the Ice (Graves)	Comedy	Apr. 4..	2,000
Love Bug	Our Gang	Apr. 4..	2,000
Housing Shortage	Terry cartoon	Apr. 4..	1,000
Marriage Circus (Turpin)	Sennett com.	April 11..	2,000
Bad Boy (Chase)	Comedy	April 11..	2,000
Are Husbands Human? (Findlayson)	Comedy	April 11..	1,000
Sunken Silver (Ray-Miller)	Serial	Apr. 18..	10ep
Lion's Whiskers	Sennett com.	Apr. 18..	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr. 25..	2,000
S-O-S	Terry cartoon	Apr. 25..	1,000
Adventures of Adenoid	Terry cartoon	Apr. 25..	1,000
Deep Stuff	Terry cartoon	Apr. 25..	1,000
Beauty Spots	Sportlight	Apr. 25..	1,000
Remember When (Langdon)	Comedy	Apr. 25..	2,000

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May	10..	6,242
Daring Youth (Daniels)	Comedy-drama	May	17..	5,975
Daughters of Pleasure (Prevost)	Drama	May	24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May	31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June	7..	5,198
Captain January (Baby Peggy)	Sea story	July	12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama			
Mine With Iron Door (all-star)	Adventure drama	Dec.	27..	7,800
Re-Creation of Brian Kent	Drama	Mar.	14..	6,878

PRODUCERS DISTRIBUTING CORP.

Love's Whirlpool (Lee-Kirkwood)	Drama	Mar.	22..	6,605
Hoosier Schoolmaster (Hull)	Drama	Mar.	29..	5,556
His Darker Self (L. Hamilton)	Comedy	Apr.	5..	5,000
Try and Get It (Washburn)	Comedy-dr.	Apr.	12..	5,607
Not One to Spare (all star)	Pathos dr.	Apr.	19..	5,000
Wandering Husbands (Lee-Kirkwood)	Drama	May	10..	6,300
Hold Your Breath (Devore)	Thrill com.	Jun.	7..	5,300
Miami (Compson)	Drama	Jun.	14..	6,317
Night Hawk (Carey)	Western	Jun.	14..	5,115
Lightning Rider (Carey)	Western	Jun.	21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun.	28..	6,000
Legend of Hollywood (Marmont)	Drama	Jan.	10..	5,414
Wise Virgin (Miller)	Drama			5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct.	25..	6,618
Ramshackle House (Compson)	Comedy-dr.			6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct.	11..	7,179
Chalk Marks (M. Snow)	Drama			
House of Youth (Logan)	Drama			6,669
Roaring Rails (Carey)	Railway dr.	Oct.	25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov.	1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance	Comedy feature	Nov.	22..	5,530
Siren of Seville (Dean)	Drama	Nov.	29..	6,724
Girl on the Stairs (Miller)	Comedy-dr.			6,214
Chorus Lady (Livingston)	Comedy-dr.	Feb.	21..	6,020
Cafe in Cairo (Dean)	Drama	Mar.	28..	5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			
Let Women Alone (O'Malley-Hawley)	Drama			
Soft Shoes (Carey)	Western			
Off the Highway (Logan)	Drama			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb.	21..	7,243
Her Market Value (Ayres)	Drama			
Girl of Gold (Vidor)	Drama			
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			
Crimson Runner (Dean)	Drama			
Beauty and the Bad Man (Star)	Western			
Friendly Enemies (Weber & Fields)	Comedy dr.			

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	Society drama			6,940
White Man (Joyce)	Jungle romance	Nov.	22..	6,370
Triflers (Busch-Mayo)	Paris soc. dr.	Dec.	27..	6,626
Capital Punishment (Clara Bow)	Prison dr.	Jan.	24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar.	21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan.	31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar.	14..	6,147

	Kind of Picture	Review	Feet
UNITED ARTISTS			
Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17..	9,351
Ameseca (Griffith prod.)	Historical drama	Mar. 8..	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec. 13..	8,000
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar. 29..	12,000
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb. 14..	5,500
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April 11..	4,892
UNIVERSAL			
Excitement (LaPlante)	Comedy-dr.	Apr. 19..	4,913
Storm Daughter (Dean)	Drama	Apr. 19..	5,203
Racing Kid (Messinger)	Comedy	Apr. 19..	2,000
Forty Horse Hawkins (Gibson)	Western	Apr. 26..	5,140
Riders Up (Hale)	Race drama	May 3..	4,904
Dangerous Blonde (LaPlante)	Comedy-dr.	May 17..	4,919
Fast Steppers (New Series)	Race dr.	May 10..	2,000
Ridgeway of Montana (Hoxie)	Western	May 17..	4,943
The Lone Round-Up (Dougherty)	Short Western	May 17..	2,000
The Signal Tower (Super-Jewel)	Drama	May 24..	6,714
Honor of Men (N. Hart re-issue)	Western	May 24..	2,000
Reckless Age (Denny)	Drama	May 31..	6,954
Fighting American (all star)	Drama	May 31..	5,251
Boss of the Bar-20 (Lawrence)	Western	May 31..	2,000
Delivering the Goods (Pal)	Comedy	May 31..	2,008
The Gaiety Girl (Philbin)	Drama	Jun. 7..	7,419
High Speed (Rawlinson)	Drama	Jun. 7..	4,927
Back Trail (Hoxie)	Western	Jun. 21..	4,615
Fight and Win (Jack Dempsey)	Fight series	Jun. 21..	...
Blue Wing's Revenge (Lawrence)	Western	Jun. 28..	2,000
Dark Stairway (Rawlinson)	Drama	Jun. 28..	5,000
Iron Man (Albertini)	Serial	Jun. 28..	...
Behind the Curtain (Bryson)	Drama	July 5..	4,875
Why Be Jealous? (Roach)	Comedy	July 5..	1,000
Young Ideas (LaPlante)	Comedy-dr.	July 12..	4,840
Her Fortunate Face	Century com.	July 12..	2,000
Little Savage	Short Western	July 12..	2,000
Sawdust Trail (Gibson)	Western	July 19..	5,500
Cry Baby (Summerville)	Comedy	July 19..	1,000
Starving Beauties (Wiley)	Comedy	July 26..	2,000
Flying Eagle (Lawrence)	Short Western	July 26..	2,000
Patching Things Up (Roach)	Comedy	July 26..	2,000
Fighting Fury (Hoxie)	Western	Aug. 2..	4,491
Kid Days (Snooky)	Comedy	Aug. 2..	1,000
Her City Sport (Wiley)	Comedy	Aug. 2..	2,000
The Gun Packer (Morrison)	Western	Aug. 2..	2,000
Big Timber (Desmond)	Forest dr.	Aug. 9..	4,650
Paging Money	Century com.	Aug. 9..	2,000
King's Command (Lawrence)	Short Western	Aug. 9..	2,000
Love and Glory (all star)	Drama	Aug. 16..	7,084
Hit and Run (Gibson)	Baseball dr.	Aug. 16..	5,504
Wolves of the North (Duncan)	Serial	Aug. 16..	...
Wine (C. Bow)	Drama	Aug. 23..	6,220
Hysterical History (Z Series)	Novelty	Aug. 23..	1,000
Sagebush Vagabond	Western	Aug. 23..	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug. 30..	7,472
The Blow Out (Messinger)	Comedy	Aug. 30..	2,000
K—The Unknown (Valli-Marmont)	Drama	Sep. 6..	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep. 6..	2,000
So This Is Paris (Dempsey)	Fight and win	Sep. 6..	2,000
Scared Stiff	Century com.	Sep. 6..	2,000
Mind the Baby (Pal)	Comdey	Sep. 13..	2,000
College Cowboy	Western	Sep. 13..	2,000
Traffic Jams (McCoy)	Comedy	Sep. 13..	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep. 13..	2,000
That's the Spirit (Roach)	Comedy	Sep. 13..	1,000
Measure of a Man (Desmond)	Drama	Sep. 20..	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep. 20..	6,506
Low Bridge (Messinger)	Comdey	Sep. 27..	2,000
Game Hunter (Roach)	Comdey	Sep. 27..	1,000
Between Fires	Western	Sep. 27..	2,000
Rose of Paris (Philbin)	Drama	Oct. 4..	6,362
Rip Van Winkle	Hysterical Hist.	Oct 4..	1,000
Trouble Fixer	Century com.	Oct. 4..	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct. 11..	4,611
Hello, Frisco (Summerville-Dunn)	Comedy	Oct. 11..	1,008
Snappy Eyes (Wiley)	Comedy	Oct. 11..	2,000
An Eyeful (Sullivan)	Short drama	Oct.	...
Pocahontas & John Smith	Hysterical hist.	Oct. 18..	1,000
What an Eye	Comedy	Oct. 18..	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct. 25..	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov. 1..	...
Robinson Crusoe	Hysterical hist.	Nov. 1..	1,000
Some Tomboy (Wiley)	Comedy	Nov. 1..	2,000
The Tornado (H. Peters)	Melodrama	Nov. 15..	6,375
Sweet Dreams	Century comedy	Nov. 15..	2,000
Antony and Cleopatra	Gysterical History	Nov. 15..	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov. 22..	2,000
Oh, Doctor (R. Denny)	Comedy	Nov. 29..	6,587
Omar Khayyan (Hysterical history)	Comedy	Nov. 29..	1,000
Double Cross (Sullivan)	Drama	Nov. 29..	2,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec. 13..	7,356
Hurricane Kid (Gibson)	Western	Jan. 3..	5,206
Secrets of the Night (Kirkwood-Bellamy)	Drama	Dec. 20..	6,188
Mad Whirl (May MacAvoy)	Comedy-dr.	Dec. 27..	6,184
Saddle Hawk (Gibson)	Western dr.	Mar. 7..	4,419
Eyes of Fools (Rubens-Marmont)	Society dr.		
Fifth Avenue Models (Mary Philbin)	Drama	Jan. 24..	6,981
Up The Ladder (Valli)	Drama	Jan. 31..	8,922
Let 'Er Back (Gibson)	Western	Jan. 3..	5,500
Dangerous Innocence (LaPlante-O'Brien)	Drama	Mar. 28..	6,739
Man in Blue (Rawlinson-Bellamy)	Drama	Feb. 28..	5,634
Taming the West (Gibson)	Western	Feb. 28..	5,304
Paul Revere	Hysterical histy.	Dec. 28..	1,000
Border Maid (Ed Cobb)	Drama	Dec. 28..	2,000
Family Row (Messinger)	Comedy	Dec. 20..	2,000
Present Arms (Wiley)	Comedy	Dec. 27..	2,000
Red Age (Sullivan)	Drama	Jan. 3..	2,000
Ponce de Leon	Hysterical history	Jan. 3..	1,000
Prehistoric Man	Hysterical history	Jan. 3..	1,000
Sign of the Cactus (Hoxie)	Western	Jan. 10..	4,938
Ridin' Pretty (Desmond-Forrest)	Western com.-dr.	Jan. 17..	4,812
Looking Down (Wiley)	Comedy	Jan. 24..	2,000
Aggravatin' Kid (Messinger)	Comedy	Jan. 31..	2,000
Pistol Point Proposal (Eddie Polo)	Western dr.	Jan. 31..	2,000
Whip Hand (Billy Sullivan)	Western dr.	Jan. 31..	2,000
Rembrandt	Hysterical histy.	Jan. 31..	1,000
Last Laugh (Emil Jannings)	Human drama	Feb. 7..	6,500
Fighting Ranger (Sedgwick-Daugherty)	Serial	Feb. 7..	...
Roaring Adventure (Jack Hoxie)	Western	Feb. 14..	4,800
Sir Walter Raleigh	Hysterical Histy.	Feb. 14..	1,000
Taming the East (Messinger)	Comedy	Feb. 14..	2,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Tempest Cody's Man Hunt (Walcamp)	Western series	Feb. 21..	2,000
Seeing Red (Billy Sullivan)	Cowboy drama	Feb. 21..	2,000
Lost Chord (Bert Roach)	Comedy	Feb. 21..	1,000
Nobody's Sweetheart (Wanda Wiley)	Century comedy	Feb. 21..	2,000
Itching for Revenge (Eddie Gordon)	Comedy	Mar. 7..	2,000
Kicked About (Gordon)	Comedy	Mar. 7..	2,000
Puzzled by Crosswords (Gordon)	Comedy	Mar. 7..	2,000
Olympic Games	Hysterical histy.	Mar. 14..	1,000
Dangerous Peach (Al Alt)	Century com.	Mar. 14..	2,000
Don't Worry (Wanda Wiley)	Century com.	Mar. 21..	2,000
Cowpuncher's Comeback	Mustang westn.	Mar. 21..	2,000
Storm King	Mustang westn.	Mar. 21..	2,000
Both Barrels	Mustang westn.	Mar. 21..	2,000
Girl Problem	Sweet 16 com.	Mar. 21..	1,000
Headwinds (H. Peters-Patsy R. Miller)	Drama	Mar. 28..	5,486
Fighting Terror (Sullivan)	Mustang westn.	Mar. 28..	2,000
Powdered Chickens (Edna Marian)	Century com.	Mar. 28..	2,000
Tenting Out (Neely Edwards)	Comedy	Mar. 28..	1,000
Burning Trail (Wm. Desmond)	Western	April 11..	4,783
Loaded Dice (Ed. Cobb)	Mustang western	April 11..	2,000
Papa's Pet (Roach-Edwards-Howell)	Bulls-eye com.	April 11..	1,000
Putting On Airs (Edna Marian)	Century comedy	April 11..	2,000
Smoked Out	Bulls-eye com.	April 11..	1,000
Getting Trimmed (Wiley)	Century com.	Apr. 18..	2,000
Raisin Cain (Beth Darlington)	Century com.	Apr. 18..	2,000
Valley of Rogues (Perrin)	Mustang western	Apr. 18..	2,000
Black Gold Bricks	Bullseye com.	Apr. 25..	1,000

VITAGRAPH

Virtuous Liars (Allen-Powell)	Society dr.	Apr. 19..	5,650
One Law For The Woman (Landis)	Mining camp		6,000
Code of the Wilderness (Bowers-Calhoun)	Modern west.	July 12..	6,480
Behold This Woman (Rich)	Movie romance	Aug. 2..	6,425
Captain Blood (Star Cast)	Sabatini romance	Sep. 20..	10,680
Clean Heart or Cruelties of Life	Modern dr.	Sep. 27..	7,950
Greater Than Marriage (Tellegen-Daw)	Theatre dr.		
Beloved Brute (De La Motte)	Melodrama	Nov. 22..	6,719
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama	Feb. 21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31..	6,227
Barree, Son of Kazan	Special		
Fearbound (Daw-Welch)	Melodrama	Feb. 14..	5,700
Steele of Royal Mounted	Special		
In the Garden of Charity	Special		
Happy Warrior	Special		
Road That Led Home	Special		
Unknown Story	Special		
School for Wives (Tearle-Holmquiest)	Drama	April 11..	6,182

WARNER BROTHERS

George Washington, Jr. (Barry)	Comedy-drama	Mar. 22..	5,674
Daddies (Belasco)	Comedy-drama	Feb. 23..	7,228
Conductor 1492 (Hines)	Comedy-drama	Feb. 23..	7,080
Beau Brummel (J. Barrymore)	Romantic drama	Apr. 12..	10,930
Broadway After Dark (Menjou)	Comedy-drama	May 31..	7,019
Babbitt (all-star)	Character drama	July 1..	7,900
Being Respectable (all-star)	Society drama	Aug. 16..	6,040
How to Educate a Wife (star cast)	Society drama		6,000
Her Marriage Vow (all-star)	Society drama		7,100
Cornered (all-star)	Society drama		7,300
Lovers' Lane (all-star)	Character drama	Nov. 29..	5,100
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct. 4..	7,300
This Woman (Rich)	Society drama	Nov. 1..	7,100
Lover of Camille (all-star)	Romantic drama	Nov. 29..	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6..	6,800
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan. 17..	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan. 10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb. 7..	6,700
Broadway Butterfly (Devore-Landis)	Broadway dr.		7,705
On Thin Ice (Moore-Roberts)	Crook drama		7,298
Man Without a Conscience (Rich-Lewis)	Drama		6,850
Recompense (Prevost-Blue)	Society drama		7,488
My Wife and I (Irene Rich)	Domestic dr.		6,700
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar. 21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr. 4..	6,694

MISCELLANEOUS

ARTCLASS PICTURES CORP.

Rough Ridin' (B. Roosevelt)	Thrill dr.	Apr. 26..	4,670
Rarin' to Go (Buffalo Bill, Jr.)	Thrill dr.	Aug. 2..	5,000
Battling Buddy (B. Roosevelt)	Thrill dr.	Sep. 13..	4,000
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20..	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18..	5,000
Gold and Grit (B. Roosevelt)	Thrill dr.	April 11..	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.		4,650
After Six Days	Biblical spec.		10,000
Woman Who Believed (Ann Luther)			5,700
Deerslayer (J. W. Kerrigan)			5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr. 4..	4,825

BANNER PRODUCTIONS

Truth About Women (Hampton)	Society drama	Review.	Feet
Man Without a Heart (Harlan)	Society drama		6,000
Those Who Judge (P. R. Miller)	Society melo.		5,700
Daughters Who Pay (all-star)	Society drama		5,800
Empty Hearts (all-star)	Society drama		5,866

COLUMBIA

Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6..	5,967

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug. 30	6,000
Average Woman (Pauline Garon)	Drama	Feb 9	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,500
The Early Bird (Hines)	Comedy	Dec. 27..	7,000
Cracker Jack (Johnny Hines)	Drama		6,500

CHADWICK PICTURES CORP.

Fire Patrol (all-star)	Melo. of Sea	May 24..	6,600
Meddling Women (L. Barrymore)	Dom. melo.	Oct. 18..	6,400
Painted Flapper (all-star)	Comedy-drama	Oct. 25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,600
Flattery (Bowers)	Political dr.	Nov. 8..	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar. 28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr. 25..	6,300

CRANFIELD & CLARKE

Lily of the Alley (Chrissie White)	Slum drama		6,289
Strangling Threads (Alma Taylor)	Society drama		5,410
A Soul's Awakening (LeBreton)	Slum drama		5,597
Speak No Evil (Alma Taylor)	Society drama		5,500
Comin' Thru The Rye (all-star)	Romantic dr.		6,500

DAVIS DISTRIBUTING CORP.

Tales of 1,001 Nights (French Cast)	Arabian Nights	Feb. 14..	6,000

J. J. FLEMING PROD.

Shackles of Fear (Ferguson)	Melodrama		5,000
Trail of Vengeance (Ferguson)	N. W. Police		5,000
Phantom Shadows (Ferguson)	Melodrama		5,000
Scarlet and Gold (Ferguson)	N. W. Police		5,000

FRENCH SUBJECT

(American Distributor not announced)

Miracle of the Wolves	Historical dr.	Mar. 7..	10,246

GERSON PICTURES CORP.

Too Much Youth (Richard Holt)	Modern drama	Feb. 21..	4,800

INDEPENDENT PICTURES CORP.

Border Justice (Bill Cody)	Western dr.	Nov. 8..	5,452
Barriers of the Law (Desmond-Holmes)	Bootlegging dr.	Nov. 29..	4,960
Bill Cody series of eight	Stunt dramas		
Baffled (F. Farnum)	Western dr.		4,940
Bandit Tamer (E. Farnum)	Comedy west.		5,240
Barriers of the Law (Desmond-Holmes)	Society dr.		4,980
Billy, The Kid (F. Farnum)	Western		4,790
Blood and Steel (Desmond-Holmes)	Society dr.		5,000
Calibre 45 (F. Farnum)	Western dr.		4,950
Courage (F. Farnum)	Western dr.		5,020
In Spider's Web (Alice Dean)	Melodrama		6,000
Moonshine (B Cody)	Western		4,980
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb. 7..	4,356

RAYART

Battling Brewster (Farnum)	15 ep. ser.		6,067
Easy Money (All-Star)	Drama		
Butterfly Comedies (Gloria Joy)			
Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7..	5,227
Geared to Go (Howes)	Drama		5,117
Right Man (Larkin)	Drama		4,571
Winning a Woman (Perrin-Hill)	Drama		4,865
Getting 'Em Right (Larkin)	Drama		4,669
Snob Buster (Howes)	Drama		
Quick Change (Larkin)	Drama		
Youths Gamble (Howes)	Drama		
Double Fister (Perrin)	Drama		

RED SEAL PICTURES CORP.

Animated Hair Cartoons	Marcus cartoon	Nov. 22..	1,000
Should a Husband Tell (Gem of Screen)	Gems of screen	Nov. 22..	1,000
Film Facts	Magazine	Nov. 22..	2,000
League of Nations (Out of Inkwell)	Cartoon	Nov. 29..	1,000
The Cure (Out of Inkwell)	Cartoon	Dec. 13..	1,000
Zoo's Who's Who (Gem of Screen)	Novelty	Dec. 27..	1,000
Film Facts	Magazine	Jan. 10..	1,000
Marvels of Motion (Issue B)	Slow motion nov.	Jan. 17..	1,000
Animated Hair Cartoons	Marcus cartoon	Jan. 24..	300
Cartoon Factory	Cartoon nov.	Jan. 24..	1,000
Mother Goose Land	Cartoon	Jan. 24..	1,000
Storm (Out of Inkwell)	Cartoon	Mar. 21..	1,000
Do You Remember	Scenic novelty	Mar. 21..	1,000
Animated Hair (Issues R and UU)	Marcus cartoon	Mar. 28..	300
Film Facts (Issue D)	Magazine	Mar. 28..	1,000
Ko-Ko the Barber (Out of Inkwell)	Cartoon novelty	Mar. 28..	1,000
Day With the Gypsies	Screen Gem	April 11..	1,000
Animated Hair Cartoon F	Novelty	April 11..	300
Shakespeare (Special)	Life of poet	Apr. 18..	1,000
Film Facts (Issue E)	Magazine	Apr. 18..	1,000
Suwanee River	Song Car-tune	Apr. 25..	1,000
Hair Cartoons (Subject RR)	Marcus cartoon	Apr. 25..	300

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29..	4,712
Courageous Coward (Jack Meehan)	Western	Dec. 6..	4,052

WM. STEINER PROD.

Poison (Hutchison)	Stunt dr.	Sep. 13..	5,000
Turned Up (Hutchison)	Stunt dr.	Sep. 27..	4,900
Riding Double (Maloney)	Western dr.		5,000
Tucker's Top Hand (N. Hart)	Western dr.		4,613
Rainbow Rangers (Morrison)	Western dr.		4,982
Perfect Alibi (Maloney)	Western dr.		5,100
Left Hand Brand (N. Hart)	Western dr.		4,284
Pot Luck Pards (Morrison)	Western dr.		4,927
Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11..	5,173
On Probation (Edith Thornton)	Drama	Dec. 13..	5,000
Across the Dead Line	Western		5,000
Always Ridin' to Win	Western		5,000
Hidden Menace	Stunt dr.		5,000
Branded a Thief	Western		5,000
Verdict of the Desert	Western		4,745
Valley of Vanishing Men	Western		4,650
Trouble Buster (Leo Maloney)	Western	Feb. 21..	5,000

SERING D. WILSON

Wonder Book (Kellycolor)	Series	Apr. 25..	625
Thundering Waters (Kellycolor)	Niagara Falls	Apr. 25..	700
In a Cottage Garden Kellycolor)	Floral subject	Apr. 25..	700
Flying Elephant (Kellycolor)	Novelty	Apr. 25..	650

PROJECTION

EDITED BY F. H. RICHARDSON

Pittsburgh Men

As you already have been informed, the Pittsburgh motion picture projectionists have formed a Chapter of the American Projection Society, which same is in excellent condition. On Sunday, April 12, the chapter will listen to the first of a series of lectures to be held under its auspices.

An engineer of the Westinghouse Company, whose name has not been supplied, will address the Society on "The Theory, Care and Efficient Operation of Alternating Current Transforming Devices," which means motor generator sets and mercury arc rectifiers.

W. C. Kunzmann, of the National Carbon Company, will address the same meeting on "The Manufacture and Correct Use of Carbons For Motion Picture Projection."

Invitations have been issued to all motion picture projectionists and exhibitors and theatre managers in the territory surrounding Pittsburgh.

As It Should Be

This is as it should be. I am most agreeably surprised at the vigor with which the Pittsburgh men have taken up the work of the American Projection Society. I trust they will not allow that enthusiasm to lag after the novelty wears off. To all A. P. S. chapters let me sound this warning: ONLY ADMIT TO MEMBERSHIP THOSE MEN WHO HAVE GIVEN EVIDENCE THAT THEY RESPECT THEMSELVES, THE PROFESSION OF PROJECTION AND THE MOTION PICTURE INDUSTRY. You can get members easily. Your real problem is not to get members so much as it is to keep the bars up against all except really desirable men. The "Aw that's good enough" man has no right place in the American Projection Society, which wants and should admit progressive, wide awake men ONLY.

The compliments and best wishes of this department are extended to the Pittsburgh Chapter of the American Projection Society.

Gosh All Hemlock!

Recently I had an inquiry from a man (who frankly admitted himself to be a novice, BUT who held a Pennsylvania license because HE HAD PASSED THE PENNSYLVANIA EXAMINATION) as to why he was unable to get satisfactory light with 60 amperes A. C.

Inquiry developed the fact that he was working with the face of his converging lens 10 11/16 inches from the film, and with an arc distance (distance crater to face of converging lens) of FOUR AND NINE SIXTEENTHS INCHES!!!! Laugh that off if you can. He was using 60 ampers A. C. at the arc.

Pennsylvania officials have been very progressive in some ways, but it certainly seems as though their examination needs the vigorous application of a monkey wrench and two pairs of pliers to tighten up the loose joints.

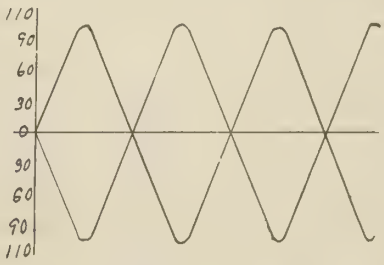
Bluebook School

Question No. 271—(G. W. Bennewitz, Sioux Falls, South Dakota, has called my attention to the fact that I received a well assorted group of replies to the following question, asked quite some while ago). What is total candle power of the crater of an ordinary arc which is .5 of an inch in diameter, if the C. P. per square millimeter is 150? All right! Consider the question as being re-asked. No shirking now. Get busy and dig the correct answer out. Such a question may seem very hard, and it is too, but you can make the grade if you really try.

Question No. 272—What is meant by "current frequency?"

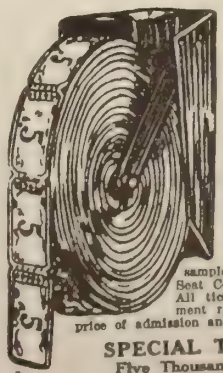
Question No. 273—What is the difference between A. C. and D. C., and what kind of a generator armature (if any) is used to generate D. C.?

Question No. 274—Explain exactly what the various things in this diagram



mean—the slope of the sides of the triangles, for instance.

Question No. 275—Why should the propectionist understand the effect of current frequency as applies to projection?



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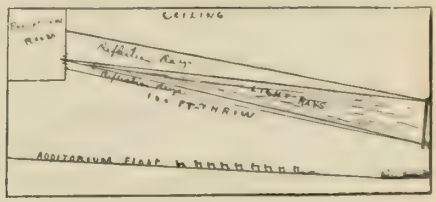
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

Can It Be?

C. M. Swabb, Projectionist Gem Theatre, Oilton, Oklahoma, springs a new one on us, as follows:

Noticed an article in March 29 issue, regarding the use of a mirror for a screen. I was much interested, as I had been thinking of such a screen for quite some time. Have even gone so far as to try it out on a small scale. Am certain it can be used successfully, as per the following plan:



There must be a considerable projection angle, and the mirror must be perpendicular to the axis of projection—so that it will reflect the light straight back to the projection room, as per sketch. The result, according to my experiment is a beautiful picture, with a light which, while very brilliant, yet is mellow and very easy on the eyes of the audience.

The illustrative sketch I send is the same as that sent in by Brother P. E. Thomas, Creston, Iowa, except that the screen is set differently, but this small difference produces a very great difference in what the audience is able to see on the screen.

Is It Possible?

Now I wonder if this is possible? Don't seem so to me, but I have long since passed the point of declaring a thing which seems to me impossible to be so when the thing in question has actually been done. But anyhow, even though we grant that the audience can see a picture, how could the projectionist see it? Mind you, however, I'll have to be shown that the audience COULD see it, and if it can the thing is surely of no value, because of the fact that at least some portion of the audience usually is located pretty close to the axis of projection. Swabb makes the positive statement that he has tried this thing out, and that it worked. Only for that I'd say it is entirely impossible, right off the honorable bat.

Excellent Rendition

During the last week of the Astor Theatre run of The Lost World, for the second time, I sat through a rendition of that most wonderful production by Projectionists Harry Tillman and John Tillman.

Aside from the distortion due to an absurdly heavy projection angle, there was no fault in their rendition of this production before the audience. It was placed on the screen perfectly, with excellent, not too brilliant illumination, and excellent speed of action. My compliments to Projectionists Harry and John Tillman.

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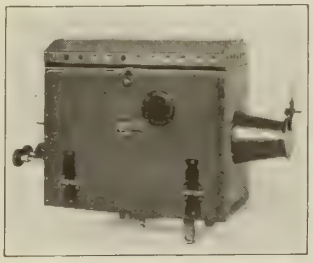

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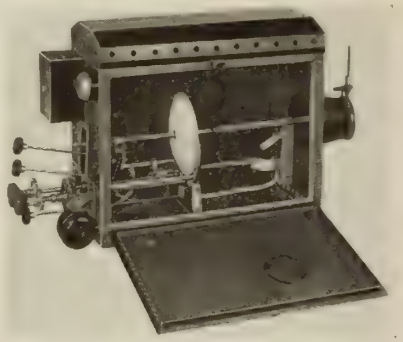
Preddy Equipment

Our old friend, Walter G. Preddy, San Francisco's pioneer motion picture theatre supply dealer, who is and always was a live wire, is "out" with a low intensity arc lamp equipment, which same is illustrated herewith.



Preddy Reflector Arc Lamphouse

You will note that the lamphouse is of ample dimensions; also it is well ventilated, though there seems to be no means provided for piping the same to the vent flue in order to carry the fumes from carbon volatilization outside the projection room. This same, if I rightly remember, is true of all the low intensity lamphouses which have been brought to the attention of this department up to date.

True, these arcs do not make nearly so much gas as does the high intensity or ordinary arc, but nevertheless they do make considerable, and there is no good reason why it should be turned loose in the usually already overheated projection room, or turned loose whether the room is over-heated or not, as it is not recommended by any doctor I know of as especially healthy.

Mr. Preddy describes the equipment as follows:

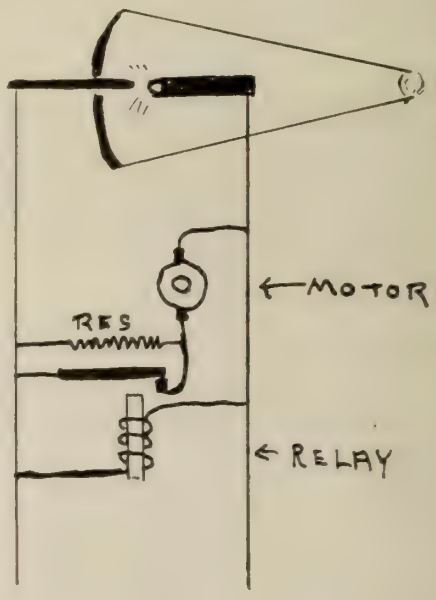
Two Types

We manufacture two types, Automatic and Hand Feed. The operation of the Automatic type is as follows. We employ a voltage relay wound to 2500 ohms resistance. This relay is connected across the arc. When the carbons burn apart the voltage across the relay terminals rises, which closes a pair of tungsten contacts, which, in turn, operates a 1/100 H. P. series type motor, and by a worm gear and ratchet device the carbons are thus moved together, till the voltage drops and the relay automatically disconnects the motor. The motor is connected in series with a resistance which brings it up to a point where it is just about ready to start. In other words, the motor is poised to a point whereby a little added current will make it pick up and run. This added current is furnished by the relay. We poise the motor across the arc in series with a resistance unit which allows a very small amount of current to pass through the motor at times. This does away with sparking at the contacts. The contacts operate without visible sparking, even when viewed in a dark room. We believe the tungsten points will outlive the lamphouse.

The gears shown, mounted near the motor, do the feeding. The gears mounted on the rear of the lamp knobs do the focusing. They maintain the crater in the proper focal point of the mirror by moving the carbons in at the proper rate, which requires some accuracy, considering that the positive carbon burns faster, and is of greater cross section.

By pulling out on the positive carbon feed knob the gears are pulled out of mesh, and then either carbon may be fed separately. The top knobs shown are for the side and up and down movement of the negative. The knob at the bottom is to raise and lower the light spot. A knob for moving the light spot sideways is also provided. The lamp has every convenience that is really necessary to operate it.

A pilot light is provided, and opening the door for trimming will light it. Closing the



door puts the light out. This is controlled by a switch in the door casing.

The mirror is spherical and 6½ inch in diameter. We might add that we are still to have one crack from heat.

For most all requirements we employ only one set or trim of carbons, the rear one being 5/16 by 12 solid and the front or positive 7/16 in. by 12 in. cored. Under working conditions the positive crater is 3½ in. from the face of the mirror.

Looks Good

Friend Preddy seems to have covered the ground pretty well. I have not personally examined and tested this equipment, but have faith to believe that anything bearing the name of Walter Preddy will be well and honestly made, and efficient in operation. The Preddy low intensity lamp CANNOT be installed in your present projector lamphouse. You must purchase the full equipment or nothing, which consists of lamp, lamphouse and current regulating device. No condenser is used.

The low intensity arc (reflector type) should have the very serious consideration of all projectionists and theatre managers who have need for greater screen brilliancy than can be had with incandescent, but who do not need the very high, brilliant screen which results from the use of high intensity.

That the low intensity lamp will displace the ordinary arc for projection purposes I firmly believe. It is here to STAY. Rightly handled it will give screen illumination fully equal to that supplied by a well handled ordinary arc using 65 to 75 amperes, and in addition the light tone is more pure.

(Continued on following page)

WELDED WIRE REELS
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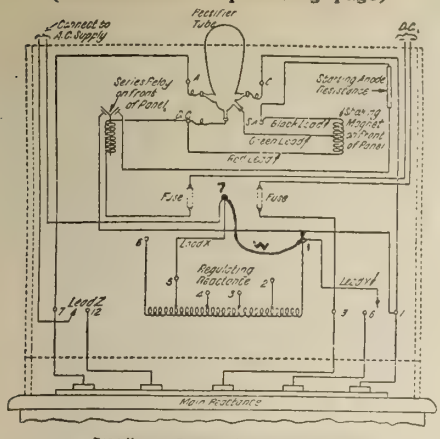
(Continued from preceding page)



BACK VIEW OF RECTIFIER PANEL SHOWING WIRING

When Reflector lamps are used in connection with a rectifier it is very important that the regulating reactance on the rectifier be removed from the circuit. This may be easily accomplished by placing a short length of wire across the reactance terminals as shown in the diagram, which will shunt or cut it out of the circuit. We have marked this wire "W" on the diagram which is to be connected from terminal No. 1 to No. 7. This connection or jumper renders the reactance inoperative.

Preddy supplies a hook-up by means of which two low intensity arcs may be burned on a 30 ampere mercury arc rectifier, which seems to be the answer to the puzzle change-over has presented when two ordinary arcs and a rectifier have been used in the past.

From Mexico

From Ed. Quezeda, of Quezeda Brothers, El Tigre, Sonora, Mexico, comes the following:

Dear Mr. Richardson: For some time I have seen your answers to the different questions that go to you from all over the United States in regard to projection.

Now I have experienced a trouble, and though I am outside the United States—I mean the place where I am working is—there is no doubt that, being in the same line, you will give me your advice.

Please tell me what makes the arc lamp throw the light backward after the carbons have burned for about five minutes, and during that have a bright light at the aperture.

We use A. C. at the arc and burn ¾-inch size Columbia A. C. Special carbons. Have tried to produce a better light by placing the carbons at different angles—that is, speaking of the carbons alone; also by moving the same to quite a number of positions in regard to distance from the collector lens, but yet we are unable to locate the trouble. We have ordered the Bluebook of projection, but it has not yet arrived. Any advice you may be able to give us with relation to the subject will be highly appreciated.

Correct Terms

I was amused at one thing. Here is a man who lives in a Spanish speaking country, and his English is a bit stiff, in writing at least, though very understandable—much more so than many letters received from our own countrymen. Yet he uses correct terms—Collector lens, for instance.

Your question, friend Quezeda, will doubtless cause a smile to illuminate the faces of many of our sophisticated projectionists, BUT while to us your trouble is very simple, still I know just how difficult it is to you, and how badly you feel at being unable to master it.

Doubtless you have your Bluebook by now. Turn to 402 and STUDY the matter on pages 402 to 408, inclusive. Also note "Using A. C. Arc for Projection," page 390.

Your trouble is that you have not got exactly the right advance of lower carbon tip with relation to upper carbon tip, which same governs the angle of the crater and its location. See figure 119, page 404 of Bluebook.

The set there shown is for D. C. The best set for A. C. is the same, except that the A. C. crater is very small, hence the advancement of lower carbon tip must be very exact. I would suggest that you drill a very small hole in the lamphouse door, exactly opposite the arc, on the left, or non-operating side of the projector. Over this hole place a piece out of the center of a broken plano convex condenser lens, and on the projection room wall (try left hand projector first) place a white sheet of paper to receive the image of the craters which will be projected to it.

You may now watch the performance of the crater handily and move the lower carbon tip ahead or back, as is needed. When you have seen how it is done you may then repeat the operation on the other projector lamphouse, placing the paper screen on the lamphouse of the left hand projector, or you may place a bit of mirror in front of the lens and project the image to the ceiling, wall or floor.

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This department is here to serve readers of the Moving Picture World anywhere and everywhere. We cover the United States and Canada very thoroughly, and Australia and New Zealand fairly well. Used to have a number of correspondents in both countries, but they have not been much in evidence of late, for reason unknown to me. Presumably it is because it requires so very long a time to get replies to questions from either country.

Mexico we hear from very little, because it is a Spanish speaking country, hence most Mexican projectionists and theatre managers are presumably unable to read the World. The same thing applies to all South American countries. We shall be glad to give you any possible aid at any time.

Good Stuff

Recently a projectionist, who I will not name, in the course of a personal note to me, said: "Am now very busy overhauling the Simplex mechanisms from the Jewell Theatre. They have gone through several fires (presumably meaning aperture fires only.—Ed.) without being properly cleaned. I found that the E-1 film trap was badly warped from the effects of the various blazes. Made a clamp for it and, having heated it with a torch, was able to bring it back into alignment by the use of wedges.

"Why did I not buy a new E-1, you ask? Well, F. H., I am quite a nut on such things, and every time I do something of this sort it gives me knowledge, which same may very well come in handy in some case of emergency."

Gentlemen, that is what I call real ENERGY. I do NOT advocate trying to repair things which are not expensive, and which may better be replaced, BUT when a man deliberately goes to all the trouble just to equip himself with knowledge and experience, I say it is G-O-O-D!!! Such a man possesses one of the foundation stones of advancement, and that is ENERGY—lack of just plain laziness, with which so very many are in greater or less degree inoculated, though in many cases without knowing or realizing it.

I make this bald statement: Any man who either dislikes his work or hates it, or who takes no pleasure in his work, but shirks a job because he can shirk it and "get by," is either engaged in work for which he has no taste, and therefore is unsuited, or else he is in greater or less degree infected with LAZINESS.

Smith Back Again

When I stepped in the door at the Mackler dinner I thought I was seeing things, for there stood Will C. Smith, who had just plain disappeared out of the moving picture landscape something like six months ago, leaving us all to wonder if while he had taken a bath he had accidentally kicked the plug out and slipped down the drain pipe.

However, we should not indulge in levity, for friend Smith has had a siege of illness. And he looks it, I'll tell the universe. His herd of friends—for every one likes Will C.—will be mighty sorry to know of this, and more than glad that he has recovered, and is again "amongst us" with his chapeau in the ring and ready for all comers, catch as catch can and may the best man win.

Bluebook School—Answers 241 to 245

Question No. 241—Give us your idea of the best location for the rewinder and other various necessary projection room devices, other than the projectors themselves. Don't just describe your own layout, but consider the matter from the standpoint of convenience, safety and general convenience.

Charles Armentrout, Mason City, Iowa; Harold E. Hurlbutt, Oshkosh, Wis.; C. H. Hanover, Burlington, Iowa; W. C. Whitt, Red Bluff, Cal.; Harry Dobson, Toronto, Ont.; H. C. Mallory, Castle Rock, Wash.; S. F. Cooley, Manchester, N. H.; W. C. Budge, Garden City, L. I.; Walter Johnson, Champaign, Ill.; Glenn G. Wallace, Muskegon, Mich., and G. K. Jones, San Antonio, Texas, all gave more or less complete replies to this question. I believe you will be interested in knowing the "other fellow's" viewpoint on such a thing as this, hence I shall give space to several answers.

Whitt says:

My idea of the location of the various things necessary to use in the projection room will not agree with the general practice of locating these necessities by those who plan and build projection rooms. However, you asked for my idea, so here goes:

Provided there is ample room, the rewinder should be located immediately back of the right hand projector—right as we face the screen. The film cabinet should be beside it, to its right, which places it to the rear of the left hand projector. This arrangement provides for maximum convenience in handling the film, and does not compel the projectionist who works alone to be far from the operating side of either projector, though of course the process of rewinding will compel some neglect of the screen, since his back will be toward it.

The rewinder could be located on a shelf on the front wall between the projectors, but there I like to have a hand driven rewinder, so that necessary inspection may be made with the least possible neglect of either the projector or the screen.

I prefer to have the stereopticon placed to the left of the projectors (To the right, as here used, always means right as we face the screen), with the spot, if one there be, to their right.

A large cupboard, built upon the general plan of a kitchen cabinet, should be so placed that it will take up the least possible space—into one of the walls if possible. Its location is, of course, governed largely by door openings, etc.

A fire extinguisher should be located on the front wall, between the projectors, or better still, one to the right of both projectors. The volt and ammeter, and perhaps a polarity switch should be located slightly above the level of the eyes on the front wall between the projectors. These instruments thus located will be near the eyes and need not have a pilot light, which is always annoying.

If automatic dowsers be used, I strongly recommend that the switch opening the right dowser be located on the projector itself, in a position where it may be readily reached from either side. This arrangement will permit of the projectionist making change-over without being out of touch with the arc controls of the working projector, which is well in event the arc needs a bit of "nursing." If he wishes he may make the change-over on right side of the projector and be on hand to adjust anything which may need attention at the moment of starting.

A hot carbon butt container should be located where it may readily be reached, and still be out of the way, and last, but NOT LEAST, I want a comfortable chair, where I can sit and watch the picture, with all projector controls within instant reach. Oh, yes, I would locate the port shutter master cord end attached to a spike beside the projection room door, and have my opera glasses hanging where they may be reached from either projector working position.

Wallace says:

The best location for the various devices necessary to projection, other than the projectors themselves, would be to a great extent governed by the number of men on duty at any one time. The great majority of theatres employ only one projectionist to the shift, and that one has no helper. We may therefore safely use that condition as a basis for consideration of the placing of the rewinder, film cabinet, inspection table, adjustable rheostats, dimmers and other devices requiring more or less attention during the time projection is in progress.

It would of course be very bad for a lone projectionist to absent himself from the projection room to do rewinding, particularly if it were necessary to make repairs to a film, while projection is in progress. The objections to this are so many and so obvious that I need not recite them, except to say that fire hazard, lack of control of projection speed for various scenes, and lack of control of screen illuminating are sufficient to absolutely prohibit absence of the projectionist from the room.

Having thus established the necessity for the location of the various things it is necessary that the projectionist use within the projection room itself, our problem is to place them conveniently, and with maximum safety.

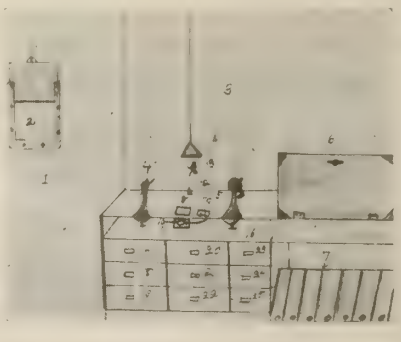
In my opinion the rewinder should be located directly in line with one of the observation ports, either in front, between the projectors, or directly back of them, this to the end that the screen may be viewed while rewinding is in progress, without moving from the rewinder to do it. Moreover, it will be better that the projectionist be as nearly as practical equi-distant from both projectors while rewinding, since there is always the possibility for need for INSTANT action to avert serious trouble. Personally I favor the back wall position, because of the fact that the front wall presents some additional fire hazard, though it may be a bit more convenient.

The film storage cabinet may be easily and conveniently located under the rewinder table. The cabinet must, of course, be self-closing. The rheostats should be placed high on the wall, and as far from the projectors as is possible without causing their control (adjustable rheostats) to be inconvenient. Ammeters and voltmeters should be so placed that they will be constantly under the eye of the projectionist on duty. The front wall location is best.

Any other controls necessary may be placed where they will be most convenient to the man who is to use them, remembering that unhandiness, and particularly unnecessary unhandiness, makes for poor work.

Where two men are on duty at all times the situation is very different. Then the film cabinets and rewinder should be located in an adjoining fireproof room, the same holding true for rheostats.

Johnson sends a drawing, which is herewith reproduced, of a combined rewinder



table, film cabinet and supply storage cabinet, concerning which he says:

In the sketch, 1 is the front wall of the projection room, 2 an observation port, 3 the right hand wall, 4 and 5 rewinder elements, 6 an inclosed rewinder, 7 the film storage cabinet, the location of which depends upon the type used (the one I have tried to illustrate is the type which automatically lifts out the reels when opened, and closes by gravity. It should be shown a bit higher from the floor, and set at an angle—that is, tilted forward slightly, which allows of the reels being taken out more readily); 8 is a slot cut into the table top, with a thick glass set into or over it, and an electric globe (10) beneath it (The glass should be ground to a dull finish by rubbing with fine emery cloth); 9 is the splicing machine, 11 the metal shield around the bulb, 12 the cement bottle, 13 scissors, 15 a safety razor blade, 16 an open shelf for tools or miscellaneous articles, and 17 to 25 drawers or compartments for tools, carbons or other supplies.

Dobson says:

There is one certain thing, viz: The rewinder should be placed in such position that there will be plenty of light and plenty of "elbow room," on the theory that good surroundings induce good work.

No hard and fast rule may be laid down as to rewinder location, because of the fact that laws in various states and provinces compel the placing of the rewinder in the wrong location in so far as has to do with convenience. Also the number of projectionists per shift, and whether or not a single projectionist has an apprentice or helper counts in the matter of location.

According to my own views the best procedure is for the man who is taking charge of projection, especially in a new theatre, to size up the situation, and plan the location of the various devices necessary to projection in the best possible position, as to safety, convenience, comfort and efficiency, which the local laws and the number of men to be on duty will permit.

Budge says:

Answering this question from the standpoint of only one man on duty at a time, the rewinder should be located in a fireproof inclosure, well vented, in the back wall of the projection room (Take note of that, the rest of you.—Ed.), and the speed set at six minutes to the 1,000 feet of film.

Laws vary in different locations, but such a rewind cabinet, if piped to the open air and properly made, will always pass muster with an inspector.

The projectionist should always have a good view of the screen, and be within reaching distance of the projector controls, no matter what he is doing, hence the devices must be placed with that idea in view.

Hanover says:

The location of projection room devices, or some of them at least, are made the subject of local laws in many places. Also they usually are placed at the whim of, or according to the ideas of, some architect who knows nothing about the practical problems of projection, and who does not take the trouble to consult a competent authority on motion picture projection.

Assuming myself to be laying out the plans of a modern theatre projection room, I would, if it be a three-projector installation, locate the center projector on a center line perpendicular, sidewise, to the surface of the screen, with the other two projectors, one on each side, spaced equi-distant from it, with four feet lens center to lens center if the projection distance be 125 feet or more, forty-two inches if it be 100 to 125 feet, and thirty-six inches if it be less than 100 feet. This, mind you, Richardson, is not exactly the best way to put it, because the distance should really be based on focal length of projection lens, but I cannot shave the time just now to work that out.

I would then locate my stereopticon and spotlamp (if there be one or both) on three feet center to center of lens basis, either on the right or the left of the projectors, or one on either side, as may seem best under the circumstances surrounding the individual installation.

I would have a recess built into the rear wall of the projection room five feet long by twelve inches deep (eight will do, but twelve is better) by eighteen inches up and down, cement lined and covered with a metal frame carrying wire glass doors as transparent as can be obtained. This recess I would connect with the open air by means of a fireproof flue or pipe having an area of about 100 square inches. Under this recess I would locate another of equal dimensions, except

(Continued on page 94)

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(Continued from page 92)

that it would be only eighteen inches long. This latter also is covered by a metal frame carrying wire glass metal frame doors. It is to contain the rewinder motor. Between it and the rewinder recess I would provide an opening for the motor belt, and the motor wiring would be such that the motor will not operate except both compartment doors be closed and LOCKED SHUT. Such an installation will pass any inspector, no matter what the local law may be.

I would install a hand-driven motor, and inspection table elsewhere—in an adjoining room if such a fireproof room be available, provided two men are always on duty while projection is in progress. If not, then I would install this table and rewinder at the front wall, between the projectors, if necessary, though that is very bad. If elsewhere I would have a special, small observation port just over it so that the projectionist may keep an eye on the screen while inspecting the film.

All measuring instruments, such as volt and ammeters, should be on the front wall, near the observation ports. The modern practice is to install a panel board under each observation port.

Motor generators should never be in the projection room itself, but in a room immediately adjoining. Just where the switchboard ought to be will usually depend upon the individual installation, but the more handily they are placed the greater the encouragement to men to do good work. Dimmers, where handled by the projectionist force, usually should be near the ceiling and in the most convenient possible place. Where that will be again will depend upon the room itself. If it is not more than nine feet front to back it is likely that just back of the projectors will be best, though if there is a large spot port it is better to so place them that the exact effect may be watched through it.

The film storage cabinet location naturally should be beside the rewinder, because that saves steps. It may even be under the rewinder table, if one is used for the power rewinder.

Rheostats may be placed near the ceiling and covered with a hood connecting with a pipe to carry the heat away outside the room, or they may be placed outside the room, though so located that access to them may be had conveniently. If they be adjustable, it is an easy matter to arrange to manipulate their levers or switches by means of wires or levers.

The trouble lamp should be constantly connected with a live circuit, and supplied with sufficient cord to permit of its use in any place it is likely to be of use. It should be hung, together with its carefully coiled cord, in some convenient place, probably on the rear wall just back of the projectors, unless all that space is preempted for other purposes.

Question No. 242—What importance attaches to having the two elements of the rewinder in perfect line with each other? IS YOUR OWN REWINDER IN PERFECT LINE?

All the above, plus L. D. Mathews, Cleveland, Ohio, answered this one correctly.

Dobson says:

The rewinder elements should be in perfect line, because if they art not the reels themselves are not in line, and the film edges will be subjected to heavy and unnecessary strain through rubbing against the side or sides of one or both of the reels. This bends the film through the row of sprocket holes, and weakens it right in the place subjected to the most heavy strain in the process of projection. Loose splices will also pull apart more often when the rewinder elements are in line.

Armentrout adds this:

Yes, Your Honor, my rewinder is in perfect line, both laterally and vertically.

All right, Brother Armentrout, but I'm no dad blamed traffic court judge, by heck, and I ob-ject to that Youronor stuff!

Mallery says:

If the elements of the rewinder be not in good alignment, the reel edges will rub across edges of the film. If such a rewinder be used and the speed of rewinding be rapid, then the film edges will be struck sharp blows as the reel revolves. Under this condition a ragged edged reel will have something like the effect of a buzz saw. Much of the older film is too dry and brittle to stand such treatment without suffering serious damage. Such abuse is very hard, even on new, pliable film.

And now here is an objection I have not heard voiced up to this time. If the rewinder tension be too slack, and the rewinding be done at high speed, using a wobby reel, there will be single layers of film which will project from the film roll sufficiently to bring the perforations into full view. When such a roll of film is shipped on an ordinary reel, the weight of half a dozen or more reels above it will crush these protruding layers, and bend the film edge at right angles.

If the protruding film edges, which I have many times myself noted, is really due to this cause, then that is a new one to the editor and it is passed along to you as a valuable bit of information, because there is no manner of doubt but that exactly the damage described is often perpetrated, and it is very serious damage indeed, all footage thus buckled being utterly ruined if the band comes in the sprocket holes.

Question No. 243—How would you arrange for making splices at the rewinder table?

Mathews says:

I would space my rewinder elements far enough apart to give plenty of room for working comfortably. I would place a 16 c. p. Mazda over the rewinder, with a narrow angle cone-shape opaque shade which would throw light downward on my work ONLY. I would install a cement bottle made like the figure on page 271 of the Bluebook, and last, but by no manner of means least, would install an approved film splicing device on the table top, in line with and half way between the two rewinder elements.

If hand splices are to be made, which I do not at all approve of, I would install everything named except the splicer. In its place I would cut a hole in the table top two inches wide by three or four long. Under this I would place a low power lamp, controlled by a conveniently placed push switch. Over the hole, with its top set flush with the table top, I would place a piece of heavy glass, ground to a dull finish on its under side by using emery dust or fine emery cloth or paper. In this glass, using a small drill and turpentine, I would drill four holes to receive locating pins, which I would make of ordinary nails, filed at their points to fit film sprocket holes, cut off and cemented into the holes with high grade plaster of paris. The glass I would putty into the hole cut in the table top, having provided a recess in the opening to support it, of course.

Which, incidentally, calls for a hooray for Cleveland. It's the first time that city has been heard from, and it listens very good indeed.

Question No. 244—Give your views as to the speed of rewinding.

All those named expressed some opinion on this, though there was considerable diversion of views. Hanover sets the matter forth best, it seems to me. He says:

Rapid rewinding does a great deal of harm, also it requires that the man doing it watch the operation closely, since otherwise if anything goes wrong much damage may be done.

The advantages of slow rewinding, and when I say "slow" I mean six to eight minutes to the thousand feet, is that the operation will be noiseless, the film may be rewound tightly without slippage, and there is no necessity for watching the process, unless inspection is necessary.

There are those who advocate an inspection at every projection, but I hold this to be unnecessary. If the films are examined carefully, and all loose splices eliminated, they should run perfectly while you use them, PROVIDED YOU HAVE A CORRECT TAKEUP AND APERTURE TENSION AND NO WORN SPROCKET TEETH. After inspection there really is no necessity for any speed of rewinding in excess of eight minutes per thousand feet, but speed may be increased to six minutes without hurting anything.

At those speeds the rewinder rolls along silently and smoothly, and the automatic switch stops the motor when the end of the film comes. I have used seven minutes to the thousand feet for two years, and find it entirely satisfactory.

Mallery says:

If you have rewound at good speed with poor reels, and who of us has not, you have observed that the action is not smooth, but jerky. Every jerk causes the film to slip, and every slip means scratch marks which will become "rain" soon as they fill up with dirt. A speed of six or more minutes to the thousand foot reel is best.

Armentrout says not to exceed four minutes to the 1,000 feet. Wallace says six minutes.

Dobson says:

There should be two rewinders, one hand driven (with which any speed should be possible), for repairs and inspection. The other should be power driven not faster than twenty minutes to the 2,000 foot reel, which is plenty of speed for all practical purposes where projection itself is at a proper, or even a decent speed.

By "any speed" for the hand driven rewinder I mean that it may be slowed down for careful inspection, or driven fast, at will.

Question No. 245—Give your ideas as to the general equipment and adjustment of the rewinder.

Mathews says:

This has been partly covered in the replies to previous questions, but: The rewinder elements should be spaced far enough apart to supply working space. It should have ample light supplied. Its elements should be in perfect alignment. It should be provided with an adjustable brake tension for the dummy. It should be inclosed in a fireproof magazine or other enclosure. It should be motor driven, with a hand driven rewinder for inspection and repairs. The power rewinder should have an automatic switch on the motor circuit so arranged that when the end of the film comes the motor will stop. The dummy tension should be such as will rewind the film tightly, but should not be excessive.

High Amperage Loss

Recently I fell into conversation with two men whom I know to be at least above the average in intelligence and projection knowledge. I soon saw they did not understand the reasons why high amperage entails loss, and tried to explain the matter. To my amazement they seemed unable to understand the matter at all, though I illustrated it with sketches.

If this is true of these men, then surely it is true of many more, hence I have decided to make a detailed, careful, illustrated explanation of the matter, and show you how to prove it out for yourself.

Those of you who are observant have, or should have noticed that from, say, twenty five amperes up to sixty amperes, direct current, you get increased screen illumination in just about exactly the same proportion that the amperage is increased.

Put in another way, if you illuminate your screen with a twenty-five ampere arc, burning normally, and then increase the amperage to say thirty-five, except for such variation as is caused by the carbon working more efficiently at one amperage than the other, when the thirty-five ampere arc is burning normally, crater angles, etc., being the same in both cases, you will find that your screen illumination has increased in practically ex-

(Continued on page 96)

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(Continued from page 94)

actly the same proportion that the amperage has been increased.

This same thing holds true up to about sixty amperes. By this I mean that up to a maximum of sixty amperes (ABOUT sixty. The maximum will vary somewhat with different optical systems) this holds true.

Falling Off

But you will also find that when the maximum of about sixty amperes has been passed (I speak of the ordinary arc ONLY, not the high intensity) there will be a falling off of the percentage of increase in screen illumination as compared with the amperage increase. In other words, while you will get an increase in screen illumination with each boost of amperage, up to about 125 amperes, the screen illumination increase will not be in proportion to the amperage increase, and as the amperage is increased above about sixty, the relative increase in screen illumination will decrease, until at about 125 amperes it will cease altogether, and when that point is reached you will be unable to get any considerable increase in screen illumination, if you can get any increase at all, by further amperage increase.

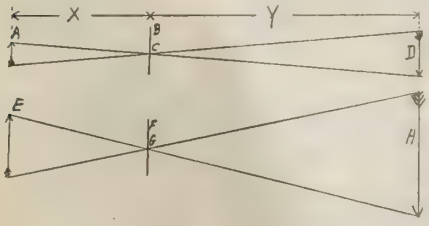
In other words, 125 amperes (about—the point of saturation varies slightly with different optical systems) you can get the same screen illumination that one thousand amperes would give you.

Note:—That statement may or may not be exactly true. It is possible, though I doubt it, that higher amperage might increase the thickness of the crater floor, and thus its brilliancy, but I doubt it since at 125 amperes the carbon is at the point of volatilization and the depth or thickness of the incandescent floor of the crater probably as great as would produce higher light giving power.

Why This Is So

And now I am going to explain to you why all this is so, and enable you to prove the thing out for yourselves, always remembering what I have said about variation of point of saturation in different projector optical trains.

First, any pin point on the face of the converging (front) condenser lens acts exactly as a minute hole in a thin metal shield in the same plane occupied by the face of



the lens would act. As you doubtless all know, if there be an opaque plate C, Fig. 1, in which is a minute hole, and arrow A be illuminated so that its image is projected through pin hole C, image D will result, and the size of the image will be in exact proportion to (A) the size of the object and (B) its distance from plate B with relation to the distance of image D from plate B. I think you all know that if the distances X and Y remain the same, any change in the size of object A, as at E, will result in a change in image D as at H.

If you have means of increasing your amperage in, say, ten ampere steps, from say 25 to 60, you are in good shape for the experiment I shall propose. You can make it in less satisfactory manner with a less range of possible current changing, but to do the whole thing right, and follow it through to the final conclusion, you must have a means of increasing your amperage from about 25 or 35, up to 125, by gradual steps—gradual steps in order that you may observe the exact result of every move.

First obtain a piece of very THIN, perfectly flat metal. Copper will be best, but it must be very thin. In its center pierce a minute hole—just as small as you can make. One half inch from it make another and, in a straight line with the other two, make other holes, each a half inch from the last, until you have a row of holes extending two inches from the center, or five holes in all.

Next Steps

Now lay the metal on the face of the converging lens, first making sure that both metal and lens are perfectly clean, and attach it thereto in such way that the metal will lay perfectly flat against the glass over the entire surface. MARK THAT LAST WELL, since if the metal is not flat against the glass at each hole, then the experiment will not be a true one.

Having done all this, arrange some method for stopping all the holes, except the center one. This latter must be so done that the following may take place.

First, having opened the projector gate and affixed a piece of white paper behind the aperture opening, get your arc burning normally at 25 amperes. Get your crater angle right, and be sure it REMAINS THAT WAY THROUGHOUT THE EXPERIMENTS. You will find a small, bright spot of light on the white paper at the aperture. This is the image of the arc crater. It corresponds to object A and image D, Fig. 1.

Having observed the size of the spot, increase the amperage to 35, and wait until the arc is burning normally—say two minutes. What has happened? Why the increase in amperage has increased the size of the crater, has it not? And since the crater diameter has been increased the SIZE OF THE IMAGE UPON THE WHITE PAPER AT THE APERTURE HAS BEEN INCREASED ALSO, has it not?

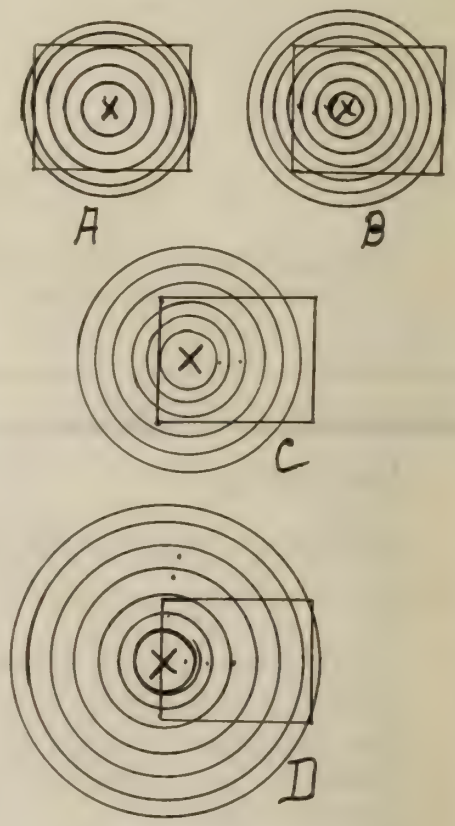
So far so good. You should now have the idea I am trying to convey to you. The "spot" is composed of tens of thousands of images of the crater, each projected by a pin point of the converging lens, and THE SIZE OF THESE IMAGES WILL DEPEND UPON THE SIZE OF THE CRATER, HENCE UPON THE AMPERAGE.

Now increase the amperage, by ten ampere steps if possible, pausing each time long enough to allow of the crater changing size completely so that you may note the exact result. UNDER ORDINARY CONDITIONS YOU WILL FIND THAT WHEN SIXTY AMPERES IS REACHED THE IMAGE OF THE CRATER PROJECTED BY THE CENTER HOLE WILL JUST ABOUT COVER THE ENTIRE APERTURE OPENING.

What does this signify? Stop and think a moment. The image we are observing is projected by the pin hole representing the center zone of the converging lens. The image of the crater entirely covers the aperture. Is it not just plain common sense that no matter how much larger you may make the crater diameter by increasing the amperage, THE CENTER OF THE CONDENSER CANNOT POSSIBLY PUT ANY MORE LIGHT THROUGH AN APERTURE OF THAT SIZE LOCATED THAT DISTANCE AWAY FROM THE CONDENSER? All the additional light would, in the very nature of things, fall outside the aperture opening.

Study that over for a while, brother. The center zone of the condenser is, insofar as has to do with that distance X and Y, and that size aperture opening, WORKING AT ABSOLUTE MAXIMUM CAPACITY.

But now let us close the center hole and open the one next to it. We will find exactly the same size image, BUT IT WILL NOT BE LOCATED IN THE EXACT CENTER OF THE APERTURE OPENING. It will, instead, be located about as per X, in B, figure 2. This means that the



zone of the condenser represented by the hole which is projecting B, Figure 2, projects its crater images off center at the aperture. It projects them of equal size with the center hole, but does NOT project them to the center of the aperture. The center of the crater image projected by this zone of the converging lens is off center in the aperture exactly proportionally as the pin point which projects it is off center in the converging lens. Get that firmly and clearly fixed in your minds, because unless you understand that you cannot understand what follows.

Now since the crater image projected by hole No. 2, as we shall call it, is of the same size as that projected by the center hole, but is not in the center of the aperture opening, it follows that IT WILL HAVE TO BE ENLARGED TO A GREATER

(Continued on page 98)

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(Continued from page 96)

DIAMETER THAN WILL THE IMAGE PROJECTED BY THE CENTER HOLE BEFORE IT WILL ENTIRELY COVER THE APERTURE.

We now have a condition where at sixty amperes, or thereabouts, the crater image projected by the center zone of the converging lens is large enough to entirely cover the aperture, hence the center zone of the condenser is working to maximum capacity. We, however, find that the image projected by the second hole does NOT cover the entire amperage at sixty amperes, hence that zone of the condenser is not working to maximum capacity at sixty amperes, and we have to raise the amperage to probably seventy or seventy-five, or maybe even eight before the image projected by it covers the entire aperture opening, and that zone of the condenser is working to capacity, insofar as has to do with the aperture size and distances X and Y obtaining. The center zone is now working far above capacity and WASTING THE SURPLUS LIGHT.

C, figure 2, shows the off-center location of the image projected by the next outlying zone of the converging lens, and how much larger the crater image must be to cover the aperture, and bring that zone of the condenser up to maximum capacity, while D, Fig. 2, illustrates the condition as to the last, or outer zone, in which the outer ring represents the diameter of the image of a 125 ampere, or thereabouts, crater.

Under condition D we have not put much, if any, more light through the aperture from the zone represented by the rings in A, Fig. 2, but under condition A you will observe that the images projected by the outlying zones of the condenser would not entirely cover the aperture opening, while the images from the outer zones of the condenser would cover but a relatively small proportion of it.

Light Wasted

On the other hand when the condition represented by D is set up you will see that the images projected by the central zones of the condenser have been increased to exactly the same diameter as the outer ring in D, and all the light falling outside the actual aperture opening is, of course, wasted.

There, gentlemen, that is about as plain as I know how to make the matter. Experiment will make it clear to you, I am sure, if you have the patience, energy and facilities for making it. I will be glad to answer any questions relative to the matter which you may care to propound.

This applies equally to the high intensity arc in theory, but not so much in practice, because the crater of the high intensity arc is so much smaller, for any given amperage, than is that of the ordinary arc.

Screen Tests

Recently A. L. Raven addressed the American Projection Society on the subject of "Distortion in Motion Pictures." His address showed Mr. Raven to have a very comprehensive grasp of the subject. The quotation is clipped from the March American Projectionist, which gave a full account of the lecture:

Another interesting experiment can be made if you have a white diffusing type screen such as a plaster wall, muslin sheet or white painted screen, by hanging a small piece of specular screen, as the metallic coated types, somewhere near the center of your screen and projecting a beam of light from the projector to the screen, just as you would when projecting pictures but without the film in the machine. While the light is being projected take a position in the centre aisle of the theatre and to the rear of the house and you will observe that the screen that was white before the piece of specular screen that was placed against it will now seem dull and gray but the specular screen will be very bright.

Then take a position off to one side of the screen so that you are out of the direct reflection angle of the specular screen and the white screen will appear white as usual. The gray dull appearance will have disappeared and the specular screen will appear as if it were reflecting no light at all. The white screen appeared dull when viewed from the centre of the house because the harsh light from the specular screen caused the pupils of the eyes to close somewhat so that the proper amount of light per unit of time did not reach the retina from the white screen.

Useful Experiment

While Mr. Raven's analysis of the reasons for the change from gray to white may be correct, and in fact I am inclined to believe it is correct, it seemed to me this experiment had a far more useful value than Mr. Raven gave it in his talk.

If what he says is true as to the effect described, and I think it is true, then why is not this an eminently practical method of determining just what screen surface is best fitted to your theatre?

Suppose, for instance, you prepare a painted surface according to the directions on page 227 of the Bluebook. This screen, which I will hereafter refer to as screen X, should be of generous size—say not less than four feet square and six is better.

If it be a new theatre, hang screen X in the place where the center of the theatre screen will be, and have each screen salesman hang a sample, two-foot-square or thereabouts, of his screen in its center. Now examine it from ALL points in the house auditorium, including the balcony, if there be any. Unless my argument is at fault, the salesman's sample will be best from all points in the house where it shows a greater brightness than the painted surface, EXCEPT that we must take into consideration the low cost of frequent renewal of the paint, and the possibility, not to say probability, of heavy cost for renewal when the patent screen surface becomes dull.

Same Old Stuff

Then, too, if a screen salesman "happens along" with a "my-screen-surface-is-the-only one-on-earth-really-worth - even-considering" and the time worn "That-screen-of-yours-is-t-e-r-r-i-b-l-e, T*E*R*R*I*B*L*E" line of conversation, you have but to instruct him to place a sample of his screen in the center of your own, project the white light to it and examine it from all points in the theatre.

I think we may safely say that wherever you get a view which shows superior brightness from the salesman's sample, it will actually give a brighter picture from that point—WHILE IT IS NEW at any rate. Where the brilliance of the two is equal, the salesman's sample has no advantage in power of reflecting light to that point in the auditorium than has your own, and if your screen looks brighter or whiter from any point or points of your theatre, then the salesman's sample has inferior reflecting powers to your own, insofar as concerns that point, or those points.

Think it over. If Mr. Raven has any fault to find with my argument I shall be glad to have him set it forth because he impresses me as knowing his subject remarkably well. Strikes me that, as I said in the first place, this experiment points the way to a very efficient and very practical method of selecting a screen surface suitable for your theatre.

Seconds the Motion

Carlisle Anglemire, Projectionist "Y" Theatre, Nazareth, Pa., seconds John Griffith's motion, made in a recent issue, in which he objects to the sharp corner sprocket hole, and advocates rounded corner. Anglemire says:

With regard to brother Griffith's letter dealing with the two types of sprocket hole in film, I desire to second his motion. I believe the round corner sprocket hole, as advocated by brother Griffith, and illustrated in March 28 issue of the department, should be adopted as standard, as Griffith has suggested. I have myself noticed increased tendency to noise when projecting the sharp angle corner sprocket hole film.

It seems logical to suppose the round corners will withstand strain better, and thus prolong the useful life of film. AND anything which enables the film to withstand the abuse it is subjected to by the too numerous near-machine operators still at large, will be a great help, especially to the small town exhibitor and projectionist, who must use the films after every one else has taken a crack at them.

In closing, let's express the hope that your good right arm is better by now.

You bet it's better, friend Anglemire. If you don't believe it, come on over here and start callin' me uncomplimentary names.

Both as editor of this department and member of the Committee on Standards and Nomenclature of the Society of Motion Picture Engineers, I thoroughly agree with yourself and brother Griffith. I hold that the round corner is LOGICALLY the stronger, and that it presents no known disadvantages.

Shame on You All!

Shame on you all! There are thousands of motion picture projectionists who read this department with more or less regularity, and probably half the number read it regularly, yet out of all that vast number only ONE (1) has taken the trouble to make comment on this most important matter, and that one is brother Anglemire. In a matter so closely and importantly allied to motion picture projection practice I should have had AT LEAST five hundred letters commenting on it. Let a matter of relative importance to architects appear in one of the leading architects journals and see what percentage of the architects will get busy with arguments for or against. THAT'S ONE REASON WHY ARCHITECTS GET REAL MONEY, BOY!

What It Was

Only one man of you all was able to identify the old projector, a picture of which was published in March 14 issue. Will C. Smith, at one time General Manager for the Nicholas Power Company, was the man. He identified it as the "Power Peerless," which was the name of the very first projector put out under Mr. Power's name. So that's that.

Old Chinese Proverb

He who increases his wealth increases only his holdings but he who increases his knowledge increases his all.

Better Projection Pays

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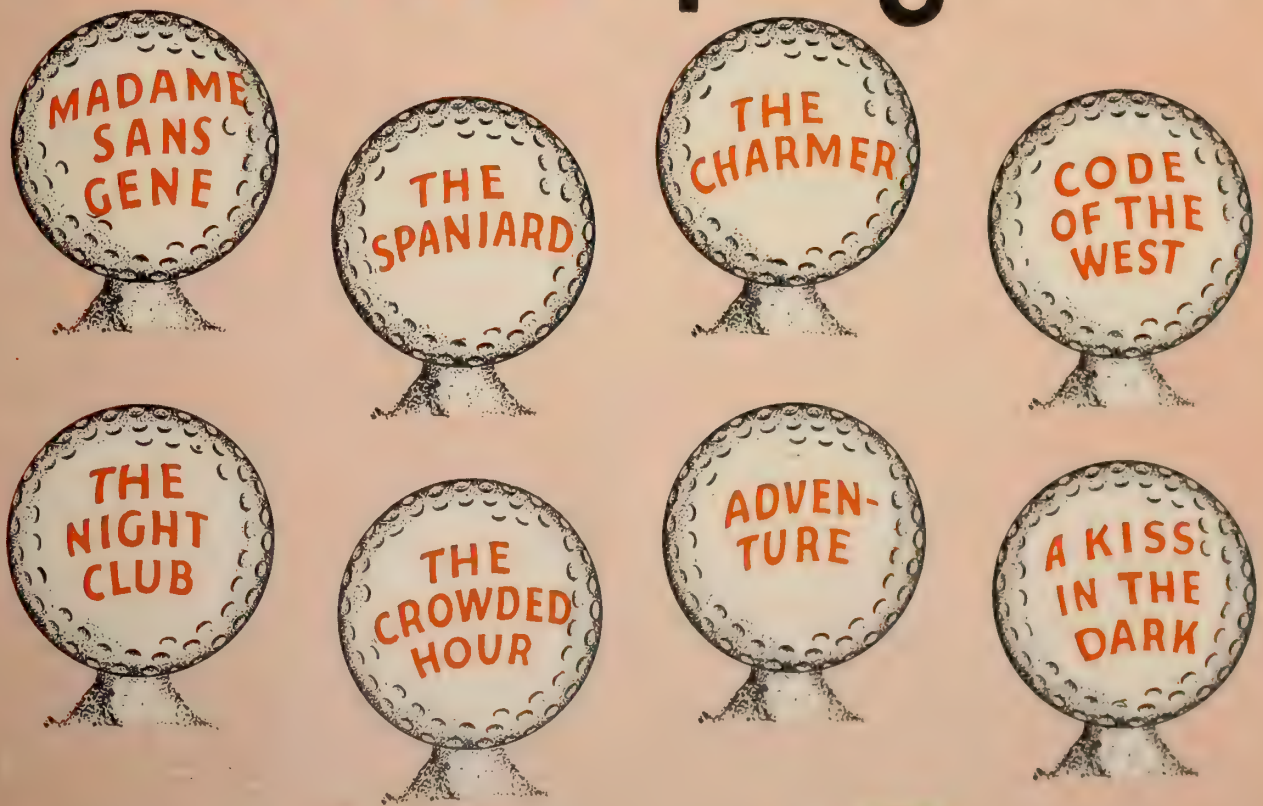

April Paramount Pictures

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $5 a year.

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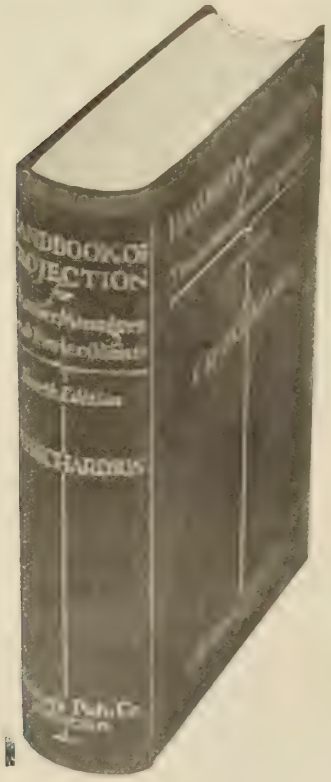

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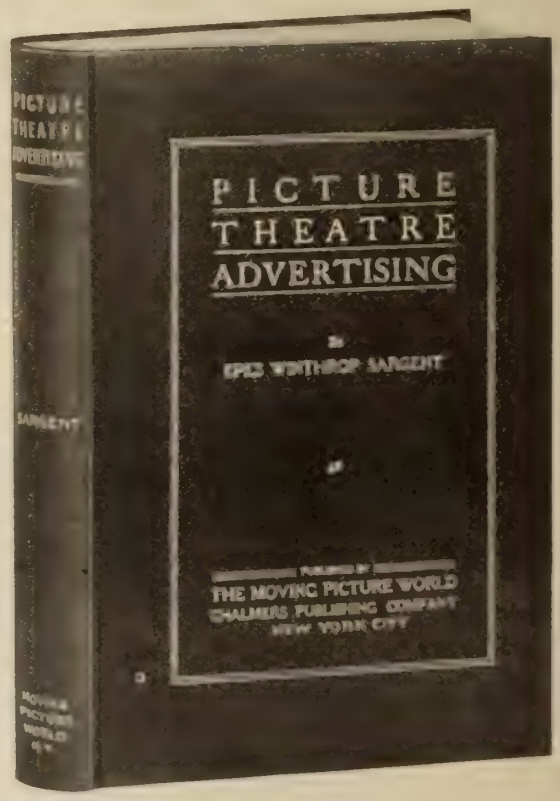

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Table of Contents

Introduction
I. The Personality of the Theatre
II. The Lobby as an Advertisement
III. Advertising Features for the House
IV. The Importance of House Trade Marks
V. Music as an Advertisement
VI. Tabulating Information
VII. Catchlines.
VIII. Advertising on the Screen
IX. Lithographs and Billboards
X. Doing Press Work
XI. Newspaper Advertising
XII. Type and Typesetting
XIII. Halftone and Line Cuts
XIV. Printing, Paper and Cuts
XV. Preparing Advertising Copy
XVI. Distributed Matter
XVII. Novelty Advertisement
XVIII. House Program Forms and Advertisements
XIX. Copy for House Programs
XX. Methods of Distributing
XXI. Form Letters
XXII. Street Advertising
XXIII. Getting Matinee Business
XXIV. Prize and Contest Schemes
XXV. Premium and Coupon Schemes
XXVI. Various Schemes
XXVII. Advertising Special Seasons
XXVIII. Handling Specials and Serials
XXIX. Summer Advertising
XXX. Rainy Day Advertising
XXXI. Opening a House
XXXII. Opposition

Just the sort of advertising information every exhibitor wants—all condensed in one book.

PRICE, $2.00 POSTPAID

At Your Dealer's or Direct from

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE **NEW YORK CITY**

54 *from* UNIVERSAL

FIFTY-FOUR FROM UNIVERSAL FOR the year 1925-26 on Universal's Second White List!

EXHIBITORS, I KNOW, WILL GREET THIS WITH UNUSUAL APPLAUSE and appreciation.

IT IS IN ANSWER TO THEIR REQUESTS, WHICH HAVE LITERALLY bombarded me, for more and more features for next year from Universal.

IT PROVES TO ME THAT THE FIRST WHITE LIST MADE GOOD IN performance on all its promises.

NOW THE SECOND WHITE LIST INSURES EXHIBITORS A GREATER amount of White Pictures for next year—the kind that lift mortgages off theatres.

IT GUARANTEES EXHIBITORS THE SAME WHITE TREATMENT AND white contracts that made dealing with Universal a pleasure. Everything above board—nothing up anybody's sleeve.

YOU WILL FIND 30 JEWELS AND 24 BLUE STREAK WESTERNS LISTED on the following pages. I won't try to tell you here about these pictures. I have not allowed my advertising director to try to sell you with copy. You will find only facts (and then more facts) listed about each of them.

YOU'LL REALIZE AFTER READING THAT THERE ARE SPLENDID titles—box-office titles—stars with drawing power and directors with records of money making pictures in the Second White List.

BEHIND THIS SECOND WHITE LIST, UNIVERSAL WILL LAUNCH A tremendous advertising campaign—the greatest and widest—spread ever attempted by this company.

YOU WANTED MORE PICTURES—I'VE GIVEN THEM TO YOU. You've praised the principles upon which we built the First White List and I've given you a Second White List, based on the same principles.

WHITE PICTURES—
WHITE CONTRACTS—
WHITE TREATMENT!

Carl Laemmle

WATCH FOR THE BIG THREE COLOR ANNOUNCEMENT—COMING SOON!

Turn here

CARL LAEMMLE'S SECOND

30 UNIVERS

Reginald Denny
in **California Straight Ahead**
by Byron Morgan
Cast: Gertrude Olmstead, Tom Wilson, Frances Raymond, John Steppling, Charles Gerrard, Fred Esmelton, Lucille Ward, Leo Nomis
A Harry Pollard Production

Rex Beach's
The Goose Woman
with **Jack Pickford, Louise Dresser**
Constance Bennett
heading a brilliant Cast including: Gustav Von Seyffertitz, James O. Barrows, George Cooper, George Nichols
A Clarence Brown Production

Hoot Gibson in **Spook Ranch**
by Raymond Shrock and Edward Sedgwick
Cast includes: Jules Cowles, Helen Ferguson, Robt. McKim and Frank Rice
Directed by Edward Laemmle

Virginia Valli and **Eugene O'Brien**
in **Siege**
Serialized in Collier's and published as a novel
by Samuel Hopkins Adams
Cast: Mary Alden, Marc MacDermott, Beatrice Burnham, W. H. Turner, Kingsley Benedict, Spottiswoode Aitken
A Svend Gade Production

Norman Kerry
in **Lorraine of the Lions**
with **Patsy Ruth Miller**
and a fine supporting Cast including: Philo McCullough, Joseph J. Dowling, Harry Todd and Doreen Turner
Story by Isidore Bernstein
An Edward Sedgwick Production

Laura La Plante in **The Teaser**
with **Pat O'Malley**
From the Wm. A. Brady Broadway Stage Success by Adelaide Matthews and Martha M. Stanley, with a Cast including Wyndham Standing, Margaret Quimby, Hedda Hopper, Walter McGrail, Vivian Oakland, E. Alyn Warren
Directed by William A. Seiter

House Peters in **The Titans**
with **Ruth Clifford**
Supporting Cast includes: Mrs. Lou Tellegen, Jere Austin, Gertrude Clair, Lionel Belmore, Ray Hallor.
From the Novel by Charles Guernon,
Directed by Edward Sloman

Reginald Denny
in **Where Was I?**
From the Magazine Story by Edgar Franklin
Directed by William A. Seiter

Hoot Gibson
in **The Arizona Sweepstakes**
by Charles A. Logue
Cast: Helen Lynch, Emmett King, George Ovey, Philo McCullough, Kate Price, Kingsley Benedict
Directed by Clifford Smith

Dorothy Canfield's
The Home Maker
with **Alice Joyce** and **Clive Brook**
Supported by a Cast including: George Fawcett, Mary Campbell, Martha Mattox, Jacqueline Wells
A King Baggot Production

Glenn Hunter in **The Little Giant**
with Edna Murphy and David Higgins
Supporting Cast includes: Jim Bradbury, Jr., Jean Jarvis, Leward Meeker, Louise Mackintosh, Thomas McGinn, Dodson Mitchell, Peter Raymond
From the Saturday Evening Post Story "Once a Peddler" by Hugh McNair Kehlar
A Will Nigh Production

Laura La Plante
in **The Plot Thickens**
with **Alexander Carr**
From the Saturday Evening Post Story "Doubling for Cupid"
BY NINA WILCOX PUTNAM
Directed by Frank Griffen

Mary Philbin in **Stella Maris**
BY WILLIAM J. LOCKE
A Charles Brabin Production

White Pictures — White Contracts

WHITE LIST

AL JEWELS

My Old Dutch
by Albert Chevalier and Arthur Shirley
with **Pat O'Malley**
and CULLEN LANDIS
A Lawrence Trimble Production

Hoot Gibson
in **A Hero on Horseback**
Adapted from the Novel, "A Daughter of the Dons"
by William McLeod Raine
Cast: Virginia Browne Faire, Georgie Grandee,
Cesare Gravina, Otto Hoffman
Directed by Herbert Blache

Reginald Denny
in **The Whole Town's Talking**
From the Stage Success
by John Emerson and Anita Loos

On the Frontier
with **Norman Kerry**
by Ralph Spence
Directed by Edward Sedgwick

Peacock Feathers
with **Jacqueline Logan** and **Cullen Landis**
FROM THE NOVEL BY TEMPLE BAILEY
with a supporting Cast including:
George Fawcett, Edwin J. Brady, Carolyn Irwin, Ward Crane,
May King, Prince Troubetzkoy
A Svend Gade Production

Two Blocks Away
with **George Sidney** and **Charles Murray**
THE STAGE PLAY BY AARON HOFFMAN

Hoot Gibson in **Kings Up**
by Ralph Spence
Directed by Edward Laemmle

House Peters in **Snowbound**
Even greater than his previous successes, "THE STORM" and
the "TORNADO"

Mary Philbin
in **Sally In Our Alley**
by Johns Chickering

Reginald Denny
in **This Way Out**
Novel by Frederick Isham

Laura La Plante
in **The Love Thrill**
By Byron Morgan

Hoot Gibson
in **Chip of the Flying U**
From the Novel by B. M. Bowers
Directed by Herbert Blache

Norman Kerry
in **Under Western Skies**
To be filmed during the 1925 Pendleton Roundup

The Still Alarm
Adapted by Harvey O'Higgins
From the famous Stage Play by Joseph Arthur and A. C. Wheeler
Directed by Edward Laemmle

Virginia Valli
in **Sporting Life**
and All-Star Cast
Famous Drury Lane Melodrama by Seymour Hicks and Cecil Raleigh
A Maurice Tourneur Production

His People
with **Alexander Carr**
Story by Isidore Bernstein

Hoot Gibson
in **The Calgary Stampede**
Directed by Herbert Blache

—White Treatment

☛ *Turn here*

24 BLUE STREAK

Made and Released

8 Starring JACK HOXIE

He rides like a Centaur—
he loves like a Romeo

Two Fisted Jones
Bustin' Through
The Open Trail
The Demon
Lightning Jack
Looking for Trouble
The Border Sheriff
Peace Medicine

8 Starring ART ACORD

A Fighting Fury With the Sky
as the Limit

Sky High Corral
Out of the Flood
Triple Action
Rustlers' Ranch
The Circus Cyclone
The Scrappin' Kid
The Terror
Western Pluck

KEEP TIME OPEN—UNIVERS

WESTERN FEATURES

by UNIVERSAL

8 Starring JOSIE SEDGWICK

A Beauty
Who Can Ride Like the Wind

The Call of Courage

The Blue Blazers

The Desperate Game

Chasing Trouble

Daring Days

Bucking the Truth

The Escape

The Boundary Line

THREE big popular stars in Western pictures—each to be starred in a series of eight westerns, of five reels each. Widely popular stories and proven directors combine to make these pictures stand out sharply with all the tang of the outdoors, all the thrilling excitement and breath-taking action that make Blue Streak Westerns the standard of action quality and drawing power.

The Trade-Mark of Good Westerns

AL HAS THE PICTURES

Turn here

6 Adventure Pictures

10 Episodes Each

The Sign of the best Serials

Produced and Released by Universal

1. *PERILS OF THE PRIMITIVE*
featuring BONOMO
with MARGUERITE QUIMBY

This is a story based on "Swiss Family Robinson." Mr. Laemmle is more enthusiastic about this serial than any serial released in many a year. There isn't a child living that can read that hasn't read this book. It's an ideal story for Bonomo, as it combines plenty of feats of strength with stirring adventures with wild animals. *Directed by* Francis Ford.

2. *ACE OF SPADES*
WILLIAM DESMOND
with MARY McALLISTER

You know what's happened with THE RIDDLE RIDER with William Desmond. This is proving to be one of the most successful serials released since Eddie Polo's. William Desmond is the serial star today. He stands alone! THE ACE OF SPADES is another fast moving Western picture, laid in Oklahoma during the last big "land rush." The coast reports the first episode is a knockout. *Directed by* Henry McRae.

3. *THE SCARLET STREAK*
featuring BONOMO

Following "The Ace of Spades" comes THE SCARLET STREAK which is Bonomo's second serial of our next year's schedule. This is a story based on the "death ray" which has consumed pages of space in the papers throughout the world. This will be a big production as we plan on making it very high class, and will probably be the most expensive serial made during the year.

4. *THE WINKING IDOL*

Our fourth serial is THE WINKING IDOL, stirring Western dramas of the Aztec country written by Charles Van Loan, a famous author. The cast for this picture has not been settled as yet, but will likely include William Desmond, our Western "ace."

5. *THE PHANTOM ISLAND*

From the stirring novel of adventure and mystery by Frank R. Adams. With a great cast, a famous director and a tremendously thrilling story, it is certain to be a tremendous asset at all box offices.

6. *STRINGS OF STEEL*

STRINGS OF STEEL is by Phillip Dutton Hurn and Oscar Lund, a romance of the development of the telephone. The coast is extremely enthusiastic about this story and say that it will make one of the best serials we have ever released.

You'll say it again and again—UNIVERSAL Has the Serials

52 CENTURY COMEDIES

2 Reels Each—1 Each Week

12 STARRING

WANDA WILEY

The twinkling, hoydenish beauty that wins every patron's heart

12 COMEDIES OF

BUSTER BROWN

Featuring Arthur Trimble. There isn't a grown-up or kid in the land that wouldn't walk a mile for these

12 STARRING

EDNA MARIAN

She's pretty—she can act—she can coax a laugh from a confirmed grouch. Yep, she satisfies

6 STARRING

AL ALT

Supreme laugh-maker—the man who can bring a smile where gloom grew before

4 FEATURING

CHARLES KING

And CENTURY FOLLIES GIRLS

A comedian from the word go, with a beauty chorus that could win an easy place on Broadway

6 STARRING

EDDIE GORDON

The comedy find of the year, the real sensation in laughing circles. He's a favorite everywhere

BABY PEGGY

in one special two-reel comedy with a great cast

"LITTLE RED RIDING HOOD"

52 Bull's Eye Comedies

1 REEL EACH—52 PER YEAR

CHARLEY PUFFY

The first few comedies by Puffy are a whale of a success. He's a real, joyous, compelling merry-maker, and it won't be long before he'll have one of the largest followings of any comedian in the country. His work merits our highest enthusiasm.

ARTHUR LAKE

He made a big success in "Sweet Sixteen Comedies," and every thing he has done is eagerly awaited by a faithful following. This series gives him remarkable opportunities to catch the elusive laugh and bring home the bacon.

A new star, as yet unannounced, will complete this series. Several prominent stars are under consideration, and a selection will soon be made. The result will make every exhibitor happy.

Variety for every type of house--Always from Universal

Turn here

12 NEW GUMPS

2 Reels Each—One Every Month

With a Ready Made Audience of Millions

You know what the first twelve did for you—they cleaned up everywhere. Unprecedented publicity, a nation-wide tie-up with 227 newspapers, and real rib-tickling comedies made this Gump series a winner in every house. This new series is even better. It's a joyous event to patrons eager for more heart laughs.

Samuel Van Ronkel Productions

STARRING

JOE MURPHY

From the famous cartoons by **SIDNEY SMITH** With **FAY TINCHER** and **CHESTER MORGAN**

52 MUSTANG WESTERNS

2 REELS EACH

STARRING

ED COBB FRED HUMES

and two other stars to be announced

Real program builders, these two reel Westerns are making themselves pay their way many times over in every house that plays them. They're thrilling, full of excitement, and filled to the hilt with the breeze of the West. They're box-office certainties.

Made and produced by Universal

104 International News

2 ISSUES EACH WEEK

International News is weekly rendering extraordinary service to exhibitors in giving them exclusive features at no extra cost. Scoop after scoop attests its dominance in the field. And it is advertised daily to more than twenty million readers in all Hearst newspapers. When you book International you know you will receive the utmost in service and box office power.

Released by Universal

Quality and Quantity — Universal Short Features

You Get

The FUNDAMENTALS of THEATRE ADVERTISING

in the following

CHAPTERS OF EPES W. SARGENT'S FAMOUS BOOK

Picture Theatre Advertising

Table of Contents

Introduction
I. The Personality of the Theatre
II. The Lobby as an Advertisement
III. Advertising Features for the House
IV. The Importance of House Trade Marks
V. Music as an Advertisement
VI. Tabulating Information
VII. Catchlines
VIII. Advertising on the Screen
IX. Lithographs and Billboards
X. Doing Press Work
XI. Newspaper Advertising
XII. Type and Typesetting
XIII. Halftone and Line Cuts
XIV. Printing, Paper and Cuts
XV. Preparing Advertising Copy
XVI. Distributed Matter
XVII. Novelty Advertisement
XVIII. House Program Forms and Advertisements
XIX. Copy for House Programs
XX. Methods of Distributing
XXI. Form Letters
XXII. Street Advertising
XXIII. Getting Matinee Business
XXIV. Prize and Contest Schemes
XXV. Premium and Coupon Schemes
XXVI. Various Schemes
XXVII. Advertising Special Seasons
XXVIII. Handling Specials and Serials
XXIX. Summer Advertising
XXX. Rainy Day Advertising
XXXI. Opening a House
XXXII. Opposition

This Book Condenses the Fundamentals You Need to Know

Epes W. Sargent, who has examined and edited more theatre advertising than any other one man in the show business, gives you the benefit of his great experience in this book.

Selling motion pictures to the public is a highly specialized form of advertising. It is the exhibitor who best understands the fundamentals of this special form of advertising who is making the greatest success today.

Price $2.00 postpaid

At your dealer's or direct from

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE NEW YORK CITY

THE REAL

A Hobart Henley production, with Eleanor Boardman, Adolphe Menjou, Conrad Nagel. Story by Benjamin Glazer.

A Monta Bell production with Norma Shearer, John Gilbert, Conrad Nagel. From Helen R. Martin's novel.

A Reginald Barker production with Alice Terry, Conway Tearle. From the William Vaughn Moody stage classic.

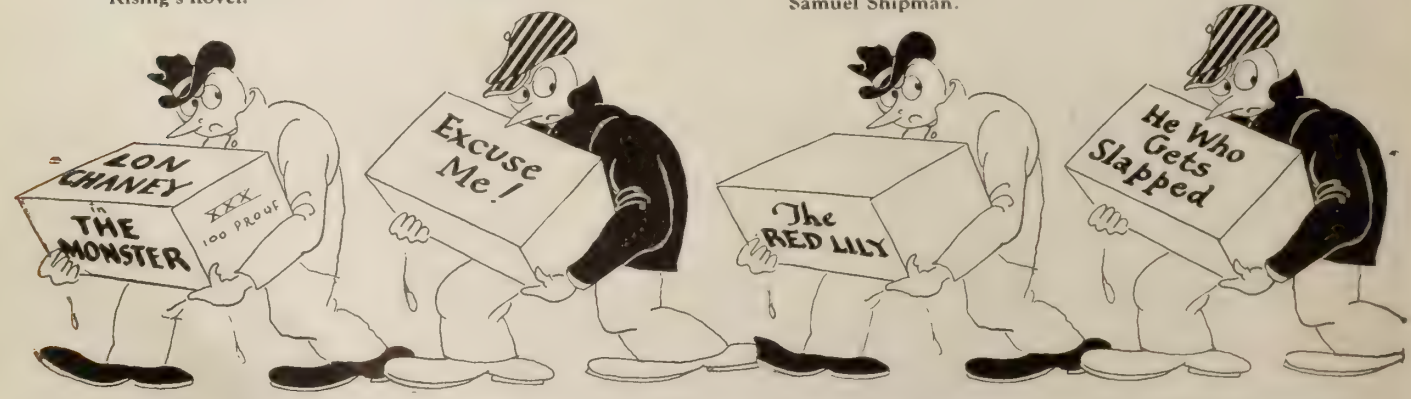
A Robert G. Vignola production with Eleanor Boardman, Matt Moore. From Katharine Newlin Burt's story.

King Vidor's production with Eleanor Boardman, Pat O'Malley, Harrison Ford. From Lawrence Rising's novel.

Elinor Glyn's production of her novel. Directed by King Vidor with Aileen Pringle and John Gilbert.

A Robert Z. Leonard production with Conrad Nagel, Lewis Stone, Marguerite De La Motte. From the famous stage play by Samuel Shipman.

A Frank Borzage production with Alice Joyce, Percy Marmont. From Zoe Akins' play.



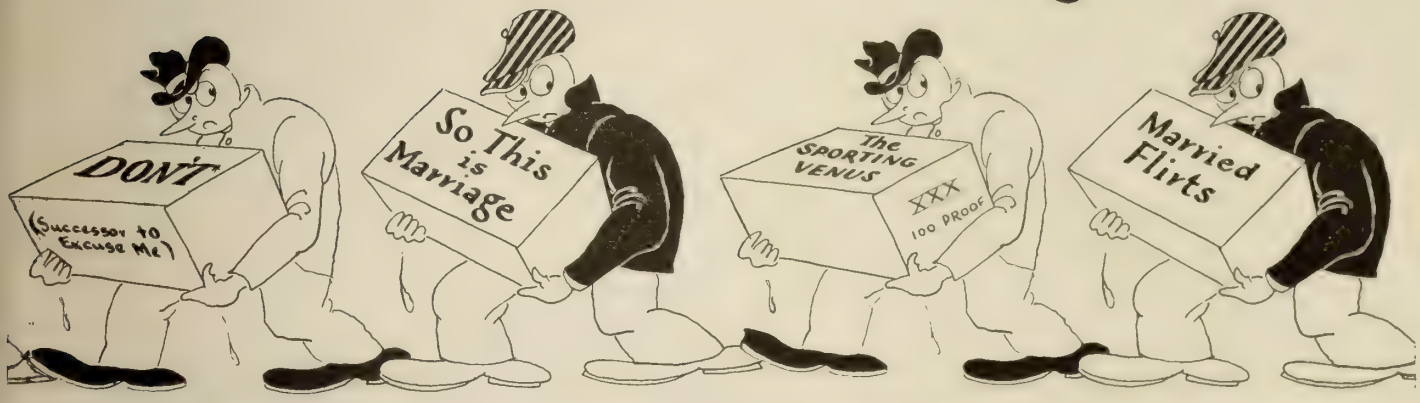
Roland West's production with Lon Chaney and Johnny Arthur. From the stage success by Crane Wilbur.

Rupert Hughes' production of his stage play with Norma Shearer, Conrad Nagel, Renee Adoree, Walter Hiers. Directed by Alf Goulding.

Fred Niblo's production of his story, with Ramon Navarro, Enid Bennett, Wallace Beery.

A Victor Seastrom production with Lon Chaney, Norma Shearer, John Gilbert, Tully Marshall. From Leonid Andreyev's play.

STUFF!



Rupert Hughes' production with Sally O'Neill. Directed by Alf Goulding.

A Hobart Henley production with Eleanor Boardman, Lew Cody, Conrad Nagel. Story by Carey Wilson.

A Marshall Neilan production with Blanche Sweet, Ronald Colman, Lew Cody. From Gerald Beaumont's story.

A Robert G. Vignola production with Pauline Frederick, Conrad Nagel, Mae Busch. From Louis Joseph Vance's novel.

Based on David Belasco's famous stage comedy by Roi Cooper Megrue. Presented by Joseph M. Schenck.

An Elinor Glyn production with Lew Cody, Harriett Hammond, Renee Adoree. Directed by Victor Schertzinger.

A King Vidor production with John Gilbert, Aileen Pringle, Eleanor Boardman. From Cyril Hume's novel.

A Victor Seastrom production with Alice Terry, Lewis Stone. From Alphonse Daudet's novel.

Metro Goldwyn

The Talk of The Industry

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

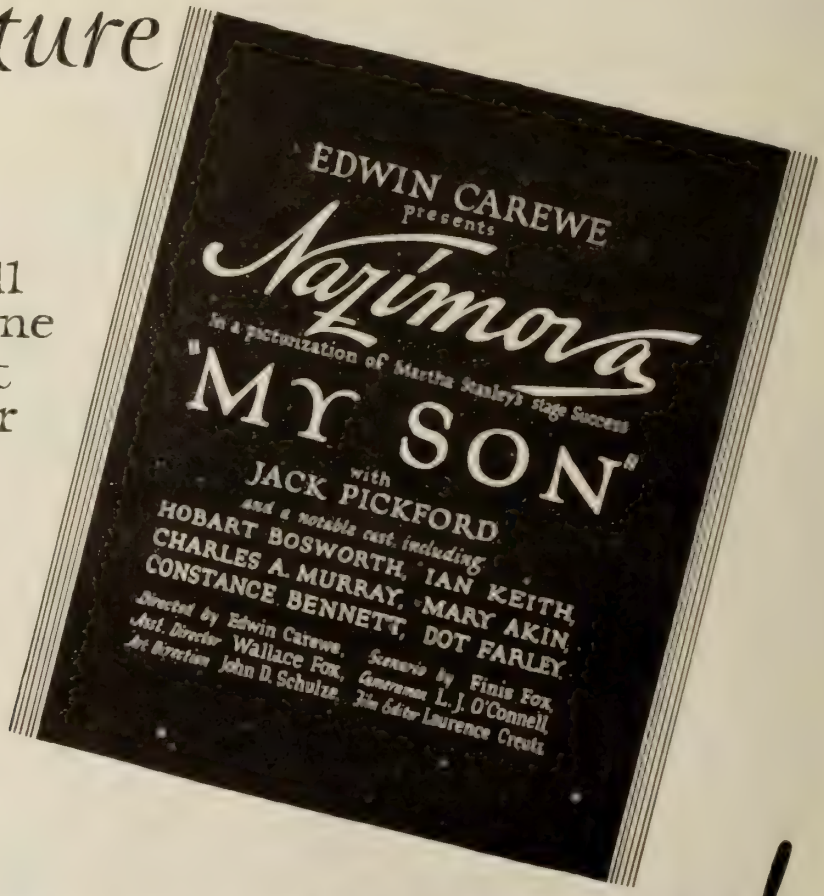
here's a date

MAY 10th !

meaning

MOTHER'S DAY !

here's a picture


EDWIN CAREWE
presents
Nazimova
in a picturization of Martha Stanley's stage Success
"MY SON"
with
JACK PICKFORD
and a notable cast, including
HOBART BOSWORTH, IAN KEITH,
CHARLES A. MURRAY, MARY AKIN,
CONSTANCE BENNETT, DOT FARLEY.
Directed by Edwin Carewe, Scenario by Finis Fox,
Asst. Director Wallace Fox, Cameraman L. J. O'Connell,
Art Direction John D. Schulze, Film Editor Laurence Creutz

voted by all critics as one of the best of the year

meaning

BIGGER PROFITS !

The Day for the Picture ∾ The Picture for the Day

First National Pictures

FIRST NATIONAL PICTURES

Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue, New York

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays *President*

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

Milwaukee?

THERE is an undercurrent of feeling that the coming Milwaukee convention is going to really accomplish something. In other quarters there is the faintest suggestion that conventions always will be conventions, that speeches and resolutions are the best that can be expected.

The answer is in the hands of the exhibitors who go to Milwaukee.

If they are going with no preconceived plan of action, with merely a desire to let off steam and cuss words—then it can be set down now that they are helping the cause of those whom they oppose.

Resolutions are not play dates.

Play dates are, first and last, the essential commodity of this business.

If the exhibitors who go to Milwaukee are not ready to donate their play dates to the cause they can just as well withhold the speeches and the enthusiasm.

That's the whole story.

* * *

WE INCLINE to the belief that Sydney S. Cohen and his associates have a definite course of procedure in mind. The preconvention campaign has been staged with adroit ability. That same ability, it seems to us, cannot fail to realize that a convention this year that accomplishes nothing more than speeches will be little short of a calamity.

This is the critical year.

If we return from Milwaukee with the usual post-convention feeling — the "what was it all about?" attitude—then it will be for independent distributors and exhibitors to buckle down to business and forget the attempts at organized activity.

There are no handicaps this time; there can be no alibis.

Harmony is not an impossibility.

The leaders of the Allied States group are maintaining an attitude of kindly, if passive, interest. "If anything constructive is done, we are with them," says Al Steffes. "We will by no means do anything that might in any way be construed as an attempt to toss monkey wrenches."

That's the right spirit. From it almost anything might come.

The answer is up to the men at Milwaukee.

* * *

WE DON'T like to go too far into the record. But it might be just as well to do so for the purpose of pointing a "horrible example" to the men who will go to Milwaukee.

Memory tells us of a Chicago convention flooded with resolutions about what the exhibitors were going to do to Paramount if that organization didn't stop buying theaters.

Paramount is still buying theaters—and selling pictures to the men who made the speeches.

Next we come to a Cleveland convention that accomplished the stupendous task of casting Frank Rembusch into outer darkness.

Minneapolis, it seems to us, can be summed up in the presentation of a check to Mrs. Dodge.

Washington and Chicago again—and hectic civil war, but no Emancipation Proclamation for Independents.

Boston — and a harmony fest. A rip-roaring resolution aimed at Marcus Loew—and "referred to the Executive Committee."

Without going too far into the dim past, that comes pretty close to being a convention history.

Will we add Milwaukee to the list?

Or start a new list?

The answer is in your care, gentlemen.

Robert E. Welsh

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - - - - ROBERT E. WELSH

Published Weekly by **CHALMERS PUBLISHING COMPANY, 516 Fifth Avenue, New York, N. Y. Telephone: Murray Hill 1610-1-2-3. Member Audit Bureau of Circulations.** John F. Chalmers, president; James P. Chalmers, Sr., vice-president; Alfred J. Chalmers, vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: Joseph Esler, 5434 Glenwood Avenue, Chicago; W. E. Keefe, 1312 Stanley Avenue, Hollywood, Cal.

Managing Editor—John A. Archer. Advertising Manager—Ben H. Grimm. Circulation Manager—Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year.

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Other publications: Cine Mundial (Spanish). Technical books.

VOLUME 74 NUMBER 2

To Keep You Posted

Editorial 131
Speaking Freely 133
Facts and Figures on Product 134
St. Louis Courts to Decide If Showman Can Reward Fan 135
Canadian Fire Heads Decree Inflammable Films Be Labelled 135
M. P. T. O. of Western Pennsylvania Rakes Arbitration at Convention 136
Steffes' Ironclad Contract Seen as Steel Helmet to Producer Club 137
Pathe Re-elects Its Officers at Annual Stockholders' Meeting 137
Not Up to Church, Says Buffalo Judge Granting Theatre Permit 138
Warner Bros. Will Retain Vitagraph Company Trademark 138
Michigan Pledges Solid Support to Hays in Greater Movie Season 139
Reaffiliation of Missouri M. P. T. O. Seems Assured with National Body 143
Skouras Brothers Class A Stock Admitted to St. Louis Exchange 144
Exhibitors' News and Views 175
Projection 236

To Sell Your Seats

Selling the Picture to the Public (Department) 191
Crandall Theatres Handle Chronicles from Another Successful Angle 191
Production Hints from Edward L. Hyman. 192
Edgar Hart Helps the Papers 192
Made Ton of Coal a Meighan Exploit 193
Insurance Policy Big Help to Allan 193
Gets Seven Widths from a Single Cut 194
Made a Profit on His Double Truck 195
Rowland & Clark Pick Bathing Beauty Girl 196
Slate Design Sold School Wife Idea 196
The First Run 199

To Aid Your Bookings

Reviews 146
Pep of the Program 149
Straight from the Shoulder Reports 181
Current and Advance Releases 231

First in the field!

4 out of every 5 motion picture theatres in the United States are reached by a copy of MOVING PICTURE WORLD!

Speaking Freely

BACK home—and broke. From West Baden, Indiana. First National's spring meeting. "And a good time was had by all."

Right here we want to say that we hope First National never abandons these Spring and Fall get-togethers. They are a great chance to meet on one spot as representative a group of exhibitors and producers as the industry boasts. They can hold the next one in Kamchatka and we'll be there. We wouldn't miss the chance of renewing acquaintances and shaking hands all around if we had to walk there.

The boys did some very good work, too. Induced Robert Lieber to remain as president, despite his desire to rest and give some attention to his health. That was a good trick. Number Two: The addition of Sol Lesser to the Executive Committee. Sol is a pretty capable citizen, and it is a move in the right direction to get his wisdom and film brains in the executive councils.

Incidentally, quite a few of the franchise holders told us that Sol is blossoming out as a speaker. He must have handed some straight talk out at some of the sessions.

Unless the action at West Baden was merely a trading gesture it looks as though Sam Goldwyn and First National are to part company. Sam has made some pretty good pictures in the past year, too. But there is a difference of opinion as to how high a negative cost can go and still leave a margin for comfort.

The big news of the meeting concerns the rumbles that Gordon's New England string is to come under the control of Famous. Some folks say that Famous already has an option. Others that there is still the possibility of a group of First National men getting together on a deal. A mere matter of eight to ten million dollars is involved. Looks like an opportunity if you have that much lying around loose.

This is a serious matter to First National. Even more serious than the well-remembered Hulsey incident, for it was thought that the gates had been closed after the horse was stolen that time. If Famous can come in First National's back door and annex so important a territory as New England almost anything might happen.

The franchise isn't involved. Cannot be. But the franchise without the theatres is something else again.

Look for more announcements from Famous. There are other circuits hanging on the plum tree.

Charlie Burr and Bob Kane are two welcome additions to the First National group. The boys at West Baden were frank in showing how glad they are to have them. And they tell us that President Lieber made a speech on comedies at one of the sessions that couldn't have been stronger if Charlie Burr had written it himself.

Hiram Abrams was on hand. Smiling urbanely, and trying to tell interviewers that he was thinking more of rest than business. Oh, yes! Hiram has reason to smile this year, with the line-up that Joe Schenck is preparing out there at Los Angeles. Give Hiram plenty of things to sell and he's happy.

Paul Mooney got out of bed after a tussle with la Grippe and journeyed to the flowing springs. Wouldn't have missed the trip for the world after listening to the glowing words about "Charley's Aunt."

Pretty soft for a sales manager when you can get a chap like Max Balaban giving a half hour's speech about your picture—and that was what the Chicago wizard did for "Charley's Aunt."

Judging from the atmosphere Eddie Eschmann's sales report must have made a hit.

Henry Ginsberg sneaked in on the gathering playing a lone hand and came away with some contracts. We are going to get a commission on the Lee Goldberg one.

Guy Morgan had Sam Goldwyn's worries on his shoulders, which didn't give him much chance to smile.

At that he didn't have as much trouble as Charles Pinkerton, who, in a moment of abberation accepted the job of Traffic Manager. Never again!

Captain Bains, of Kinograms, did a good job for his weekly by giving the franchise holders a chance to meet him and get acquainted with a corking personality.

We have seen many examples of printing in this industry. We have occasionally thought we had seen "the last word." And then something else has come along to add another word. But we think it will be a long time before anyone surpasses the Metro-Goldwyn book for this year. Howard Dietz did the job. And a great job it is. Too big and fine for us to even attempt a description.

Bruce Johnston got back from Europe just in time to turn around and catch the train for West Baden. Life is just one trip after another for Bruce since he entered the foreign field.

Shucks, he hasn't much on us. We are just catching our breath and before we really do that we will have to start for Milwaukee. And we quit selling once because we didn't like the road. Oh, hum!—— R. E. W.

Harry Nolan to Build Mountain States Circuit

HARRY NOLAN, First National franchise owner for Denver and district manager in the Mountain States territoy for the same organization, has thrown his hat into the ring. The well-known pioneer is getting into action this week on the job of building up a new circuit through the Mountain States section. Plans for the financing operations start at once. The identity of Mr. Nolan's associates was not made public.

As a member of the Swanson and Nolan firm Harry Nolan's film career dates back to the earliest days of the industry. The firm conducted a number of theatres at one time and also owned the Universal exchange for Denver. In recent years Harry Nolan has refrained from extensive theatre operations, retaining only four theatres and giving most of his attention to the distribution of First National product.

Facts and Figures on Product

By Sydney S. Cohen

ACTUATED by a desire to dispel from the minds of my fellow theatre owners the fear that there would be a shortage of worthwhile pictures for the coming year, and impelled by the desire to prove correct my own oft repeated claims that there would be more quality product from the independents than ever before in the history of the industry—I, in my capacity as Chairman of the Administrative Committee of the Motion Picture Theatre Owners of America, sent out under date of March 15th the appended questionnaire to all of the known producing concerns.

The response was overwhelming, and the extremely encouraging results are tabulated below. It is indeed gratifying to learn from them that not only will there be no possible shortage of product during the coming season, but that there will be an abundance of quality pictures from the Independents. Thus is my contention most fully borne out; and since this condition is one of benefit to my fellow theatre owners it is a double satisfaction.

In the following tabulated results of the questionnaire, theatre owners will note that not only does the quantity and quality of the product listed therein assure the big downtown first run houses, and first run houses everywhere—(neighborhood or in the smaller cities) of an ample supply from which to choose their programs; but the smaller theatre owner's needs will be fully cared for as well.

Read our questionnaire carefully, and then read this following list of films with the same care. This is information furnished us by these various producers and the classification is theirs not ours.

The Questions

(1) How many feature motion picture productions of more than 5,000 feet in length will your company release during the coming season?

(2) How many feature pictures will you release, that you might classify (A) (B)?

(A) of course referring to the type of picture worthy of a full week's run in cities or zones where such is the policy; or for the longest possible run given a picture in the larger neighborhood theatres or first class houses in smaller cities and towns.

(B) To refer to all other features worthy of a split-week run in houses dedicated to that policy or to the three, four or five day run which the first class houses in smaller cities and towns and the large neighborhood houses give to features which merit such showings.

(3) How many feature pictures, usually described as program pictures, will you release? These, of course, are pictures worthy of a two day play, to be played either singly or as double features according to the policy of the theatre—or to be played singly in the smaller, daily change houses.

The Answers

COMPANY	TOTAL	A	B	3
Arrow Films	32	20	12	—
Associated Exhibitors	24	24	—	—
Banner Films	12	6	6	—
C. B. C.	18	6	12	—
Chadwick Pictures	17	11	6	—
Famous Players	75	(these figures are based on S. R. Kent's quota of 35-40 for half year)		
First National	57	57	—	—
Film Booking Offices	64	12	18	34
Fox Film Corp.	49	42	7	—
Lumas Films	12	12	—	—
Metro-Goldwyn	52	(Metro did not classify these)		
Pathe	2	2	—	—
Producers Distributors	44	35	5	4
United Artists	12	12	—	—
Universal Films	54	30	24	—
Schulberg	18	18	—	—
Vitagraph	20	20	—	—
Warners	26	26	—	—
		(since replying to us, Warners have advertised 40 pictures)		
Tiffany	12	12	—	—
Unlisted and Scattering	200	(this we believe to be conservative)		

Canadian Fire Heads Decree Inflammable Films Be Labelled

A complete session at the annual joint convention at Ottawa, Ontario, April 20 and 22 of the Association of Canadian Fire Marshals and of the Dominion Fire Prevention Association was devoted to the subject of moving pictures, various phases of the topic being listed under the following items: importation, transportation, manufacture, storage, sale and use of films in Canada.

Delegates from all parts of the Dominion took part in the discussions but the sole net result was a recommendation to the Canadian Parliament and various Provincial legislatures as follows:

"That moving picture films be so labelled when being transported from one point to another that ample warning will be given as to their degree of inflammability."

Another progressive step, however, was the organization of a "Film Hazard Committee" in the personnel of the Dominion Fire Prevention Association to study the numerous angles of the use and handling of moving picture films. The chairman of the new body is Raymond S. Peck, director of the Canadian Government Motion Picture Bureau, Ottawa, this being a branch of the Department of Trade and Commerce. Others elected to the committee include: Capt. Orr, M.C., Toronto, director of the Ontario Moving Picture License Department; G. T. Lewis of Toronto and Tom Moore of Ottawa, the latter being president of the Dominion Trades and Labor Congress, incidentally representing the organized motion picture operators of the country.

KANSAS CITY MAN TO COAST FOR PARAMOUNT

Sidney R. Kent, general manager for F. P.-L., when interviewed recently at Kansas City, according to reports reaching this publication, stated, as to the future status of Frank L. Newman, owner of the Newman and Royal theatres, Kansas City:

"Mr. Newman will go to the West Coast in June or July to manage the Rialto, Metropolitan and Grauman theatres for Paramount. Our company now is on a deal to buy the Newman and Royal theatres in Kansas City and I believe the final papers will be signed in Los Angeles during the Paramount sales convention."

Petition Mayor to Prohibit Carnivals

A petition which is sponsored by the M. P. T. O. Kansas-Missouri and which will be presented to Mayor Albert I. Beach is being circulated in Kansas City this week as a result of tactics of a carnival company at Thirty-first street and Southwest boulevard. The petition:

"We, the undersigned business men and residents of Kansas City, Mo., respectfully petition you, honorable mayor, to exert your best efforts to the end that carnival companies may not locate and show in our city, as we believe them to be a menace to society and detrimental to our business interests."

St. Louis Courts to Decide if Showman Can Reward Fan

Whether the proprietor of a picture show has the legal right to present attendance prizes to his patrons is to be tested in the courts of St. Louis, Mo.

The reform wave is rampant in the Mound City. At the recent city election Victor J. Miller, running on a strict law enforcement platform, was selected for Mayor, and immediately thereafter the Board of Police Commissioners appointed by Governor Samuel A. Baker declared war on raffles, euchres, pinochle, lotto and other games for prizes.

Including in their edict attendance prizes of all kind, the police on Sunday, April 19, arrested Louis Stahl, manager-owner of the Union Theatre, Union Boulevard at Easton Avenue, on a charge of operating a lottery or some such charge.

For many months Stahl has held what he terms Pay Days for the children of his neighborhood. It has been his custom to once each month give a special matinee for the children and to distribute pay envelopes and candy to every child attending. The envelopes contain from one cent to $2 each.

Buffalo Planning a Booking Combine?

That efforts are again being made to form a booking combine in the Buffalo territory are intimated from a letter which is being sent out to exhibitors by an attorney, evidently representing a group of exhibitors. The letter reads in part:

"Several owners of moving picture houses in Western New York have discussed with the writer the advisability of having a central purchasing agency for their films. The advantages of concentrated buying are too well known to need much in the way of explanation. The writer, who is an absolute outsider so far as the moving picture industry is concerned, has been asked to communicate with you and ask if you would attend a meeting with several of your associates to discuss the possibilities of a practical working plan that would be to the mutual benefit of all concerned."

Inquiries fail to divulge who is behind the move.

T. O. C. C. INSTALLS OFFICERS; GIVES O'REILLY DIAMOND

The Theatre Owners Chamber of Commerce on the night of April 28 at a dinner in the Hotel Plaza installed officers for the ensuing year recently elected. With the exception of one or two changes, the entire staff was then re-elected. Chairman Charles O'Reilly was presented with a diamond ring by members of the organization as a token of the esteem with which they hold him.

Short speeches were made by many, including Attorney Nathan Burkan, Will Hays, Chairman O'Reilly, Senator James J. Walker and Sydney Cohen, newly elected to head the T. O. C. C.'s board of directors.

WORLD'S PROPHECY FULFILLED

As predicted in a recent issue of Moving Picture World, Governor Alfred E. Smith vetoed the bill which was passed by the New York state Legislature, and which amended the general business law of the state as it relates to the manufacture and use of film of a nitro-cellulose base.

Coming and Going

George Fitzmaurice, motion picture director, has just returned on the S.S. Paris from a trip to France.

Marion Davies, Cosmopolitan star, arrived in New York this week from Hollywood.

J. I. Schnitzer, vice-president and general manager of Film Booking Offices, returned to New York a few days ago after a two weeks' sojourn at the Coast studios of the company.

Pat Dowling arrived in New York this week on the Homeric from England, where he had been vacationing.

E. W. Hammons, president of Educational Film Exchanges, Inc., arrived in New York this week on the Majestic from England where he had been in his annual conference with his London associates.

Harold Lloyd and several members of his company arrived in New York from the Coast recently.

George Fitzmaurice left New York for the Coast this week.

B. Berger, general manager of Gerson Pictures, is in Manhattan from San Francisco.

Henry King left the East a few days ago enroute for the Coast.

Edward L. Klein sailed for Europe this week.

M. P. T. O. A. Reveals Portion of Program for Milwaukee

The stage is all set for the Milwaukee Convention. Those who attend will witness big and important happenings from Tuesday to Friday, May 12 to 15th. A portion of the convention program which has been taken care of by the Milwaukee-Wisconsin Committee, follows:

Lawrence Whittet, Secretary of the Milwaukee Association of Commerce, will deliver an address of welcome on Tuesday. A sight-seeing trip on Wednesday for the ladies who will leave the Milwaukee Auditorium at ten o'clock, visit the Eline Chocolate factory and have luncheon at one of the resorts on the lake. After luncheon the theatres will be open to welcome these visitors. A Dutch Lunch will be served in the basement of the Auditorium for the delegates on Wednesday afternoon, and in the evening, a banquet and dance will be held at Gimbel Brothers' Grill. For Thursday afternoon, another sight-seeing trip has been arranged for the ladies who will visit the Phoenix Hosiery Plant, Mitchell Park, West Allis, Wauwatosa and Washington Park Zoo. Thursday evening the Wisconsin Theatre Roof Garden will be at the disposal of these who wish to go there.

As all of the time of the convention will be devoted entirely to business sessions, this extensive program for the ladies has been arranged to occupy their stay in Milwaukee. The complete convention program is now being arranged and will be published a week before the time of the convention.

GOLF TOURNEY JUNE 9

The Film Daily spring tournament, an annual event in the Manhattan district of the film industry, will be held this year on June 9 at Briarcliff Lodge, Westchester County.

M. P. T. O. of Western Pa. Talks Arbitration at 5th Convention

THE Motion Picture Theatre Owners of Western Pennsylvania held their fifth annual convention at the George Washington Hotel, Washington, Pa., on April 21, 22 and 23. The convention was without doubt the greatest in every way ever held by the organization. The attendance was large, much work was accomplished, many important problems were threshed out, and the theatre owners in attendance were made acquainted with the proposed booking combines throughout the country, and the possible consequent formation of a huge trust which would revolutionize present conditions in the industry.

They were told that if the contemplated trust becomes a reality, an independent organization must be formed to combat it. This was the topic that dominated the entire convention. Practically all of the speakers dwelt at length on this phase in the operation of the theatres. The speakers urged the theatre owners not to sign up with any booking arrangement of any kind, at least not until after the forthcoming National Convention to be held in Milwaukee.

Harry Davis, prominent Pittsburgh exhibitor, speaking on the subject, urged the support of the independent producers, and said that the only way to encourage the independents is with playdates. For if they do not have the playdates, they cannot produce the pictures. "Sign up with a booking arrangement of any kind, and you sign over the control of your theatre," said Mr. Davis.

In discussing the troubles of the arbitration board of Ohio, Samuel Bullock of Cleveland, stated arbitration meant one continual battle. The object of this board is to adjust grievances between the exhibitors and the exchangemen, but Mr. Bullock stated that it was one continual drag. He asserted that the exchanges do not want the truth. He related many experiences the board had had in carrying out its decisions, and in securing adjustments for the exhibitor.

President D. A. Harris stated that the business of the arbitration board is to adjust the differences between the exhibitors and exchanges, and he told the assembly that the board is not intended for the benefit of the exchange.

In explaining the work of the Pittsburgh arbitration board, M. A. Rosenberg stated that the greatest number of complaints come from the exchanges. The exchange is then prepared to fight to a finish and has its case all prepared in legal form, while the exhibitor generally does not. He advised the exhibitors, in bringing complaints against the exchanges, to prepare their cases beforehand. He stated that the arbitration was a battle, but he felt that the exhibitors had accomplished something through its workings.

R. F. "Pete" Woodhull, chairman of the national board of directors, made a talk on the menace of block booking and he proposed theatre combines. He also urged the support of the independents.

Declaring that the official and popular mind in Pennsylvania was now most appreciative of the real value of the Motion Picture Theatre as a community institution and the importance of the leadership inherent in the custodians of this great medium of expression—the screen—and that transformation of a pronounced character resulted as a consequence, M. J. O'Toole, head of the M. P. T. O. A. detailed in an interesting manner the advances made in this relation to the convened theatre owners.

A resolution was read and adopted whereby an effort will be made to have exhibitors of West Virginia join the Western Pennsylvania organization. M. A. Sybert, of Moundsville, W. Va., added to the resolution by making a motion, which was later carried, that no exhibitor in West Virginia should be given the privileges of the arbitration services of the organization unless he is a member.

The banquet on Wednesday evening was a very enjoyable affair. Approximately 300 persons were present including the theatre owners, their families, and many of the Pittsburgh exchangemen. Keith performers, by the courtesy of the State Theatre at Washington, furnished the entertainment. Among the speakers were: M. J. O'Toole, R. F. "Pete" Woodhull, Sam Bullock, Mayor W. W. Hoyt, of Washington, Harry Davis, D. A. Harris, Fred Herrington, Walter Silverberg and Henry W. Gauding.

At the closing session Thursday afternoon, April 23, the incumbent officers were re-elected for the ensuing year, as follows: D. A. Harris, president; M. A. Rosenbloom, vice-president; B. Nadler, treasurer; F. J. Herrington, secretary. Wm. R. Wheat, M. A. Rosenbloom and Hyman Goldberg, whose terms as directors had expired, were also re-elected.

Following are the names of the exhibitors who registered at the fifth annual convention of the M. P. T. O. of Western Pennsylvania, at the George Washington Hotel, Washington, Pa., April 21st, 22nd and 23rd:

H. B. Kester, Pittsburgh; Sam Bullock, Cleveland; Mr. Blackburn, Pittsburgh; Sam Haimovitz, New Kensington; R. F. "Pete" Woodhull, Dover, L. R. Meyers, McKeesport; George McGowan, Indiana; S. Elkins, Indiana; Gust. D. Xides, McKeesport; Frank Panoplos, McKeesport; C. Lofstead, Frederickstown; Walter Silverberg, Greenville; M. B. Nadler, Ambridge; A. P. Way, DuBois; M. Winograd, Rochester; Mayer Silverman, Pittsburgh; Samuel Lichter, Washington; Paul B. Jones, Wilkinsburg; George J. Schweitzer, Titusville; Morris Finkel, Pittsburgh; John Newman, New Castle; Alex. Moore, Pittsburgh; William Wray, New Castle; Sam Soltz, Baltimore; Paul W. Huhn, Pittsburgh; Chris. Vollmer, Pittsburgh; Nick Schuler, Ellwood City; Bart Dattola, New Kensington; N. Notopoulos, Altoona; Ike Browarsky, Pittsburgh; Fred Herrington, Pittsburgh; George Panagatocas, Johnstown; L. M. Conrad, Johnstown; Jack Maple, Point Marion; H. L. McIntype, Uniontown; J. E. Stahl, Homestead; L. M. Jones, Vandergrift; Edward Harvey, Woodlawn; Louis Stoll, Monaca; Edward Beadle, Canonsburg; Harry Davis, Pittsburgh; C. M. McCloskey, Uniontown; Morris Tauber, Pittsburgh; Sam Navary, Verona; Jake Smith, Barnesboro; J. E. Bushwick, Marianna; Sol. Oppenheim, Tarentum; M. A. Rosenberg, Pittsburgh; Henry W. Gauding, Pittsburgh; F. J. Nally, Carnegie; Michael Rosenbloom, Charlerio; M. Schaffel, New Brighton; Mr. Panoploulos, Wilmerding; William M. Alexojoks, Pittsburgh; Nat Walken, Washington; Mr. and Mrs. N. Braverman, Brookline; A. M. Forsythe, Canonsburg; Earl Forsythe, Canonsburg; Paul Thomas, Greensburg; Andy Battiston, Yukon; B. E. Cupler, Washington; Mr. and Mrs. Theodore Mikalowsky, Masontown; Pete Antonopolos, East Pittsburg; D. A. Harris, Pittsburgh; Sam E. Bleyer, Washington; William Wheat, Jr., Sewickley; Anthony Jim, Woodlawn; Morris Roth, Duquesne; Joseph Wagman, Duquesne; John Bixler, Scottdale; Hyman Goldberg, Pittsburgh; J. A. Alderdice, Dormont; Nathan Friedberg, Pittsburgh and C. E. Gable, Sharon.

Kept His Head

When fire threatened the block in which the Olympia Theatre, Boston, Mass., is a part, Manager Frank Hookailo quietly announced to his audience of 2,000 that a break in the projection machine prohibited the showing of the feature picture. While the fans, unaware of the neighboring danger, filed orderly to the street the orchestra was kept at full tilt. The fire, which took place recently, is estimated to have caused damage amounting to about $10,000.

Badger-Paramount Attitude Unchanged

Predictions which had been made in some quarters, that the Milwaukee office of Paramount would change its attitude towards the Badger Theatres Corporation after the annual New York convention, have failed to materialize and the two are still as far apart as ever.

G. A. Smith, local Paramount manager, denied upon his return that Wisconsin's booking combine had even been discussed. "We are adhering to the same policy which we established in the past," was his only comment.

Pedigo Visits the World

Ned Pedigo, who has been in the show business more years than most, and who recently sold his theatre in Guthrie, Oklahoma, visited the Moving Picture World office this week. Ned has a tent and his car and all the fixings and is touring all over the country, expecting to devote most of the summer to it. He will end up in Guthrie again, it having been his home since he was eleven. "Will you go back into the show business?" we asked him. "Well, I think not," he said. "The boys in the exchanges all tell me I will. Maybe. But it's a game I'm glad to be out of—for the time being, anyhow."

NEILAN BUYS GARSON STUDIOS

The Harry Garson Studios, 1845 Glendale Boulevard, Hollywood, have been acquired through outright purchase by Marshall Neilan and P. A. Powers for Marshall Neilan Productions, the latter organization announces. Extensive alterations and additions which when completed will accommodate four producing units are already under way. Neilan will act as general director in addition to personally directing one unit. The other three will be under three outstanding directors, to be announced shortly.

MANAGINC WEST COAST CHAIN

Archer M. Bowles, of San Francisco, general manager of West Coast Theatres, Inc., Northern California division, and formerly manager of the Turner & Dahnken Circuit, has been made general manager of the entire West Coast circuit of moving picture houses, numbering more than 120. He succeeds Harry C. Arthur who resigned recently to accept a position with a large eastern financial concern.

Steffes' Iron-Clad Contract Seen As Steel Helmet to Producer Club

Allied Theatres Circuit Already Recruits 102 from Only Key Spots in Northwest—Soon to Invade Dakotas, Comb Towns

By TOM WALLER

UNDER an iron-clad contract W. A. Steffes is signing up Northwest theatres into the Allied Theatres Circuit. A week ago it is known that Steffes had secured 102 signatures to copies of his contract. None of these 102 represent any portion of North and South Dakota, which states, it is said, have not yet been approached by the growing Northwest buying combine. Present plans, as gleaned at this time, call for their invasion in the near future.

The 102 theatres at present registered represent only key points, their adjacent smaller territories having not yet been combed. Before many weeks it is the expectation of the new circuit to have thoroughly scoured every inch of the jurisdiction within its boundaries and to have doubled or more the present quota of recruits.

The Allied Theatres Circuit is termed the agent in the contract. Under the terms of this stipulation the agent, with the final approval of the respective member, will act for the exhibitor in the contracting of all film. Also that the showman shall not sell or assign his interest in the theatre until he has given the agent ample notice, when the agent will have the option to make such purchase.

This latter clause is seen as a direct and decisive blow at the maker of pictures who would assume the title of producer-distributor-exhibitor. Armed with such an option the circuit would be able to quash attempts by such producers to acquire the houses of its members.

The membership contract is as follows:

MEMORANDUM OF AGREEMENT

Entered into this.....day of....., 1925, by and between..... of ..... proprietor of the.....Theatre at ....., hereinafter described as exhibitor, and Allied Theatres Circuit, Incorporated, hereinafter described as agent, WITNESSETH:

In consideration of the acts, payments and mutual promises of the parties, it is agreed:

1. That the exhibitor hereby grants, delegates to and confers upon the agent the sole and exclusive right to negotiate, bargain and contract for motion pictures to be exhibited in said theatre and used by the said exhibitor;

2. That the exhibitor will suply to the agent copies of contracts with film exchanges for pictures or service shown or used in said theatre during the past two years or more; and will supply all information required by and necessary to the agent to inform him fully as to the price paid for pictures or picture service and the terms and conditions under which such pictures and service have been shown in said theatre during said period;

3. That the agent alone will act for the said exhibitor and theatre in negotiating and arranging for contracts, in the standard and usual form, for the showing or exhibition of special feature, regular program, or other, motion pictures or service, and will forward such contracts to the exhibitor when prepared; if such contracts shall be satisfactory as to form and price the exhibitor shall sign and return same to the agent who shal thereupon countersign them and deliver the copies thereof to the respective distributors or producers with whom made; it being understood that such contracts shall not become binding nor effective for or against the exhibitor or theatre until both the exhibitor and the agent shall have signed same;

4. That the exhibitor or theatre will pay the agent, for its services, a sum equal to 15 per cent of the amount paid as rental by or for the theatre for all pictures or film service, which shall be shown or used by the said exhibitor or theatre beginning June 1, 1925; provided that, if payment be made prior to the showing of such pictures or service, or on or before the Thursday of the week following such showing, he or it shall pay only 10 per cent of such cost;

5. That the exhibitor or theatre shall arrange all details of bookings, routing, advertising matter, etc., with the distributor but shall report, in writing, to the agent the dates of all bookings not less than fifteen days in advance of showings; and if he or it shall fail to do so the agent shall be entitled to and shall be paid the full 15 per cent of the cost of such service as his commission, whether paid in advance of such showing or not; provided that, if any change shall be made in the booking or showing of pictures after such report has been made the exhibitor shall pay only 10 per cent commission thereon to the agent;

6. That this contract shall not be assignable by either party without the consent of the other; that the exhibitor shall not sell or transfer his interest in said theatre without first notifying the agent in writing of his intention so to do, whereupon the agent shall, within 90 days after receiving such written notice, have the first, prior and exclusive right to purchase same for $.....; provided that, if the exhibitor shall procure, from his or its successor or vendee, a written agreement to accept, conform to and carry out the terms and provisions of its instrument, such agreement will be accepted by the agent in lieu of, and as a release and discharge of, the foregoing option to buy;

7. That this contract shall not be terminable for two years from the date hereof except by mutual consent; that thereafter the exhibitor or theatre may terminate same by giving six months' notice of cancellation in writing, such cancellation to be effective at the end of the twenty-sixth week after the agent shall receive such notice; and the agent shall not be entitled to or be paid any amount after the effective date of such cancellation except for services performed prior to the receipt of such notice;

8. That, subject to the foregoing terms and conditions, this contract shall extend to and be binding upon the heirs, personal representatives, successors and assigns of the parties;

9. That the exhibitor shall be entitled to a vote for the nomination of two of five directors of the agent; and the two nominees receiving the highest number of votes of exhibitors shall be elected and qualified by the agent to act, and shall act, as such

(Continued on page 144)

$18,790,800 for New U. S. Theatres

According to a special dispatch from Washington, thirty-six contracts calling for new theatres throughout the United States, representing a total of $18,790,800, have been placed since January first of this year. The Middle West led in value of contracts awarded, the amount involved being $5,700,000.

The largest single contract in this last mentioned total was that of Warner Brothers, who, the dispatch states, have drawn plans for a theatre building at Youngstown, Ohio, to cost $1,000,000. In the Middle Atlantic States the sum of $5,100,000 will be expended, while in New England $550,000 will be absorbed. In the Southern States $1,000,000 is the total. West of the Mississippi the building operations amount to $1,500,000, and in the Far West, $4,940,800.

Pathe Re-Elects Its Officers at Annual Stockholders Meet

The annual stockholders' meeting of Pathe Exchange, Inc., was held at the Pathe home office, New York City, April 28. The following directors were elected: Charles Pathe, Edmund C. Lynch, Paul Fuller, Jr., William Fellowes Morgan, Jansen Noyes, Elmer Pearson, Lewis Innerarity, Bernhard Benson, G. L. Chanier

Immediately after the stockholders' meeting the board of directors' meeting was held and the following officers were elected for the ensuing year: Chairman of the board, Edmund C. Lynch; president, Paul Fuller, Jr.; vice-president, Elmer Pearson; vice-president, Bernhard Benson; secretary, Lewis Innerarity; treasurer, John Humm; assistant treasurer, W. C. Smith.

Pearson was also reappointed general manager of the company. He reported the company's affairs in a prosperous condition and the outlook good.

Joe Friedman Wins

Product under Metro-Goldwyn's second contract goes to the Tower Theatre, St. Paul, owned by Joe Friedman. It is understood that the competition in the St. Paul territory was especially keen for the Metro-Goldwyn sheaf of box office attractions. Among the contestants in the race which Friedman won was the aggressive and locally powerful Finkelstein and Ruben circuit.

Warner Bros. Will Retain Vitagraph Co. Trade Mark

THE purchase of the Vitagraph Company of America by Warner Brothers, which caused a stir in motion picture circles last week, does not mean that the old company is to pass out of existence, according to Harry M. Warner. He stated that the Vitagraph trade mark will be continued with a bigger and better program, in addition to the forty pictures already announced by Warner Brothers.

All Vitagraph business will be in charge of the departmental heads of Warner Brothers and conducted from the home office of the Warners, 1600 Broadway. The advertising and publicity departments have now moved in from Flatbush, and are functioning under the Warner Brothers advertising department.

Harry M. Warner has arrived in Los Angeles to check up on the Vitagraph production schedule. Before leaving New York he said:

"The purchase of Vitagraph by Warner Brothers means that Warners become a tremendous factor in distribution as well as production. In addition to our own forty pictures, we will go ahead with production under the Vitagraph trade mark and as far as possible carry out the plans under way by that company when the purchase was made.

"Just exactly how many pictures Warners will have under the programs of the two companies it is impossible to say at this time. But it surely means that the exhibitors will have a stronger hold on independence because they will be assured of a steady supply of high class product distributed through a major, old line exchange system.

"Warner Brothers' product for the 1925-26 season and all future Warner pictures will be distributed through the newly acquired Vitagraph exchanges. Concerning actual production, I will have more to say upon my return from Los Angeles in about three weeks."

While Warner Brothers acquire no contract stars by the purchase, it does obtain a number of valuable pictures already in release. Also two finished but not released, "Wildfire," with Aileen Pringle, and "The Unknown Lover," starring Elsie Ferguson. There is also in production at present "Steel of the Royal Mounted," featuring Bert Lytell, and "The Happy Warrior," a J. Stuart Blackton production.

Vitagraph has announced 30 pictures on its production schedule and it is for the purpose of straightening out this program so that it dovetails with the Warner schedule that Harry M. Warner is now in Los Angeles.

Although Warner Brothers through the Vitagraph purchase acquires an eastern studio in Brooklyn, it is not likely that they will produce in the east for the present. Harry Warner said that with their own splendidly equipped studio in Hollywood and the twenty acre Vitagraph west coast plant they would have sufficient producing room in the west for their present plans.

What Warners may do with the Flatbush studio in regard to future production will be decided later. The company will retain the studio, according to Mr. Warner, so that they will have a plant in case production in the East is found necessary.

There was welcome news to both Warner Bros. and Vitagraph department heads on April 27 when the organizations met in the Astor Hotel at a luncheon which is to be a weekly affair hereafter. Sam Warner was introduced to the newcomers into the Warner organization by Sam E. Morris, general manager of Vitagraph.

In welcoming the Vitagraph men, Mr. Warner spoke of the fine feeling in the industry for Vitagraph and stated emphatically that in taking over the Vitagraph exchanges, the personnel was not to be disturbed.

Over-Booking!

C. E. Williams, president of the M. P. T. O. of Nebraska and Western Iowa, issued this week a statement saying that there are a great many exhibitors in that jurisdiction who have over-bought product and that others should be careful not to follow suit. He emphasizes:

"You should approach this subject with extreme care and consideration, as you must understand that all pictures contracted for must be played."

Not Up to Church, Says Buffalo Judge Granting Theatre Permit

QUOTING from Mayor Frank X. Schwab's recent proclamation that the theatre is a recognized national institution and stating that the refusal of the city council to grant Simon Wertheimer an unqualified permit to build a motion picture theatre on Hertel avenue, Buffalo, "might well have been held arbitrary, tyrannical, capricious and unreasonable," Justice Hinkley in a decision has issued Wertheimer a peremptory writ of mandamus compelling the city to grant him a permit.

In 1923 Wertheimer commenced the erection of the building at 1400 Hertel avenue to be used as stores, offices and a theatre. When the stores and offices were completed Wertheimer applied for a permit to erect the theatre building. The council on November 21, 1923, resolved that inasmuch as the theatre was to be opposite Saint Margaret's Church, Wertheimer be granted the permit subject to the consent of the church authorities. The church refused its sanction and the council refused to issue the permit.

"A study of this unique resolution presents interesting questions," stated Justice Hinkley, referring to the council's resolution. "That it is fatally defective upon its face is readily apparent. The council places in the hands of an unofficial body, the church authorities, the governmental function of granting or refusing a permit to petitioner to erect a motion picture theatre. It thereby gives to that unofficial body the power arbitrarily to deprive the petitioner herein of his vested interests in real property." The real question of the litigation, declares the court, is the application for a permit to erect a motion picture theatre.

"Legislation and its judicial construction must keep pace with advancing civilization. Much of the confusion of legislation and judicial precedent is due to the early puritanical ideas that a theatre in and of itself is an inherent evil. Exhibition of moving pictures on the Sabbath was, as late as 1916, a crime.

"The enviable position of the modern theatre, in its accomplishment of moral uplift, is clearly indicated in the well chosen language of the mayor in a recent written proclamation."

In conclusion the court states: "There is no judicial sanction which vests in the council either police power or legislative authority to prohibit the erection of a theatre in any particular locality. It follows that the council has no authority to refuse to grant the petitioner's permit because the theatre is across the street from a church. To compel it to do that which it was required to do is not controlling its discretion, for it had no discretion so to act." Incidentally, the council is made to pay $50 costs.

Buffalo Film Trade Is Headed by McCarthy

Frank J. A. McCarthy, one of the most popular film men in the state and manager of the Buffalo office of First National, has been elected president of the Film Board of Trade of Buffalo, succeeding Sydney Samson of Bond Photoplays, who has held the office for three years. McCarthy, a graduate of Harvard University, has been associated with Paramount and other companies in the Buffalo territory, prior to going with First National.

Other new officers of the board are: Vice-president, Colonel Howard F. Brink of Educational; secretary, Earl W. Kramer of Universal; treasurer, Henry W. Kahn of Metro-Goldwyn. The board of directors: Norman L. Sper, Dependable, chairman; Sydney Samson, Bond; Fred M. Zimmerman, Producers Distributing Corporation; Basil Brady, Pathe, and Charles W. Anthony.

The Film Board is now occupying new quarters at 59 Root Building on the fifth floor. Installation ceremonies will be held at Stein's Hotel in Orchard Park on the evening of May 4. A committee composed of Messrs. Samson, Zimmerman and Kahn is now busy arranging for this annual event.

BIG FIRST NATIONAL POST TO HARRY D. WILSON

Arrangements this week have been concluded between Al Rockett and John E. McCormick of First National Pictures, and Harry D. Wilson whereby Wilson will assume the post of director of publicity and exploitation for First National Productions on the West Coast. The arrangements will become effective immediately. Walter Rivers, who has held this position, will enter the scenaric department of First National and Silas Snyder who is also identified with the First National exploitation department, will remain in his present capacity.

For several years, Wilson has been publicizing stars individually. Prior to that, he was for six years associated with Sol Lesser, during which time he exploited Jackie Coogan, Baby Peggy, and many other units under Lesser's banner.

Michigan Pledges Solid Support to Hays in Greater Movie Season

Incorporations

Motion picture companies incorporated at the rate of one a day during the past week, the records in the secretary of state's office showing that a total of seven charters were issued to companies entering the business in New York state. With but one exception, the new companies will maintain their principal business office in Manhattan. The largest company was the Shore Road Theatres Corporation, capitalized at $200,000, with J. B. Berger, Frederick and Anita Huebner, of Brooklyn. Other companies formed during the week were: the 48th St. Studio Corp, $10,000, Samuel Cahen, Dorothy Starr, Nathan Raff, New York; Pen and Pencil Films, Inc., $5,000, B. Ginzburg, B. Wintheil, H. Berlin, New York, while the following did not specify the amount of capitalization: Benak Films, Inc., Dorothea Fleming, Whitman Bennett, Pearl Cohen, New York; First Strongheart Unit, Inc., H. C. Hand, S. C. Wood, R. J. Gorman, New York; International Reopticion Corporation, Van Dyke Hill, G. H. Fox, Lyman Sessen, New York; The Manners Family Films, Inc., Buffalo, C. Davidson, R. W. Snow, F. S. Davidson, of Buffalo.

SHAKE-UP IN SAXE'S WISCONSIN

A shake-up, striking suddenly at Saxe's Wisconsin Theatre in Milwaukee, has resulted in Harry Davey, director of the front of the house, and two of his aides leaving the organization. Davey has been succeeded by Donald Waterson, late of Saxe's Modjeska. The others who have left are Davey's chief usher and a cashier.

Just what was behind the sudden change has not been revealed. Davey's explanation being merely that he was tired of Milwaukee and anxious to be once more in New York where he had once been in the employ of the Mark Strand. There was no statement forthcoming as to the reason for the other changes.

QUIT TOY BUILDING, MILWAUKEE

Once the center of the entire film distributing business in Milwaukee, the Toy building at Second street and Grand avenue, is about to be deserted by the last of its exchanges. According to an announcement made by Charles Trampe, of Midwest, his company, along with F. B. O. and the Ray Smith Theatrical Supply house, will move shortly into a new structure to be erected on Seventh street, between Grand avenue and Sycamore street. The building will be 40 by 150 feet and one story high.

Selling Your Seats

How the Crandall theatres make money with the Chronicles of Amercia.

Edgar Hart offers prizes for best news items.

How Hyman surrounded I Want My Man.

The Noonday Matinee takes a new form.

Insurance Policy on Charley's Aunt is spreading.

The upside down posting wins again.

Seven cuts fashioned from one plan book seven.

Rowland & Clark to pick "Miss Pittsburgh."

Giant letters are still frames on K, the Unknown.

Advertising examples on Her Husband's Secret, Love's Wilderness, The Lady, Oh Doctor and Charley's Aunt.

You'll find a thousand dollars' worth of ideas in the Selling the Picture to the Public department, a few pages back.

First State on Record to Get Behind Big Film Movement Already Has Many Unique Exploitation Plans—Wobber Reviews

MICHIGAN is the first state to come forward as a solid unit in support of the national Greater Movie Season which is being inaugurated by Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., that organization announces. Although the celebration does not begin until August, picture theatre owners in Michigan have not only taken enthusiastic hold of the idea but already are working to put it across, according to H. M. Richey, general manager of the Motion Picture Theatre Owners of Michigan, Inc., who has arrived in New York to consult with the Hays organization and to complete arrangements that will assure Michigan a smooth forward drive now that its campaign has started.

"Actually Michigan can claim some credit for the inauguration of the Greater Movie Season," Richey stated in pledging the cooperation of his association. "We prepared plans for such an event last year, but deferred the project in the hope that a national movement would be set afoot and thus lighten the burden the affair automatically would impose on any exhibitor organization undertaking it single-handed. The foundation we laid then affords us an immense advantage in the present campaign."

Apart from the national effort that will back the season, interesting plans have been developed for Michigan. Proclamations from the governor and mayors of the various cities will give the season official endorsement. More than thirty organizations, including Rotary and Kiwanis clubs, Red Cross, Women's Federation, Y. M. C. A. and American Legion, have already been enlisted to the movement. Prominent public men have signified their willingness to state the case of the screen on platforms and over the radio, and their work will be carried on by four-minute speakers at theatres and public gatherings before and during the season.

One of the neatest pieces of exploitation yet planned to focus attention on the screen, may result from a tie-up with the Detroit police department. All traffic officers in that city, according to the plan, will wear white gloves and on the upraised hand of authority motorists and pedestrians will read the message, "Stop! Have you been to the movies?" Permission also will be sought to extend the Greater Movie idea with slogans painted at crossings. At least two state-wide newspaper contests are planned, one to determine the most beautiful girl in Michigan, who will receive a trip to Hollywood; the other of more general appeal, having an automobile as its capital prize.

The endorsement the Greater Movie Season has received from business men quite unconnected with the industry, is farther convincing theatre owners of the plan's value not merely in an abstract way, but brought right down to increased box-office receipts, according to letters the Hays organization is receiving.

Wobber Tells of Possibilities

The Greater Movie Season celebration which has become the most important annual event in the motion picture industry in San Francisco, Los Angeles, and many other cities in the United States, as well as Sydney, Australia, was conceived by Herman Wobber, Paramount District manager. His idea is the logical outcome of Greater Movie Week which was then in effect every year in many parts of the country.

"Movie Week celebrations showed the idea had national possibilities. But Movie Week never became popular because of the name which limited the very purpose of the celebration. Movie Week was supposed to encourage interest in motion pictures on the part of people who seldom or never, by choice, see a motion picture and to restimulate the interest of regular fans. The idea was sound, but the public reaction to Movie Week was that local theatres were merely celebrating seven days of good pictures. Movie Week gave no promise of anything more significant.

"Therefore we arrived at the idea of changing the name Greater Movie Week to Greater Movie Season, to begin August 1st," said Wobber. "We purposely did not confine the season to any specific length of time because of several important considerations. Mainly, we did not want to give the public the impression that this was merely a seven day celebration of exceptional pictures: but rather a gala observance of the Springtime of the motion picture industry, celebrating the new and better pictures, and the new and better methods.

"The right to have an annual movie season indicating the arrival of bigger and better pictures is as well founded as the opening of the baseball season, the opera season, the seasonal style presentations or the commercialized merchandising seasons of Christmas and Easter. The natural inclination of dramatic and screen editors and critics to give liberally of their space at the opening of the season has long been the custom.

"Every phase of our first celebration in San Francisco was to bring home to the public that motion picture history is being made every day, and that yesterday in the quickly changing order of things becomes ancient today. This thought was aimed to attract the class of people who seldom at-

(Continued on next page)

Michigan Pledges Solid Support

(Continued from preceding page)

tend motion picture theatres because they have been disappointed by one or two poor pictures.

"Another benefit of Greater Movie Season is that it opens a new channel for exhibitors to exploit their theatres. It is natural for some exhibitors to get into a rut, applying the same effort and the same appeal week after week, sometimes resulting in decreased attendance. Therefore means must be found to periodically give exhibitors the opportunity of doing something entirely different from their regular week to week method.

"The campaign as originally launched in San Francisco covered three of the leading down town theatres. In their first campaign they made use of the boards, they used very liberal newspaper space; and gave their screen weeks in advance; ribboned their employees, published thirty thousand expensive booklets, announcing not only the purpose of the season, but their product for the ten or twelve weeks to follow. In all the campaign must have cost the three houses well in excess of $5,000.

"The first week not only compensated them for their entire cost of the campaign but gave them several thousand dollars additional profit. The second week showed an increase in attendance of over fifteen per cent, and the succeeding weeks showed continual gain. To accomplish this it was necessary to involve almost the entire organization of the three theatres. Ordinarily the putting over of a motion picture theatre is left in the hands of the manager and the advertising manager, but in this case the entire organization was called together at a meeting, and the purpose of the undertaking was explained. The co-operation of every employee was immediately felt. A greater courtesy was apparent throughout the house, a greater interest in the welfare of the organization was manifested and a result entirely satisfactory and sufficiently encouraging to warrant its undertaking a second year was derived.

"On the day The Greater Movie Season opened in San Francisco a street parade was held consisting of a brass band and decorated automobiles furnished by the various exchanges.

"The second year was very similar in efforts and results as the first. The third year showed a broadening of the plan, by which all the first run down town theatres co-operated. A street parade was held in which Norma Talmadge appeared. In a public reception on the steps of City Hall, the mayor welcomed Miss Talmadge and endorsed The Greater Movie Season. A tremendous amount of publicity was obtained.

"Our Greater Movie Season this year will be the greatest of them all. Los Angeles has already received the support of the Chamber of Commerce and will have a pageant this year which I am told will be as beautiful as the annual Flower Show. In fact the Greater Movie Season in Los Angeles is expected to be an annual civic affair in which all the business firms will be asked to participate.

"The biggest benefits of the Greater Movie Season will not be felt until the event is observed by every town in the country with a motion picture theatre."

SCREEN FIGHTS EPIDEMIC

Aid of the screen has been enlisted in Milwaukee in a fight against a smallpox epidemic that has claimed a score of lives and has brought threats of drastic action on the part of the health authorities, unless vaccination becomes general. Trailers calling attention to the situation are being run through the cooperation of the public service department of the M. P. T. O. of Wisconsin.

State Rights Sales

Columbia Pictures announces that Joe Brandt has signed with the Creole Enterprises for the distribution of the whole program of six Columbias, six Waldorfs and six Perfections which they will make for 1925-26. The territory covered in this big deal includes North and South Carolina, Georgia, Florida, Alabama, Tennessee, Arkansas, Oklahoma, Texas, Louisiana and Mississippi.

Late Harry Brouse of Ottawa Left Estate of $728,174

Harry Brouse, well known exhibitor of Ottawa, Ontario, who died last August quite suddenly, left an estate having an estimated gross value of $728,174, according to the official legal papers filed for probate in the Surrogate Court at Ottawa on April 23. The late Mr. Brouse left no will of any kind and the extensive property has been divided equally among the three members of the immediate family.

Among the physical assets were the Imperial and Franklin theatres at Ottawa which Mr. Brouse directed personally for years. The Imperial has now been leased to A. H. Coplan, who is also the proprietor of the Princess Theatre in Ottawa. The Franklin Theatre is under lease to J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, until next August. Bert Brouse, the son, assumed the management of the Imperial Theatre in conjunction with J. A. McDonald after the death of his father, but ill health, including an operation and an attack of scarlet fever, forced him to relinquish the work.

For years Mr. Brouse was well known throughout the North American continent through his connection with Associated First National, having been one of the charter directors of that distributing and producing company. Although the estate is listed at $728,174, it is subject to mortgages totalling $251,912. The Brouse properties also included the Alexandra Hotel, Ottawa.

TO START $400,000 HOUSE IN N. Y.

Officers of the Shore Road Theatre Corporation, Brooklyn, N. Y., announce that shortly ground will be broken at 86th Street and Fifth avenue, N. Y., for the erection of a theatre to cost approximately $400,000. Frederick Huebner is president of the organization and Eugene H. Pulch is the treasurer.

WORCESTER MAY CENSOR "LEGIT"

An attempt is being made to establish a play jury in Worcester to pass upon the legitimate attractions presented at the Worcester Theatre. At the present time the motion pictures are censored by the Worcester Board of Motion Picture Review and the burlesque shows are passed upon by Miss Elizabeth Tracy, police censor.

New Jersey Delegates Picked to Attend National Meet

The M. P. T. O. of New Jersey at their monthly meeting on April 23, at the Plaza Hotel, Jersey City, designated the following delegates to attend the M. P. T. O. A. convention in Milwaukee May 12, 13 and 14: Joseph M. Seider, head of the New Jersey organization, who will be the chairman of the delegation; Peter Adams, vice-president, Sidney Samuelson, R. F. Woodhull, Louis Rosenthal and Leon Rosenblatt, directors; Charles Hildinger, Morris Kutinsky, David Kaiserstein, Harry Wilkins, William C. Hunt and Lew Peizor.

A large delegation of Hudson County Theatre Owners attended the meeting. Joseph Bernstein and David Kaiserstein addressed the meeting and expressed their gratification at the progress made by the State body.

The theatre owners were the guests of Leon Rosenblatt at luncheon prior to the meeting, when State Senator Thomas Mathis, of Ocean County, joined the exhibitors. Others present were Henry P. Nelson, state secretary; William Keegan, state treasurer; I. M. Hirshblond, Benjamin Schindler and Leo Juskowitz, state directors, and Messrs. Brennan, of the Orpheum Theatre, Jersey City; Freund, Orient, Jersey City; Mertens, Fulton, Jersey City; Binkow, Temple, Union Hill; Bacili, Rivoli Theatre, West New York and Finkelstein, Acamedy, Jersey City.

President Seider, who is recuperating from an operation for bronchial trouble spoke on the activities of the organization since the last meeting. He discussed the campaign for the Greater Movie Season; proposed changes in the Uniform Contract; Legislation; Music Tax Adjustments; Arbitration; Postal rates and negotiations with the Public Service Corporation of New Jersey seeking a reduction in rates for electricity. Seider announced he has retained Joseph Varbalow, prosecutor of Camden County, as counsel to represent members in all cases effecting them, before the Philadelphia Arbitration Board; also that he has engaged Norman Samuelson, a lawyer, brother of Sidney Samuelson, to represent members in their cases arbitrated in the City of New York.

The state convention will be held in Ashbury Park late in June or early in July when many matters of interest to every theatre owner in the state will be discussed.

FAMOUS GETS LOCKPORT HOUSE

A. Edmund Lee and Charles E. Dickinson of the Lock City Theatres, Inc., of which the former is president and general manager, announced the closing of a contract for the leasing of their new Palace Theatre in Lockport, N. Y., by the Famous Players-Lasky corporation for a term of years. It is reported that the yearly rental will be $20,000. The house has a seating capacity of 1,800.

VARNER OPENING NEW THEATRE

Colonel Varner's new Concord Theatre in Concord, N. C., will open May 4, according to an announcement made by manager, Miller Meriwether. The New Concord Theatre is modern in every respect, being built entirely of concrete and steel and having a seating capacity of 700 downstairs and balcony.

The policy of the theatre will be big pictures with short subjects to balance each program and the policy will be three pictures per week. The new Concord Theatre is another house linked to the chain of theatres already being operated by Varner.

Announcement

It should be a source of as much interest to exhibitors as it is to us that reports from previews at Los Angeles and the opinions of the critics are to the effect that HAROLD LLOYD'S newest picture, his last under the Pathe contract, is beyond question the best picture he has ever made.

PATHE EXCHANGE INC. is further pleased to publicly voice its appreciation of the HAROLD LLOYD CORPORATION'S contractual integrity in having spent in the production of this picture *over three times the amount called for by contract.*

Pathe also wishes to emphasize in this manner the fact that each Harold Lloyd picture *will continue to be sold on its own merits,* and without regard to or in conjunction with any other pictures.

The new picture will be released in early Autumn.

A special sales staff is being organized to augment and co-operate with the regular Pathe force in the prompt distribution of this wonderful picture.

Pathe Exchange Inc.

Skouras Bros. Class A Stock Is Admitted to St. Louis Exchange

Financing of $5,500,000 Ambassador Theatre Causes Central Western Company to Float 25,000 Shares; Value Rises

MOTION picture history for the Central West was made on Tuesday morning, April 21, when 25,000 shares of the Class A stock of Skouras Brothers Enterprises, Inc., of St. Louis, Mo., was admitted to the St. Louis Stock Exchange and active trading in the stock began.

Previously the board of directors of this exchange had made an exhaustive investigation of Skouras Brothers Enterprises and voted unanimously to admit the stock issue to the exchange. It was the first time that a motion picture enterprise of any kind was permitted to list its securities on that exchange.

Prior to the action of the exchange the brokerage firms of A. G. Edwards & Sons and Lorenzo E. Anderson & Company had taken private subscriptions for the 25,000 shares available for the public and the offering was oversubscribed six times. All persons seeking to purchase the stock at $36, the price asked, were forced to accept far less than they wanted to purchase. On the exchange the stock steadily increased in value at the closing session of the week $37.50 a share was asked. The book value of the stock as of December 31, 1924, was $27.25 a share. The high price asked and paid for the stock indicates the confidence the general public apparently has in Skouras Brothers.

The placing of the 25,000 shares on the exchange was part of the plans of Skouras Brothers Enterprises, Inc., to finance the $5,500,000 Ambassador Theatre and office building to be erected on the north west corner of Seventh and Locust streets. The company had been incorporated in Delaware on February 25, 1921, with a capitalization of 10,000 shares of no par value stock. This stock had been held at $100 a share. Recently the company was authorized to increase its capitalization to 80,000 shares of no par value common stock of which 25,000 shares is Class A and 55,000 shares of Class B.

Holders of the old stock were permitted to trade it for the new Class B stock on the basis of five shares of new for one share of old. The Class A stock holders will be permitted to trade it in any time within five years for Class B certificates on the basis of one share of A for 1½ shares of B. A is preferred over B in matter of dividends to the extent of $3 per share, being paid that amount of dividend annually before any dividend may be declared on the B stock. Five thousand shares of B stock is held in the treasury.

In addition to its many theatres the company owns approximately 3¼ per cent of the stock of the First National Corporation and has exclusive First National rights in Missouri, has the Eastern Missouri and Southern Illinois rights to Warner Brothers, Preferred and Educational Pictures and owns the St. Louis Film Exchange which distributes many high class independent features and short subjects.

From time to time in their climb upward Skouras Brothers took in a little outside capital but at no time did they relinquish control of their enterprises. In fact the only other money invested in their enterprises prior to putting the new stock on the open market was $62,500 paid in by outside interests in 1920.

The extent to which their little nest egg of $3,200 put to work in 1914 when they entered the business plus the $62,500 taken in during 1920 has grown is forcefully revealed by the financial statement of their organization as of December 31, 1924.

During the past two years the company and its 100 per cent controlled subsidiaries had earned more than sufficient income to pay the $3 a share dividend provided for the Class A stock while the companies in which it holds a half interest, etc., earned enough to assure more than twice the sum needed for the dividends.

It is anticipated that the Ambassador Theatre and office buildings will greatly increase the earnings of the company. Loew's State Theatre at Eighth and Washington avenues, but a few blocks from the proposed theatre has not had a losing week since it opened on August 21, 1924, while there is a very great demand for office space in the down-town district at the present time.

In conjunction with the new Ambassador building a new 100 per cent controlled subsidiary of Skouras Brothers Enterprises known as the Central Properties, Inc., with a capitalization of $750,000 full paid has been formed. It is also proposed to issue $4,500,000 of first mortgage bonds for the purpose of acquiring the site and building the new theatre.

Spyros P. and Charles P. Skouras and their associates will control every bit of stock in Central Properties, Inc., the stockholders of record being F. Laurent, 9996 shares; S. Jeffries, W. Arthur Stickney, E. Vaughn and Leo Rassieur, Jr., one share each. The company by its charter is authorized to operate and control amusement places.

The proposed first mortgage bonds for $4,500,000 on the Ambassador will also be secured by the leasehold, improvement, equipment, etc., of the New Grand Central and by an assignment of the First National franchise for first run pictures in St. Louis and in addition will be guaranteed by Skouras Brothers Enterprises and Spyros P. and Charles P. Skouras.

WILL SMITH WITH I. M. S. C.

The Independent Movie Supply Company, Inc., of 729 Seventh avenue, N. Y. C., announces the appointment of Will C. Smith as general manager of its organization.

Silliman Still Behind Badger

A statement, assuring members of the Badger Theatres Corporation that he will continue to give his wholehearted support to the organization despite his recent resignation as president, has been issued by J. H. Silliman. He says in part:

"For the benefit of our members, as well as the trade in general, I wish to make it clear, however, that my resignation does not mean withdrawal of my support. My houses are and will continue to remain a part of Badger. With new members making application each day, the continued growth of Badger is now assured."

Silliman still remains as a director of the Badger and is looked upon as right hand man of George Fischer who has succeeded to the presidency.

$200 CHECK STARTS SUIT

Stanley J. Rollo, former president of Criterion Pictures, Inc., is defendant in a suit in New Bedford, Mass., the basis of which is the presentation of an alleged valueless check for $200 to Miss Dollie Sullivan, a scenario writer. The plaintiff in the action is the Corn Exchange Bank of New York City. The bank alleges that Rollo made and gave to Miss Sullivan a check for $200 on the Safe Deposit National Bank on September 27, 1924, in payment for a scenario. She indorsed the check to the plaintiff, but it was not honored by the Safe Deposit National Bank, according to the declaration in the case. After the check was returned, the New York bank says that it gave due notice to Rollo and now seeks to recover the $200 and interest. The defense contends that the corporation and not Rollo personally is responsible for the check.

ALBANY HONORS MRS. COLBERT

Mrs. Elizabeth V. Colbert, the newly appointed member of the New York State Motion Picture Commission, was honored in her home city of Albany last week, when she was the chief guest at a reception given at the Hotel Ten Eyck, by the Albany county Democratic organization. Mrs. Alfred E. Smith, wife of the Governor, was in the receiving line. During the evening, Mrs. Colbert was presented with a handsome traveling clock, while the Motion Picture Commission itself sent a letter which was read and which extended a warm welcome to the new member.

Movements

Exhibitors Herald has moved its New York City offices from the Longacre Building, Broadway and 42nd Street, to No. 565 Fifth Avenue.

The Film Daily moved Saturday, May 2, from No. 71 West 44th Street, to 1650 Broadway.

M. P. T. O. Kansas and Missouri Offers Peace Pipe to National Organization

Troopers Inspecting N. Y. Theatres

The New York State Troopers are engaged at the present time in inspecting motion picture theatres throughout the entire state and ascertaining if they live up to the requirements of the law, particularly as to fire escapes and exits. A number of the houses have been notified to comply more closely with the law, or face closing. The reports of the troopers on their inspections, are sent on to headquarters in Albany. In this work, the State Troopers are cooperating with the New York State Labor Department.

Canada Pushing Bill Amending Copyright Aiding Composer

Meagre details were heard at Ottawa on April 24 of a measure to be brought before the Canadian Parliament within a few days to amend the Copyright Act of 1921 for the extension of the word "performance" to cover all presentations of music so that the composer will be able to collect a royalty on all presentations.

The amendment to the Canadian act is also to be broadened, it is stated, so that radio broadcasting of music will also come under its legal jurisdiction and composers will be able to collect a royalty fee every time that their music is broadcast by any but amateur stations. The bill providing the music copyright amendments has been put forward by E. R. E. Chevrier, Federal member for Ottawa East.

One of the new provisions is that any infraction of the new provisions, such as the presentation of a copyrighted musical selection without arrangement with the composer, would result in a fine of $50 for each offense. It is recommended that one-half of such a fine should go to the informer or complainant.

CANADIANS TO VISIT MILWAUKEE

The Ontario Division of the M. P. T. O. of Canada held a rousing luncheon in the King Edward Hotel, Toronto, on April 22, when arrangements were completed for the Canadian delegation to the convention to the M. P. T. O. A. at Milwaukee, Wisconsin, on May 12 to 15. Many officers and members of the Ontario branch signified their intention of attending the convention, including President J. C. Brady of the Ontario M. P. T. O., who is the owner of the Madison Theatre, Toronto; Ald. W. A. Summerville of Toronto, the vice-president, and many others.

AUGER GOES ON EXCHANGE TRIP

Edward Auger, who has been one of the assistant general managers of Vitagraph, has left New York for a tour of the branch sales offices. He is acquainting branch managers and salesmen with the plans of Warner Brothers since their purchase of Vitagraph.

Appointment of Delegates to Milwaukee Taken to Assure Re-Affiliation of Two Insurgent States with M. P. T. O. A.

TWO unexpected and outstanding actions predominated over the annual convention of the M. P. T. O. Kansas and Missouri at the Hotel Baltimore, Kansas City, April 27-29. The organization voted to send representatives to the M. P. T. O. convention in Milwaukee, also to make the M. P. T. O. Kansas-Missouri virtually a closed organization.

Although the future action of the Kansas-Missouri body regarding affiliation with the M. P. T. O. A., depends entirely upon what transpires at the Milwaukee convention, the action in sending representatives to the national convention is taken to mean eventual affiliation with that body. A strong sentiment favoring affiliation with the national body prevailed at the convention, the belief that the sooner all exhibitor organizations are united the better for the industry, being strongly voiced on the floor of the convention.

R. R. Biechele, who for the last two years has led the Kansas organization, was re-elected president of the merged body by acclamation. Biechele, with two men whom he will name, will attend the Milwaukee convention.

A resolution was adopted which bars assistance to non-members of the organization and provides that an exhibitor be asked only once to join the association.

Others officers elected were: James Means, Murray Theatre, Kansas City, first vice-president; Harry McClue, Strand, Emporia, second vice-president; Charles Bull, Novelty, Wichita, Kansas, third vice-president; R. Finklestein, Gillham, Kansas City, fourth vice-president; R. G. Liggett, Gauntier, Kansas City, Kans., recording secretary; Fred Meyn, Pershing, Kansas City, Kans., treasurer. Board of Directors: Barney Dubinsky, Tootle, St. Joseph, Mo.; Jack Truitt, Sedalia Theatre, Sedalia, Mo.; Charles Sears, Sears Circuit, Nevada, Mo.; S. E. Wilhoit, Jefferson,, Springfield, Mo.; W. P. Cuff, Strand, Chillicothe, Mo.; Ben Levy, Hippodrome, Joplin, Mo.; C. R. Wilson, Liberty Theatre, Liberty, Mo.; A. F. Baker, Electric, Kansas City, Kansas; L. M. Miller, Miller and Wichita, Wichita, Kans.; G. L. Hooper, Orpheum, Topeka, Kans.; R. G. Liggett, Gauntier, Kansas City, Kans.; Walter Wallace, Orpheum, Leavenworth, Kans.; E. E. Grazier, Empress, Pittsburg, Kansas.; M. B. Shanberg, Midland Circuit, Hutchinson, Kans.

It was under the administration of R. G. Liggett of Kansas City, Kansas, that the old M. P. T. O., Kansas, broke away from the national organization. Today it was Liggett who battled the hardest in favoring the sending of representatives to the national meeting, the complete minutes of which will be brought to Kansas City for consideration by the M. P. T. O. K-M directors in determining a possible affiliation.

It was decided to allow the present basis for membership dues 1½ cents per capita for towns less than 50,000 and 1 cent for towns larger than that—to remain intact.

At the closing banquet Tuesday night, April 28, the speaking was limited, Mrs. Eleanore C. Walton, chairman of the better films committee of the Women's Club of Kansas City; Mrs. Henry N. Ess, one of the Kansas City leading civic workers, and E. C. Rhoden, president of the Film Board of Trade and manager of Midwest Film Distributors, Inc., being the principal speakers.

"I am strongly opposed to political censorship," Mrs. Walton said. "I am convinced that pictures are getting better all the time and that the job of censoring belongs to the public."

"The growth and future outlook for the motion picture is unlimited," declares Mrs. Ess. "Today we have one of the greatest educational mediums in the screen." "Compared to two years ago, the harmony which now exists between exhibitors and the exchanges is wonderful," Mr. Rhoden said. "I predict that in the near future we will all be working shoulder to shoulder together. Not until we reach that stage can we hope to accomplish much."

Resolutions pertaining to the following subjects were adopted:

That bulletins would be issued notifying all exhibitor members of exchanges renting films to non-theatrical institutions; that in the future members would be given thirty days' notice only to meet payment of dues and that non-members would be asked only once to join; to aid in the support of American Forest Week; an appreciation of Dr. Burris A. Jenkins, of the Linwood Christian Church, for his special service for film men recently; condolence to the family of late James W. Watson, former first vice-president; condolence to the family of the late Mrs. James Liggett, condolence to the family of the late James Meyn and the late H. B. Varner, who was president of the North Carolina exhibitors body.

Telegrams of congratulation from S. R. Kent, general manager of Paramount, and Carl Laemmle of Universal, were read. The following committees were named:

Resolutions—M. B. Shanberg, Hutchinson, Kansas, chairman; Jay Means, Kansas City, Mo.; H. A. McClure, Emporia, Kansas; M. G. Kirkman, Hays, Kansas; Mrs. Helen Withers, St. Joseph, Mo.; Mrs. C. E. Liggett, Madison, Kansas; A. E. Jarboe, Cameron, Mo.

Ways and Means—A. F. Baker, Kansas City, Kans.; chairman; L. M. Miller, Wichita, Kans.; S. E. Wilhoit, Springfield, Mo.; Barney Dubinsky, St. Joseph, Mo.; G. L. Hooper, Topeka, Kansas.

Auditing—E. E. Frazier, Pittsburg, Kansas, chairman; Charles Bull, Wichita, Kansas;

(Continued on page 144)

Iron-Clad Contract

(Continued from page 137)

directors for one year and until their successors shall have been duly elected and qualified, all as provided by the articles and by-laws of the agent;

IN WITNESS WHEREOF, the parties have caused this instrument to be executed the day and year first above written.

.....

In presence of

.....

ALLIED THEATRES CIRCUIT, INC.

.....

Representative.

Approved by

.....

President-General Manager.

Not binding on Allied Theatres Circuit, Incorporated, until signed by president or general manager.

Exhibitor Units in N. Y., N. J., and Pa. Keep Play Dates Open

THE Motion Picture Theatre Owners of New Jersey met in the Hotel Astor, New York City, April 29, and adopted a resolution urging the members of the M. P. T. O., N. J., not to contract for pictures nor give any play dates on 1925-26 product, but to take their play dates to Milwaukee for final decision as to what method to follow.

This action is also in accord with that taken this week by the Theatre Owners Chamber of Commerce of New York City, and by the Motion Picture Theatre Owners of Western Pennsylvania.

Exhibitors attended the meeting from Hudson, Essex, Union, Passaic, Bergen and Sussex Counties in New Jersey, and a general discussion prevailed.

Sydney S. Cohen addressed the meeting, called for the purpose of instructing delegates to the Milwaukee convention on May 12, 13 and 14, as authorized by the Board of Directors of the M. P. T. O., N. J., at last Thursday's meeting.

U. S. Seizes Detroit's Orpheum Alleging $60,000 Tax Arrears

THE sensation of the week in Detroit film circles prove to be the closing of the Orpheum Theatre and its retention by United States Government officials until the payment of alleged over-due tax returns.

The Orpheum is one of the largest of the downtown second run motion picture theatres and is a member of the string of four houses operated by Charles H. Miles. The amount due the Government is approximately $60,000. The action of Detroit officials of the office of the collector of internal revenue came on instructions from Washington, the claim being that lessees of the Wayne County Amusement Company, under which the theatre is operated, had not made a full disclosure of income for the years 1917, 1920 and 1921.

According to the commissioners the Company owes $4,144 for 1917, $36,471 for 1920 and $18,709 for 1921, a total of nearly $60,000. Hearing that the company had closed the theatre for several weeks "to undergo repairs," an investigation followed and admissions were made that the house was not paying expenses. The owners of the Orpheum, known as the Orpheum Theatre Company, were taking action to cancel the lease, it is said, and the Government, acting on this information, took steps immediately to protect its claim.

Two field deputies demanded the amount of the claim from George E. Guise, who is secretary for Mr. Miles and upon his declaration that the firm was unable to pay, the seizure of the theatre was made. The officers then started inventory of the company's assets and will be in possession of the theatre until the inventory is completed. When this is completed the Government will advertise the assets of the Wayne Amusement Co. for sale at public auction.

"The Government has a claim aggregating $60,000 against the Wayne Amusement Co.," said Mr. Guise, "but Mr. Miles, as the 75 per cent. holder of stock, does not feel like paying the other stockholders' pro rata share of the claim. For that reason he has decided to abandon the lease."

Stars in Wreck

In a train wreck near San Diego the engineer was killed, four motion picture players and a property man were injured, Moving Picture World was advised just before this issue went to press. The accident happened on the night of April 28. A party of twenty-two film people were on the train at the time and $10,000 of motion picture equipment was destroyed, the coast dispatches credited Warner Brothers' studio with announcing. The screen players injured, according to the report are Marie Prevost, Kenneth Harlan, Louis Fazenda and Walter Long while the name of the property man is given as Bob Webb.

Peace Pipe

(Continued from page 143)

Charles Sears, Nevada, Mo.

Membership—L. M. Miller, Wichita, Kansas, chairman; Charles Sears, Nevada, Mo.; W. P. Cuff, Chillicothe, Mo.; Edward Peskay, St. Joseph, Mo.; J. H. Kelly, Wakeeney, Kansas; E. B. Deering, Iola, Kansas; Otto Feese, Parsosn, Kansas; E. K. Lucy, Pittsburg, Kansas; B. E. Klock, Pittsburg, Kansas; David Harding, Kansas City, Mo.

Special committee to handle special matters which might arise: Barney Dubinsky, St. Joseph, Mo., chairman; E. N. Egleston, Atwood, Kansas; "Rube" Finklestein, Kansas City, Mo.; Ben Levy, Joplin, Mo.; Maurice Jenks, Joplin, Mo.; C. C. Christian, Excelsior Springs, Mo.; J. H Kelly, Waukeena, Kansas

AD BOOMS LOUISVILLE THEATRES

About 60,000 people daily attend the 27 motion picture theatres in Louisville, Ky., where exhibitors use 500 first-run films a year, according to data included in an ad in a local paper to show that that city is developing.

Bill Hart Finally Corralled to Talk About New Westerns

By SUMNER SMITH

INTERVIEWING William S. Hart is neither like taking a shower bath under Niagara Falls nor opening a can of sardines with a penknife. He will talk for publication, but he does it rather as a good-natured concession to your wish than out of any desire of his to use the personal pronoun.

Bill Hart arrived in New York City last Sunday to take part in the Lambs Gambol, and left for the home ranch on Thursday. Charlie Moyer, who dispenses publicity for United Artists, finally coralled the two-gun man at the Waldorf on Wednesday afternoon and hurriedly advised writers to put in an appearance if they wanted any copy. The writers responded on the qui vive and Bill was kept busy all afternoon answering questions as to this and that.

Here are the facts of the most interest to the trade:

Hart is under contract with United Artists to make two pictures. The first, to be started soon for release on October 15, will be 'Tumbleweeds," from Hal E. Evarts' Saturday Evening Post story. The director and cast haven't been signed as yet, but an announcement will be forthcoming shortly.

Just a word or two more about the personality of the two-gun man. Bill was chiefly interested in telling about the quick draw he made with his guns at the Frolic. He's been so long away from the stage that an audience rather unnerves him. But in the emergency —and Bill took a keen delight in recalling it— he made the quickest draw of all.

Hart has the gift of talking about himself, when he has to, in the coolest and most dispassionate way. Somebody said something about scars and Moyer made him show a knife scar on his arm, inflicted by an Indian boy. In telling the story he made the Indian the central character, and the moral he pointed—for Hart, one imagines, wants to see the brighter side of life—was that the Indian boy and he became the best of friends.

Bill Hart is an entertaining chap when he has congenial company, an out-of-doors man who dares to say he dislikes New York and, withal, a good showman when somebody like Charlie Moyer makes him cool his heels and chew the rag with newspapermen.

Notwithstanding all rumors to the contrary—this ad is published to advise all exhibitors that

F.B.O.

has signed up

FRED THOMSON

with his marvelous horse Silver King to make a brand new series of Super Special Western Productions for 1925 and 1926.

This new series of pictures will be produced on a bigger scale than has ever been attempted before.

More than 7,000 Exhibitors already know that the FRED THOMSON pictures are the greatest "buy" in the industry today—Many more will know it in the coming season—The shrewdest move any exhibitor can make is to contract now for all the coming FRED THOMSON productions.

FILM BOOKING OFFICES
723 7th Ave., New York

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Go Straight"

B. P. Schulberg Offers Entertaining Story of Romance Between Banker and Reformed Girl Thief

Reviewed by C. S. Sewell

In his newest production, "Go Straight," based on a story by Ewart Adamson, B. P. Schulberg offers a picture that should prove entertaining to patrons who like romantic crook stories.

The plot concerns a girl thief who breaks away from the gang and gets a job with a banker, who falls in love with her. The gang follows her and, believing she intends to pull the job alone, endeavors to get ahead of her. She outwits them and saves the cash and finds happiness in the banker's love.

While there is no hint of the motive that actuated the girl in giving up her criminal career or explanation as to why she picked Hollywood as her new field, or why she was so determined to obtain a position in a bank, this turn of events given to the story, while weakening its dramatic qualities, does furnish opportunities for considerable exciting action and melodrama and chances to utilize some "inside" stuff on picture making, that should hold the interest, for the story moves along smoothly and at a good pace.

The sympathy is nicely placed, and conflict provided in the attempts of the gang to persuade the girl to work with them, while she is just as determined to save her new employer. This leads to a situation which serves to bring about the happy ending by vindicating the girl and revealing her past which has kept her from marrying the banker.

Although it has no bearing on the story proper, scenes have been introduced which show Anita Stewart and Larry Semon at work in the studios which will interest patrons who like to get a peep behind the scenes.

Gladys Hulette and Owen Moore are satisfactory in the leading roles and there is a good supporting cast composed of well-known players. Frank O'Connor has capably directed the production.

Cast

John Rhodes.....**Owen Moore**
Mrs. Rhodes.....**Mary Carr**
Madison.....**George Fawcett**
Mamie.....**Ethel Wales**
Gilda Hart.....**Gladys Hulette**
The Hawk.....**Robert Edeson**
The Hunter.....**DeWitt Jennings**
The Dove.....**Francis McDonald**
Gilda's Aunt.....**Lillian Leighton**

Story by Ewart Adamson.
Continuity by Agnes Leahy.
Directed by Frank O'Connor.
Length, 6,107 feet.

Story

Gilda Hart, a crook, eludes the detective but informs the gang she is going straight. Taunted as being yellow, she turns one more job securing valuable jewels which she sends back to the owner. With her aunt, Gilda goes to Hollywood where the aunt meets Mamie and tries to break into the movies but only manages to get into the studios and worry the actors at work. Gilda finally lands a job in a bank and so pleases the president, John Rhodes, when she detects counterfeit money that he makes her his secretary. Finally he falls in love with her and proposes but she says that she cannot marry him. The Dove, one of the gang, who loves her, follows her and then brings the whole gang to the coast. They try to get Gilda to rob the bank but she refuses, and believing she is to rob it alone they plan to to beat her to it. She goes to the bank, gets the money and takes it to Rhodes' home. In the meantime the gang rob the bank and capture Rhodes who interferes. Gilda goes to the gang to find out about Rhodes. The detective follows with police and capture the crowd. The Dove tells Gilda, Rhodes is in the next room. She confesses she was a member of the gang, but has him call his mother who reveals the fact that Gilda saved the money. Gilda is forgiven and she and Rhodes go straight to a minister.

Features Reviewed In This Issue

Chickie (First National)
Crowded Hour, The (Paramount)
Gambling Fool, The (Independent)
Go Straight (Schulberg)
Open Trail, The (Universal)
She Wolves (Fox)
Tearing Through (F. B. O.)
Wings of Youth (Fox)

"The Open Trail"

Jack Hoxie Stars in Universal Adventure-Romance of Pioneer Days

Reviewed by Sumner Smith

Again it can be said of a Universal Blue Streak Western that it possesses some of the most marvelously beautiful backgrounds that any picture has ever shown. This holds true in "The Open Trail," starring Jack Hoxie, which details a romance and adventures of pioneer and Indian days. The long distance shots are wonders because of the towering mountains, the picturesque rocks and the formations of the galloping riders, each with its trail of dust behind it.

However, the picture does not depend upon scenic effects to get over. Its story has two chief appeals, the ever-present threat of an Indian attack upon the covered wagons and the love of an Indian chief for a white girl. This latter phase is solved by the usual convenient method—the discovery that Jack Hoxie is an adopted son and of white parentage.

While the players seem to have difficulties in playing Indian roles—these parts are taken by well known actors—and while some of the flash-backs and preparatory episodes are a little lengthy, still the action progresses in a fairly satisfactory manner throughout and at times speeds up to climaxes of real intensity.

The many scenes devoted to Indian camps and rites make this picture somewhat different from the ordinary run of westerns and this variation in color from the approved personnel should be welcomed. Minor faults can be found—where, for instance, Indians fail to manifest their famous stoicism, and where the film waxes too flowery in sentiment—but, all in all, it ought to supply good entertainment to audiences liking westerns. One good touch is the selection of a band of white horses for Hoxie's tribe of Indians and dark steeds for another tribe. This is a distinctive pictorial touch and makes the characters and the action easier to follow.

Cast

White Elk.....**Jack Hoxie**
Lucille Cavanaugh.....**Mary McAllister**
Black Panther.....**Jack Pratt**
Natauka.....**Natalie Warfield**
Silver Waters.....**Marin Sais**
John Cavanaugh.....**William McCall**
Ben Harper.....**William Welsh**
Polly Fleming.....**Virginia Boardman**
Brown Bear.....**Francis Ford**

Written by Isadore Bernstein.
Directed by Clifford Smith.
Photographed by Harry Neuman.
Length, 4,800 feet.

Story

Pioneers are crossing the plains, among them John Cavanaugh and daughter, Lucille. A threatened Indian attack is averted by the friendly chief, White Elk, at about the time of his betrothal to Silver Waters. White Elk is strangely attracted to Lucille, and Black Panther, his rival, begins plans to himself win Silver Waters. Cavanaugh tricks the Indians into signing away their lands. The Panther learns this and White Elk is bound to the stake. A heavy downpour of rain quenches the fire. The hostile Indians attack the white settlers. White Elk goes to their assistance and saves them. It developes that he is white, having been adopted by the Indians after a massacre of settlers. Lucille is captured by Black Panther, tied in a canoe and pushed toward the falls. Silver Waters and White Elk save her, and the latter declares his love, which is reciprocated.

"Chickie"

First National Adaptation of Popular Newspaper Serial Looks Like a Good Box-Office Bet

Reviewed by C. S. Sewell

With Dorothy Mackaill in the title role, First National is offering a film version of "Chickie," Elenore Meherin's novel that attracted wide attention as a newspaper serial syndicated throughout the country.

The same angles which made the novel appeal to the masses should make this picture a big box-office attraction. In the first place, it deals with a sympathetic and familiar type of character, the working girl who longs to enjoy life and marry wealth. The story succeeds in developing more than the usual interest due to the fact that it gets somewhat away from familiar lines.

Contrary to expectations, there is no jazz in the picture, but on the other hand it introduces some interesting scenes into what is

supposed to represent the foibles of the millionaire set; also, there is the unusual situation of having the man of great wealth shown as apparently honorable in his attentions toward the girl, while the struggling law clerk is the one who seduces her, although he retrieves himself by eventually returning and marrying her.

The picture has been well directed by John Francis Dillon, and the continuity is good. The attitude of the wealthy set toward the poor stenographer, shown without any evidence of snobbery; the romance of the law clerk and the jealous scheming of his employer's daughter hold the interest and keep up the suspense.

The latter portion of the picture, with the girl, who has become a mother, apparently deserted by her lover, has good pathos and plays upon audience sympathy and leads to a particularly well handled and stirring melodramatic scene, which comes somewhat as a surprise.

Miss Mackaill was a good selection for the title role and she is given fine support by a cast of well known players, including Hobart Bosworth and Myrtle Stedman in minor roles. John Bowers is entirely satisfactory in the role opposite Miss Mackaill, and Paul Nicholson is particularly effective as the millionaire.

"Chickie" should provide pleasing entertainment for the masses and, aided by the wide popularity of the newspaper serial, it looks like a first-rate box-office attraction for the average house.

Cast

Chickie ..... Dorothy Mackaill
Barry Dunne ..... John Bowers
Jonathan ..... Hobart Bosworth
Jennie ..... Gladys Brockwell
Janina ..... Myrtle Stedman
Jake Munson ..... Paul Nicholson
Ila Moore ..... Olive Tell
Bess Abbott ..... Lora Sonderson
Mrs. Dunne ..... Louise Mackintosh

Based on newspaper serial by Elenore Meherin.
Scenarist not credited.
Directed by John Francis Dillon.
Length, 7,600 feet.

Story

Chickie Bryce, a stenographer, longs to meet a real millionaire, but flirts with a law clerk in the office just across the court. Her opportunity comes when Jake Munson invites another girl in the office, Janina, and tells her to bring a new girl with her. Disgruntled because she has seen the clerk Barry with another woman she goes and meets him at the party. They become great friends and plan to spend their vacation together. Jake invites Chickie to dinner and takes her to his apartment. Barry, and Ila who is trying to win him, come and misunderstand the situation. Barry accepts an offer from London but makes up with Chickie and they become engaged. Ila also goes to London and Chickie is jealous. Later, she writes Barry that she needs him. Ila gets the letter and cables he has already married her. Soon after, Chickie becomes a mother and her father is enraged as he did not want her flying around with millionaires while her mother has encouraged her. Chickie names Barry. Later Barry suddenly appears and Chickie's father is about to shoot him. Chickie saves him, he tells her he is not married and that he has given up everything to come back and marry her.

"Tearing Through"

Fast Moving Richard Talmadge Stunt Melodrama for F. B. O. is Replete With Thrills

Reviewed by Tom Waller

"Tearing Through," although a melodrama, interspersed with comic incidents, and possessing a crooked district attorney and society man, is essentially a stunt vehicle for Richard Talmadge. That F. B. O. star, in breaking up a drug ring and sensationally disclosing the identities of its chieftains, masquerades as a Chinaman, outwits and single-handedly thrashes a mob of Orientals, leaps from one racing auto to another, jumps from tenement roof to roof, saves a young man from degredation, rescues a girl and then marries her. These are a few of the things which keep Talmadge moving at top speed and make of "Tearing Through" a picture that should unquestionably go over with audiences that like to sit back and be thrilled.

Because of Talmadge's rapid fire essay of the role of Richard Jones, versatile and vivacious assistant to the district attorney, one has little time to look for plausibility, or the fact that the story is of a familiar brand as are many of the stunts.

The story, nevertheless, is of a type which has proven its magnitude in many box offices. This fact, together with Talmadge's popularity for he-manishness and a devil-may-care attitude—a good supporting cast and directorial touches by Art Rosson, makes "Tearing Through" take a front row position in its class. The picture appeals to us as being well worthy of consideration by exhibitors to whose patrons action and stunts are primary requisites.

Cast

Richard Jones ..... Richard Talmadge
Constance Madison ..... Kathryn McGuire
Dist. Attorney ..... Herbert Prior
Mr. Greer ..... Frank Elliott
Bob Madison ..... Arthur Rankin

Story by Frederick Stowers.
Directed by Art Rosson.
Length, 4,714 feet.

Story

Richard Jones, live-wire assistant to District Attorney Johnson, sets out unaided to break up a drug ring which his boss has been seemingly unable to combat. He finds Bob Madison, the son of a sincere reformer, vicitimzed by opiates. He also discovers Mr. Greer, his rival for the hand of Constance Madison, to be the proprietor of the hop joint. Jones rescues Constance from the clutches of Greer and at the same time ascertains that the district attorney is in league with the drug runner. Everything winds up happily with Jones as the new D. A. and the winner of Constance.

"She Wolves"

William Fox Offers Version of David Belasco Stage Play With Alma Rubens and Jack Mulhall

Reviewed by C. S. Sewell

Under the title of "She Wolves," with Alma Rubens and Jack Mulhall in the leading roles, William Fox is presenting a screen version of the David Belasco stage play, "The Man in Evening Clothes."

A woman's mistaken idea that clothes really make the man furnishes the keynote of the plot. A young French girl for financial reasons is forced by her family to marry a wealthy man who disgusts her because he does not dress like the polished gentleman of her imagination. Trying to please her, he steals away to Paris, acquires a faultless wardrobe and an elegance of manner, only to have her inform him she loves another and wishes a divorce. He squanders his fortune on the "she wolves" of Paris and it is only then that the wife, seeing him in evening clothes and learning how he threw himself away when she turned him down, realizes the error of her ways and a reconciliation occurs.

Emphasis is laid on the human interest angle and the appeal to the emotions in the pathos of the situation in which the hero finds himself. The story is filmed without much action, dependence being placed largely on its emotional appeal. As a consequence, the interest is inclined to lag and give the impression that it could have been told in much less footage.

Alma Ruben's work is very effective, but her role is an unsympathetic one. Bertram Grassby does good work as a snob and Judy King as a little dancing girl scores as the only member of the Paris set who is really true blue. Harry Myers contributes some effective comedy touches. While Jack Mulhall does good work, his role does not seem entirely suited to him, for his portrayal never strikes the deep note that is necessary to take hold of the emotions and give full force to the husband's plight.

Patrons who demand punch and action will not find them in "She Wolves." However, its human interest, pathos and characterization will probably appeal to a number of patrons.

Cast

Germaine D'Artois ..... Alma Rubens
Lucien D'Artois ..... Jack Mulhall
Andre Delandel ..... Bertram Grassby
Henri de Latour ..... Harry Myers
Fox Trot ..... Judy King
Valet ..... Fred Walton
Celeste ..... Diana Miller
De Goncourt ..... Josef Swickard
D'Artois ..... Charles Clary

Based on the David Belasco play "The Man in Evening Clothes."
Directed by Maurice Elvey.
Length, 5,783 feet.

Story

Filled with the romantic dreams of youth, Germaine is disillusioned when she finds that her parents for financial reasons have arranged for her marriage with Lucien, a crude mannered individual who loves his horses and dogs and cares nothing for appearances. Finally Germaine rebels and censures Lucien, who determined to make himself over according to Germaine's ideas goes to Paris and finally becomes a regular dandy. Thrilled at the prospect of returning to Germaine he receives a letter from her stating happiness with him is impossible. Disheartened, he goes in for reckless gayety and finally dissipates his entire fortune. Delandel having won Germaine's friendship feeds her with tales of Lucien's escapades until she finally comes to Paris to ask her freedom, which Lucien, hiding his sorrow, agrees to. Germaine sees him later and finds he is a polished gentleman, but has accepted a menial position. Delandel's slurs on Lucien, finally anger her, and realizing her mistake, Germaine goes to Lucien's home. There she meets a dancing girl who tells her that Lucien loves only his wife. Thoroughly chastened, Germaine declares her love for Lucien and he takes her in his arms.

"The Crowded Hour"

Bebe Daniels Does Much to Save an Unsympathetic Role in This Paramount Presentation

Reviewed by Epes W. Sargent

Written for the stage by two past masters of dramatic construction, it seems strange that in "The Crowded Hour" they should have planned a plot in which it is impossible for the heroine to gain the sympathy of her audience. Bebe Daniels, as Peggy Laurence, does her best to perform this task, and few are as well suited to such a part, but the fact remains that she is trying to win another woman's husband, and the play shows nothing in the conduct of the wife to justify the action, and so the interest is not fully gained and a fine production does not wholly save it.

It is probable that many clienteles will overlook the moral action and consider only the physical. To these the play will make a strong appeal, for there is a wealth of war material that should stir the coldest blood, and the staged scenes in these sequences are

really more convincing than the authentic war pictures cut in to give color.

Miss Daniels shows moments of intensity that make her love seem so real that you almost overlook the fact that no good reason is shown why Billy Laidlaw should have preferred her to his wife. It might almost be said that the play is too true to life to make good dramatic material. Kenneth Harlan makes a good Laidlaw, but more interest falls to Frank Morgan as his friend, while T. Roy Barnes makes the song and dance man the most likable of the male characters. Helen Lee Worthing makes the most of her small opportunities. There is a commendable absence of flag waving and other hokum in the war stuff. It belongs and does not tire, and it adds immensely to the color because it is so well done, and quite the finest moment in the play comes when Alice Chapin, as the French mother, tells Peggy why she does not weep for her three dead sons. It is a splendid piece of pure sentiment, well directed. The scenarist plays too far beyond the climax with his falling action.

Cast

Peggy Laurence ..... **Bebe Daniels**
Billy Laidlaw ..... **Kenneth Harlan**
Matt Wilde ..... **T. Roy Barnes**
Bert Caswell ..... **Frank Morgan**
Grace Laidlaw ..... **Helen Lee Worthing**
Captain Soulier ..... **Armand Cortez**
Grandmere Buvasse ..... **Alice Chapin**
Operator ..... **Werner Richmond**

Story by Channing Pollock and Edgar Selwyn.
Scenario by John Russell.
Directed by E. Mason Hopper.
Length, 6,558 feet.

Story

Billy Laidlaw, seeking new sensations, attends a Bowery amateur night. Sensing the real ability of Peggy Laurence, who with her partner, Matt Wilde, has tempted fate, he gets them a chance on Broadway, and they more than make good. Laidlaw becomes so interested in Peggy that he does not enlist when the country enters the World War, but he does go when his younger brother is killed. Peggy follows as a "Y" entertainer, and Grace Laidlaw joins the Red Cross. Peggy meets Laidlaw just behind the front lines. The "Y" show is interrupted by an air raid, which heralds a German advance. There is danger that an ammunition dump will fall into the hands of the enemy and Laidlaw volunteers to destroy it. The colonel orders Laidlaw recalled. The telephone lines are down and Peggy makes after Laidlaw in a side car. She wins through to another telephone station, but when given her choice between saving the life of the man she loves or saving an entire battalion, she gets the battalion out of the trenches. Laidlaw destroys the dump but is captured by the Germans. Grace nurses Peggy, who is temporarily blinded, and so wins her sympathy that the girl sends Laidlaw back to his wife.

"The Gambling Fool"

Jesse J. Goldburg Presents Franklyn Farnum in First of a New Series of Western Features

Reviewed by C. S. Sewell

As the first of a new series of Western starring Franklyn Farnum, which will be distributed through Independent Pictures Corporation, Jesse J. Goldburg offers "The Gambling Fool."

The title described the type of character that Farnum is called on to portray, that is a western chap who is always ready to bet on anything or join in a game. In this way he wins a ranch that is needed for a big power project and incurs the enmity of a crooked capitalist. With the ranch he "inherits" an infant when its father is killed and the baby becomes the centre of interest furnishing the comedy and the reason for melodramatic action.

Franklyn Farnum has a congenial role and handles it in a manner that will please his admirers. There is no dearth of action and considerable human interest in the plight of the baby as well as some obvious but rather amusing comedy. The continuity, however, is jumpy and the action considerably involved. The scenes shift from the town to the country and from the West to New York and back with such rapidity and so few explanatory titles that it is difficult to follow the story. The baby is kidnapped and rekidnapped until you are apt to wonder what it is all about.

There is an amusing scene of a poker game in which Farnum outwits the crooks by means which while clever would hardly seem possible with experienced players. Ruth Dwyer is attractive and pleasing as the girl and others in the cast are satisfactory, although Harry Northrup overacts.

There is an abundance of shooting, riding, fighting, etc., to appeal to action lovers, but the picture would be considerably improved by re-editing so as to clarify the confusing points of the story.

Cast

Jack Stanford ..... **Franklyn Farnum**
Stringy Hawkins ..... **Otto Myers**
Plump Parker ..... **Fred Holmes**
Cass ..... **Harry Northrup**
Fitzroy ..... **Jack Pearce**
Morgan ..... **Ralph Yearsley**
Morgan's Child ..... **Mary Montague**
Hartford ..... **J. W. Girard**
His Daughter, Mary ..... **Ruth Dwyer**

Story and direction by J. P. McGowan.
Length, 5,000 feet.

Story

Morgan, who has sunk pretty low in the social scale, has only his baby daughter and his home left, and his home is desired by Cass as it is along the right of way of a waterpower project. Notified that he must pay his taxes by six o'clock, he comes to town to gamble and win enough money to pay. Cass' man Fitzroy plans to cheat him, but a stranger, Jack Stanford, learns of this and wins the ranch. Mary, the baby's aunt, comes to town and Cass, who has murdered Morgan, makes her believe that Stanford is the murderer. Cass has his men steal the baby from Stanford and he and his pals "steal" it back. Stanford shows Mary how he has made the ranch over to the baby and convinces her of his innocence. In a row with Fitzroy over Mary, Cass kills him and reveals his true character. Mary goes to Stanford's ranch, which Cass attacks. The sheriff comes and arrests Cass for the two murders. In New York, Stanford appears at Ruth's home and when her father learns he is a member of an old New York family and went west to make his fortune, he is glad to accept him as a son-in-law.

"The Wings of Youth"

Fox Offers Entertaining Story of How a Clever Mother Cured Her Daughters of the Jazz Craze

Reviewed by C. S. Sewell

Under the title of "The Wings of Youth," with the descriptive subtitle, "And How They Were Clipped," William Fox is offering a story of modern life featuring Ethel Clayton and Madge Bellamy, directed by Emmett Flynn.

The keynote of the story is the fact that a modern mother suddenly discovers that her grown daughters whom she thought immersed in their studies are devotees of jazz and determined to marry their dancing partners. They consider her old-fashioned and will pay no attention to her pleas of advice. So she proceeds to shake off her old-fashioned ways and apparently goes much further than the girls along the hectic pathway of wild chase after pleasure. It turns out as she expected, for the girls become disgusted when they see their mother doing things they thought perfectly proper for themselves. The mother also has the added satisfaction of proving that one of the prospective fiances is unworthy, while the other one proves true blue. A third daughter who appears to be more settled but is engaged in writing a book on advanced thinking is not so impressed, but she too finally learns her lesson.

(Continued on page 150)

Clive Brook and Helene Chadwick in Warner Bros. "The Woman Hater."

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Looking for Sally"

(Pathe—Comedy—Two Reels)

There is a lot of genuine fun in "Looking for Sally," a two-reel comedy which Charlie Chase has turned out for Hal Roach. It is one of the best things in which we have seen Chase in a long time. Returning from Europe, Charlie is met at the pier by his parents and the girl they have selected to be his bride. Through coincidence Charlie mistakes an ungainly maiden for his handpicked bride while the latter comprehends the wavings from an unhealthy individual on shipboard to be from her husband "to be." Charlie falls in love with the intended one and runs all over the town, inspecting the face of every maiden in his pathway, until he locates her in a mission. There, in order to kill time, Chase fakes a history of his life. This gives the comedy a chance to review some of the frothy places of bright brass days.—T. W.

"King Cotton"

(Educational—Comedy—Two Reels)

In this Lloyd Hamilton Comedy, distributed by Educational, a mother has high hopes of her son, who is born on a Southern farm, becoming a cotton king. He grows up to be a handy man on the plantation. In hunting rabbits he captures a skunk and everyone gives him a wide berth. He saves the plantation owner, incurs the enmity of the foreman, as both love the same girl. Deciding to take a bath, he and the villain are washed down-stream when the floodgates are opened and, escaping without clothes, disguises as an old negro woman and becomes the girl's personal maid. The black starts to wash off and the other negroes are scared. Hamilton gives one of his inimitable characterizations which are always good for a number of laughs. He has not on the whole been provided with as good situations as usual and as a result, while it should prove an amusing two-reeler for the majority of patrons, it is not as snappy or quite as funny as the majority of his previous films.—C. S. S.

"The Great Decide"

(F. B. O.—Series—Two Reels)

"The Great Decide" is listed as No. 4 of "The Pacemakers," by H. C. Witwer, a series released by F. B. O., the cast of which is headed by Alberta Vaughn, George O'Hara, Albert Cooke, Kit Guard and Stanley Taylor. The series has to do with life at Pomeroy College and the latest presentation is of a highly entertaining tilt between the sophomores and freshmen. The principals enact the roles of two rivals in love and athletics, one a sophomore and the other a freshman. Both are the leaders of their respective classes and both aspire for the hand of Nita O'Neill, essayed by Alberta. The freshmen are giving a party when some of the sophomores, representing themselves as policemen, "raid" the place. The freshmen return in time to recover their girls and a battle royal, in which a miniature lake plays an important part, affords plenty of fun. Real thrills are provided by a contest for the boxing championship of the college between the rivals.—T. W.

"Shorts" Reviewed In This Issue

Concerning Cheese (Fox)
Darkest Africa (Pathe)
Dragon Alley (Educational)
Fast Male, The (F. B. O.)
Great Decide, The (F. B. O.)
Grief in Bagdad (Pathe)
Here's Your Hat (Universal)
King Cotton (Educational)
Ko Ko Trains 'Em (Red Seal)
Line Runners, The (Universal)
Looking for Sally (Pathe)
Neptune's Step-Daughter (Fox)
Pathe Review No. 18 (Pathe)
River Conway, The (Red Seal)
Rock Bottom (Educational)
Tourists DeLuxe (Universal)

"Neptune's Stepdaughter"

(Fox—Comedy—Two Reels)

As implied by the title, this two-reel comedy, in which Oliver Hardy plays one of the leading roles, is a burlesque on the under-water-mermaid type of spectacular productions. A director takes a bunch of beauties to the shore to film scenes which include their being kidnapped by pirates. A real gang of rough seamen overpower the pirates, don their regalia and really kidnap the girls, taking them aboard ship, the director yelling "great" all the time. Then follows considerable rough-and-tumble comedy on board. The comedy ends with an under-water sequence in which the villain chases the would-be hero and a swordfish joins in. The latter part is cleverly handled and some of the effects are quite mystifying. There are quite a number of amusing moments, the action moves fast and this subject should prove satisfactory for the slap-stick fan.—C. S. S.

The House of FEATURETTES

Hugo Riesenfeld has booked into his Rialto Theatre, N. Y., this week, "Ko-Ko Trains 'Em" (Out-of-the-Inkwell) and a "Film Facts" novelty.

Two in one week is not so bad.

A Red Seal novelty subject each week is a patronage builder.

1600 Broadway New York City

EDWIN MILES FADMAN, Pres.

"Dragon Alley"

(Educational—Comedy—Two Reels)

The bunch of kids which have been appearing in recent Juvenile comedies distributed by Educational invade Chinatown in this issue and create havoc in a big laundry. They pull regular Peck's Bad Boy stuff, feeding a Chinaman's cue to a duck, knocking down a cop, hiding in laundry bags and scaring the Chinese and a negro customer, tie two "pigtails" together and end by being chased out by a negro and a Chinese cop. They help the freckled lad wash dishes and then assist the Chinese kid to deliver laundry at the home of the wealthy chap. Here they do some very "fancy" dancing and turn things upside-down generally. The picture is fast-moving slapstick at all times, but the best part of the comedy is contributed by an exceedingly clever baby who has appeared in some of the earlier issues. This kidlet not only enters into the fun but seems to enjoy it and certainly goes over big. It is one of the very best of this series and should prove a big laugh-getter in the majority of houses of all classes.—C. S. S.

"Ko-Ko Trains 'Em"

(Red Seal—Cartoon—One Reel)

Max Fleisher's cartoon clown Ko-Ko proceeds to show his boss how to make a dog do tricks in this "Out of the Inkwell" cartoon. This is one of the cleverest and most amusing of this series. A friend visits Fleisher's office, bringing a young pup; he tries to draw a picture of the dog, but it turns into the little clown and insists on occupying the limelight and training the dog. There are a number of laughs in the way the clown makes the cartoon dog express various emotions. Finally he unlooses trained fleas that rout the audience. There is unusually good animation and combined photography and cartoon work in the way the clown plays with the real dog, even riding on his back and tickling him on the nose.—C. S. S.

"Grief in Bagdad"

(Pathe—Comedy—One Reel)

"Grief in Bagdad" partly burlesques a well known feature in which Bagdad is the locale. It is a Hal Roach product with Earl Mohan, Billy Engle, Dolores Johnston and others in the cast. A harem, a mysterious rope, a pie-eating native, much sword play and much gambling about in a marble swimming pool, comprise the action which is all of the familiar and entertaining type.—T. W.

"Pathe Review No. 18"

(Pathe—Magazine—One Reel)

"Pathe Review No. 18" is composed of three interesting subjects. One is titled "Northpole Cowboys," which shows flocks of reindeer in and out of the harness. "Jack the Giant Killer" is a pen version of the legend by that title. The Pathecolor is of Baltimore in the "Visiting Our Own America" series.—T. W.

"Tourists DeLuxe"

(Universal—Comedy—Two Reels)

Hilliard Karr and William Hayes are featured in this Century Comedy distributed by Universal. They are cast as two chaps who start out in a flivver on a de luxe tour. All sorts of mishaps befall them, the engine spouts like a geyser. One fellow climbs a pole to read the sign and finds out it says "Wet Paint." A stuffed lion in the road causes excitement. The flivver becomes overbalanced and runs along on the rear wheels. Finally the pair reach an auto colony and the car runs amuck tearing down the tents. More things go wrong and finally the owner's daughter is kidnapped and rescued and an explosion blows the party up in the air. There is plenty of rough-and-tumble action; some of the stunts are ingenious and all are amusing. It should prove a satisfactory attraction where slapstick comedies are liked for it is one of the fastest moving of the recent Centurys.—C. S. S.

"The River Conway"

(Red Seal—Scenic—One Reel)

This reel, distributed by Red Seal, is a scenic which traces the course of a picturesque river in Wales. Starting as a small stream that flows down a rugged mountainside, it exhibits varying moods, now placid as it flows by the foot of mountains and again turbulent. Its course leads through meadow land and rocky glen, past the stately old feudal castle of King Edward I, and finally widens out until it furnishes an avenue for shipping. This reel contains some very pretty photographic shots in which the distance or "stereoscopic" effect is particularly noticeable.—C. S. S.

"Concerning Cheese"

(Fox—Varieties—One Reel)

This issue of Fox Varieties is devoted entirely to scenes showing in detail the manufacture of the ordinary store cheese, or cheddar cheese as it is technically known, from the time the cows are milked until the completed product is stored away for ageing. This process includes the souring of the milk in large vats by addition of a small quantity of lactic acid, squeezing out the whey, drying and pressing into forms, etc. The point is also brought out that "cheese" is derived from a word that means "perfect." This reel should prove of average interest because of the fact that this commodity is so well known and widely used.—C. S. S.

"The Fast Male"

(F. B. O.—Series—Two Reels)

"The Fast Male" is No. 5 of "The Pacemaker" series, with Alberta Vaughn, George O'Hara, Albert Cooke, Kit Guard and Stanley Taylor. This presentation of the F. B. O. series, from the story by H. C. Witwer, based upon college life, shows how Tom Granger, the poor and practical student, overcomes all odds and frame-ups and wins a marathon race, defeating his rival, Merton Randolph, the snobbish underhanded rival for the hand of Nita O'Neil. The cross country race holds the interest although the general theme may seem to contain not quite the same abundance of action as its predecessor.—T. W.

"Here's Your Hat"

(Universal—Comedy—One Reel)

Here is another of the series of Universal comedies featuring Arthur Lake and Olive Hasbrouck in stories dealing with boys and girls who are just at the age when they feel they are grown-up. The action concerns Arthur and his rival Eddie who call on Olive, each trying to get rid of the other. Arthur finally finds a hole in his sock and inks it, getting ink on his hand. He hides it in a sling and gets mixed up and puts the wrong arm in the sling. It is fairly amusing, and the young people will probably enjoy it, for it contains considerable humor typical of this period of life, but is not quite as peppy as some of the others in the series.—C. S. S.

"Rock Bottom"

(Educational—Comedy—One Reel)

In this Cameo Comedy, distributed through Educational, Cliff Bowes appears as a dull-witted chap working for a company that is building a big dam; Virginia Vance is the boss's daughter and Ruth Hiatt is Cliff's country sweetheart. Cliff manages to do everything wrong, and in greasing a cable lets the grease pot fall on the boss's head. He is sent for the payroll and the foreman and his gang try to capture him and take it away. He gets out of the machine but falls back in again. After considerable rough-and-tumble action he finally falls through the roof of the shack and safely delivers the payroll money. There are several laughs for the slapstick fan and it is up to the Cameo average.—C. S. S.

"The Line Runners"

(Universal—Western—Two Reels)

A plot of a gang of smugglers to bring contraband goods over the Mexican border, which is thwarted by a supposed tramp who turns out to be the new ranger, furnishes the theme for this Universal reissue. The action which follows this familiar line includes an attempt on the part of the criminals to charge the "tramp" with an attempted murder, and a romance between the tramp and a restaurant waitress who aids him. The cast is composed of little-known players and no one is featured. There is nothing novel or particularly exciting about this picture, but for audiences that like films of this type there is enough action to make it a fair offering.—C. S. S.

"Little Annie Rooney" (Mary Pickford) and "Don Q" (Douglas Fairbanks) take a few minutes from work on their respective United Artists' productions to pose

"Darkest Africa"

(Pathe—Cartoon—One Reel)

Cartoonist Terry gives his version of how animals divert themselves in "Darkest Africa." A monkey manufactures a metal elephant and goes flivvering through jungle and plain. Other monkeys are seen engaged in a game of quoits, using the tusk of a hippo for the receiving peg of their horse shoes. The cartoon is up to Terry's standard—in other words, highly worthwhile from the standpoint of amusement.—T. W.

"Wings of Youth"

(Continued from page 148)

Emmett Flynn has given the picture good direction and the action moves forward at a peppy pace. Naturally there are a number of jazz scenes, and while there is little suspense as you can easily discern how the story will turn out, the interest is well sustained.

While Ethel Clayton and Madge Bellamy are both featured, Miss Clayton as the clever mother has by far the most prominent role and gives a fine performance. Not only is she attractive and wears some gorgeous gowns, but acts with the sincerity for which she is noted. As one of the daughters, Madge Bellamy has not much to do, but is entirely satisfactory. The work of the entire cast is creditable, especially Freeman Wood as a cad and Robert Cain as the mother's supposed second husband.

While the story is light, there are several interesting and amusing situations that make this pleasing entertainment.

Cast

Madelyne Manners.....Madge Bellamy
Mrs. Manners.....Ethel Clayton
Ted Spaulding.....Charles Farrel
Lucien.....Freeman Wood
Marcus Jones.....Robert Cain
Gwendolyn Manners.....Katherine Perry
Betty Manners.....Marian Harlan
Jimmie Dale.....George Stewart
Grantland Dobbs.....Douglas Gerard

Story by Harold P. Montanye.
Directed by Emmett Flynn.
Length, 5,340 feet.

Story

Mrs. Manners loves her three grown daughters and considers herself a successful mother. She arranged a party for her youngest, Betty, but the girls at the boarding school phone they are too busy with their studies to come home. Hearing what sounds like a party, Mrs. Manners goes to the school and finds a wild party in progress. Betty and Madeline declare they are going to marry their partners. Gwendolyn, the studious one and an advanced thinker along sex lines says she is to marry Dobbs when he secures a divorce. Mrs. Manners begs them to wait awhile, goes abroad and returns with a man, takes a swell apartment and dresses lavishly and finally becomes notorious. Madelyne's friend Lucian tries to make love to her. Madelyne learns this and becomes disgusted. Betty's friend Jimmie proves true blue. Finally Mrs. Manners gives an extra wild party which disgusts Betty and Madelyn. The latter upbraids her for being drunk. Mrs. Manners then reveals the fact that she has been only acting, that the man is their cousin and she simply wanted to show them the error of their ways. Gwendolyn is not impressed, but she finally returns home having learned her lesson.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Utica Showman Europe-Bound to Claim Golden Inheritance

With a golden background assured for the years to come by a fortune left by a relative in Austria, Mr. and Mrs. Jacob Elias, the former owner of the Cornhill Theatre in Utica, N. Y., will observe their silver wedding anniversary by a trip to Europe early in June to claim the pot of gold. Mr. Elias is one of the oldest exhibitors in point of service in New York State, and likewise as square as they come. When Mr. and Mrs. Elias sail out of the New York harbor on June 8, bound for Europe, they will enjoy a honeymoon a quarter of a century after the first, and one that will take them back to home scenes and with the knowledge that thousands of dollars await them. They will be absent about eight weeks.

Howard Richardson of Chestertown hasn't been doing any of the kind of celebrating he indulged in a couple of years ago, when twins arrived one day and he blew the whole village to a free show from noon until midnight. Mr. Richardson was along Film Row during the past week, stopping off on his way to New York. He admitted that there was little chance of repeating the celebration of two years ago.

It must be that the Schine brothers of Gloversville are after more houses and that the chain of fifty-four or fifty-five theatres will run up to sixty. Bob Bendell, who has been handling various exchanges in Albany for several years, is now engaged in scouting for theatres for the Schines.

Jake Rosenthal of Troy is the latest to fall for the amateur night idea along with his present picture program. Mr. Rosenthal started with amateur nights last week, boosting his admission to 15 cents, and incidentally packing his house to the doors shortly after 7 o'clock. Mr. Rosenthal declares that the crowds of today want amateur acts. He will do his own announcing. That won't be a hard matter, for in the days gone by Jake used to sell song books in burlesque houses and has a voice that can be heard a block away.

The Albany Zone continues to grow and now all but two houses in Utica are members. No date has yet been fixed for the next meeting, some of the officers preferring to wait until after the national convention, while others want it before.

Papayanakos brothers, old-time exhibitors, who first made their money in Watertown but left there to open houses in Gouverneur, Potsdam and Canton, bought the Star in Potsdam last week from O. P. Benson. The Star was built about ten years ago and has been leased by H. E. Flack for some time past.

Ben Apple of the King in Troy figures out that 10 per cent. of the people in that city go to the movies every night and that the same ratio holds true with the outlying districts. There are twelve houses in Troy and some of the managers are rather inclined to differ with Ben.

The Avon in Watertown, a Nate Robbins house, announces a change of policy, splitting its week with vaudeville, the policy of the Olympic, also owned by Mr. Robbins, remaining unchanged.

Remarking that "all work and no play made Mike a sick boy," Mike Kallet of Oneida is planning to take a vacation this summer. It's quite possible, now that his brother, Joe, who runs the Strand in Rome, has bought a new car, that the two will tour the country together.

Lawrence Carkey of the Strand in Carthage entertained Civil War veterans of the village one day last week when "Abraham Lincoln" was shown.

Harry Kron, who runs the Casino at Fleischmanns, doesn't have to depend upon his picture theatre either as a source of revenue or as a means of entertainment. He is running six bowling alleys and between the two his bank book is as fat as the proverbial calf.

When William Benton of Ballston Spa, with theatres in Saratoga Springs and Plattsburg, wants another house he simply makes up his mind to that effect and goes out and builds one. He just completed one last fall in Plattsburg, and now announces that he will build one in Mechanicsville this summer that will cost $140,000 and will be ready to open on October 1. The house will be 61 feet in width and 146 feet deep, with a main floor seating 754 and a balcony seating 376 persons.

John Roche, Warner Bros' star, entertains Florence Easton, opera prima donna, at studio

Meyer Freedman of Schenectady smokes good cigars now that he is in the real estate business. How do we know? Just finished one, a "Corona."

Mrs. Francis McGraw, owner of the Gem Theatre in Little Falls, lost her sister by death last Tuesday. Herman Stern, local manager for F. B. O., arrived in Little Falls that day and proved a friend indeed. Upon learning that Mrs. McGraw wanted to go to Utica to make certain arrangements, Mr. Stern transported her there and back all within two hours' time.

(Continued on next page)

Charley Murray and Constance Collier in a scene in First National's "My Son," starring Nazimova

Tony Moreno has the featured role in Rex Ingram's production of "Mare Nostrum," for Metro-Goldwyn-Mayer

Albany, N. Y.

(Continued from preceding page)

When Oscar Perrin, manager of the Leland in Albany, discovers that the majority of his patrons don't like a picture being shown, he doesn't hesitate for a moment. This fact was plainly shown last week when Mr. Perrin started off the week with a certain well known picture and pulled it that same night after hearing the crowds protesting as they left during the afternoon and evening. "Why prolong the agony?" said Mr. Perrin, "If a picture doesn't suit on Monday, it certainly won't on Friday."

What's all this we hear about W. W. Farley and Jacob Tarsches, both wealthy residents of Albany, getting together and erecting a new theatre in the Capital City? Mr. Farley already has three or four in Schenectady, as well as a number in Yonkers, while Mr. Tarsches was former part owner of the Leland.

Out in Schaghticoke, the business men of the village figure out that a picture show for Saturday helps to get the crowd in from the country districts and at the same time offers excellent entertainment. So the business men are running a theatre there, co-operating with Mr. Sample and securing excellent results.

Every night last week was as good as a Sunday night at the Lincoln in Troy, according to Tony Veiller, the manager. With "New Lives for Old" he stood them up five nights out of seven, and the funny part of it all was that a one legged individual whose name wasn't even in the cast scored the hit with the crowd.

Buffalo, N. Y.

"We do not know whether or not we are going to succeed in one year but we're going to keep right on trying," said Al Beckerich, manager of Loew's State and president of the Buffalo Theatre Managers' Association, in commenting on Buffalo's Go to Theatre Week. "We are after those people who have dropped away from the theatres. We're going to get them back. Maybe we can do it in one year, maybe not. But we'll have a Go to Theatre Week every year."

Vincent R. McFaul, managing director of Shea's Hippodrome, said: "Spring weather is the chief enemy of the theatre at this time. We've never made an effort to fight it before. But it was always true—at least for a good many years—that as soon as the warm days came and the autos were out from their winter naps, everyone went for a ride. Outdoor sports are a great foe of the theatre. But during Go to Theatre week we put an extra attractions to show the folks what they were missing in letting the shows slide all summer." Incidentally Buffalo's Go to Theatre Week was a huge success and houses were packed all week."

Al Sardino, who operates the Crescent in Syracuse, has taken over the Thompson and Brown theatres in Old Forge, N. Y. The Schine Theatre Corporation has taken over the picture houses in Boonville and Lowville, New York.

The exhibitor members of the arbitration boards for May and June in Buffalo will be: May, Howard Smith, Palace; Johnny Carr, Shea's North Park; Al Teschemacher, Casino; J. N. Morris, Happy Hour, alternate. June, Charlie. Hayman,. Strand. and. Cateract, Niagara Falls; Arthur L. Skinner, Victoria; Mat Vallelly, Family, Lackawanna, and W. Dillemuth, Broadway Lyceum.

Herman Lorence, manager of the Bellevue, Niagara Falls, announces that plans are being drawn to greatly enlarge the stage of that house and it is possible that in the fall pictures may be discontinued and vaudeville alone be offered.

Sam Trapasso expects to close the old Eugenia Theatre in Niagara Falls on May 15. The house will be razed. The new Eugenia, now under construction, will open in September.

The Aurora Theatre Company, now building the new Aurora Theatre in East Aurora, N. Y., have taken over the Millard Fillmore Theatre which is next door to the new house. It is expected the old theatre will be torn down.

Jim Cardino will open his new Glen Park, Williamsville, on the evening of May 9 and has invited all his brother exhibitors in Buffalo to be on hand for the celebration. Jim operates the Varsity and Kensington Theatres.

William Collier, Jr., who has the title role in the Raoul Walsh-Paramount production, "The Wanderer," and who has just been signed by Jesse L. Lasky to a long term Paramount contract

Canada

The Majestic Theatre at London, Ontario, one of the largest picture houses of the Western Ontario city, has been bought outright by Bernard Allen of Toronto and John A. Nash of London. The Majestic, which has been in operation many years, is to be remodelled throughout.

Charles Johnson, manager of the Empress Theatre, St. John, N. B., for some time, has returned to Edmonton, Alberta, where he has taken charge of the Star Theatre of which he formerly managed.

Manager George Rotsky of the Palace Theatre, Montreal, grabbed off front-page space in the Montreal Herald on April 18 for a special advertising display in the form of an offer of $1,000 reward for the arrest of John ("Doc") McTeague, who was said to be wantedf or murder committed in San Francisco, Cal. Details were given regarding the appearance of the wanted man, along with a picture of the alleged criminal—but it was all a stunt for the Metro-Goldwyn release, "Greed."

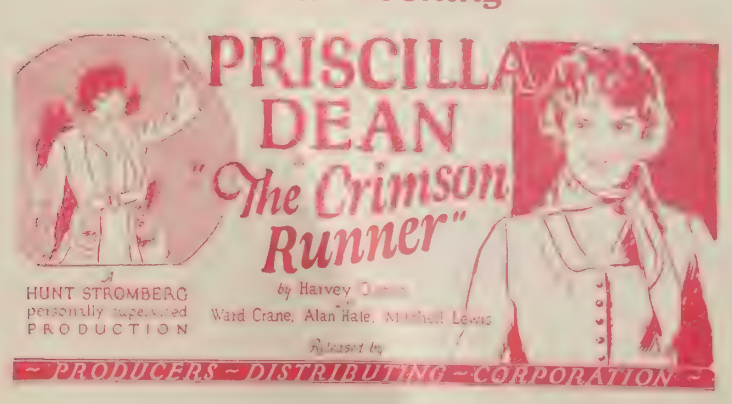
Manager Pete Egan of the Strand Theatre, Calgary, Alberta, opened a boys and girls popularity contest on May 1, to run through to July 1 for many merchandise prizes, the first being a bicycle.

West Virginia

Barboursville, a town of 2,000, has no picture theatre and the new city council set down on the recorder when he issued a license for one. The vote, with the vote of the mayor, stood four to three. The recorder, who is also a member of council, resigned his position. The town councilmen hold that, as Barboursville is the seat of the Morris-Harvey College, movies ought to be barred.

The Strand at Morgantown, which plays pictures and extra attractions, offered the Myrkle-Harder stock company the week of April 20 on a guarantee of $1,800 and showmen estimate that they did more than $5,000 gross. It was the first stock of the year in a college town, seat of the West Virginia University.

The stockholders of the Fairmont Theatre at Fairmont held their annual meeting and announcement was made that there is satisfaction with receipts under the present management. The house plays five acts of Keith vaudeville and photoplays. The venture is believed to have been losing money until the present management took charge six months ago.



Marks Brothers Begin Building 3,000-Seat House in Chicago

With a band of music and a platform dance, the new picture theatre being erected by Marks Brothers, Louis L. and Meyer S. Marks, on Sheridan Road near Devon, Chicago, was started on April 23. The house will seat more than 3,000 and cost a couple of millions before it is ready for the public next year, according to the management. The house was first projected in December, 1923, and the project dragged along until recently.

The theatre will have 200 feet frontage on Sheridan Road, 208 feet on the south end and 150 feet at the north. No name has been selected and it is expected that a contest will be held.

Sam Halper and Abe Feder put on a benefit for the tornado sufferers the other day at the Capitol Theatre, Chicago, and turned in $502.25 to the big fund, which totals more than a million dollars from all sources here.

Balaban & Katz are putting over a big program at the Chicago Theatre the week of April 27 and have labeled it "Take a Chance Week," withholding from the public the name of the picture and the other features to go with it. At the Central Park Theatre they have put on a Frolic Night one night each week that is bringing them in from all over the West Side. It is reported they have booked the eight movie stars for the Tivoli for the week of May 11.

Ralph Crocker, formerly of the Crocker Theatre at Elgin, Ill., has returned from the West Coast and is planning on getting back into the business.

The officers of the new Film Golf Club are: Charley Casanave, president; Fred Aiken, vice-president; Tom McKenzie, secretary, and Frank Schaefer, treasurer.

William Hexter has been named manager of the Olympic Theatre, Chicago, succeeding Manager Yost, who has gone into other lines.

Manager Mort Singer of the State Lake Theatre, Chicago, booked Priscilla Dean for a personal appearance in connection with her film, "The Crimson Runners."

The main offices of the Gregory Circuit have been moved to the State Lake Building at State and Lake streets, Chicago, and Ted Schlanger is in charge of the booking.

Charley Ryan of the Milford Theatre, Chicago, put over a syncopation program last week that packed the house to the doors.

Aaron Jones is back in Chicago from a trip to the West Coast.

It is expected the new Lynch Theatre going up at Mansfield and West North avenue will be ready for opening during the next sixty days. The house will seat 1,600 and Vincent Lynch will give it his personal attention.

Emanuel Greenwald, V. W. Langford and M. Langford have organized the Forrestville Amusement Company to operate theatres and other forms of amusements. The offices are at 526 East 47th street, Chicago, on the South Side.

Lew Weil, managing director of the Bryn Mawr Theatre on the North Side, Chicago, says that business is picking up in his territory and last Saturday was the largest take-in of the season.

Among the visitors along Film Row were Bill Bradley of the Crescent Theatre, Ottawa; Barney Rovin, the Amusu Theatre, Springfield, and Owen McKivitt of the Bijou Theatre at Racine.

G. F. Weber has sold the Gem at Harve and the Community at Raymond, Ill., to D. D. Cox.

W. Taylor of the Rialto at Bloomington has purchased the Auditorium at McLean, Ill.

The friends of Manager Refelski of Brunhild Brothers' Rogers Theatre sympathize with him in the death of his mother, which occurred last week.

R. A. Alberts is now booking pictures for Cooney Brothers' National Theatre Corporation and is making his headquarters at the Chatham Theatre.

Lubliner & Trinz announce that Orchestra Hall will again be under their direction this summer and will open as a picture house on June 1 with the United States Army air Service World Flight pictures.

Clarence Denny, who recently took over the Dreamland at Roodhouse, Ill., has closed it to fix up the house.

E. P. Rupert and R. Levine, architects, have completed plans for a two-story theatre which will be erected at 18th and Blue Island avenue, Chicago, by the Loomis Building Corporation. The building will contain a 1,600-seat picture theatre.

R. C. Williams has taken over the Crescent at St. Francisville, Ill. Mr. Williams already owns the Majestic at Streetor.

Clyde E. Elliot, Evanston theatre manager, has bought the Lyric at Fort Wayne, which was owned by the La Fayette Amusement Company. The house has been operated as a burlesque and picture house and the policy will be changed to vaudeville and pictures.

The Bell Theatre at 2407 West Madison street, Chicago has changed hands. Max Feldman is now manager.

Decatur, Ill., is to have a new theatre, according to announcement of H. J. Wallace, manager of the Lincoln Square Theatre there. The theatre is to be built by Balaban-Katz Midwest Theatres, Inc., of Chicago, and will cost at least $600,000. It is also understood that Rockford is to have a new theatre. The Decatur, according to announcement, will seat 2,200. It will be up to date in all its features, being built to handle legitimate productions as well as pictures.

Nazimova and Jack Pickford in a scene in "My Son," a First National picture which opened last Sunday at the New York Mark Strand

Pittsburgh

The completely rebuilt Homewood Theatre on Homewood Avenue, Pittsburgh, was opened on April 18 by its new owner, H. R. Worthington, who has erected one of the finest of the smaller picture theatres to be found anywhere. Much money has been invested in the new house, which seats 300; the best of everything has gone into its construction, and any exhibitor contemplating making over a small house or building a new one would fine it well worth his while to visit the Homewood. John Cassidy is manager.

The papers have been signed whereby Nate Friedberg continues to operate the Alhambra Theatre in East Liberty. The property was bought over a year ago by the Silverman Brothers of Altoona, and several theatrical interests were after the lease, but Friedberg landed the house finally. Both Jake and Ike Silverman came to Pittsburgh to close the deal.

Jack Rainey has taken over F. L. Farman's Cameo Theatre at Butler.

Harry Megowan, manager of the Minerva Theatre in downtown Pittsburgh, is back on the job again, after having been confined to his home for three weeks, with an illness that threatened to turn in bronchial pneumonia.

The Columbia Theatre, Erie, was the scene of a bad fire on April 18 when the house was crowded with 800 persons, mostly women and children. The fire broke out under the stage, Marcus Smith, manager, threw open all the exit doors, stationed ushers at every exit and the crowd filed out in an orderly manner. O. A. Potter, head of the Columbia Amusement Company, which owns the Columbia is at a loss as to the origin of the fire.

R. J. La Voise, at one time manager of the Cameraphone in East Liberty, is officiating in a similar capacity at the Strand, Huntington, W. Va.

Manager Chamberlain of the recently-opened Victoria Theatre, Johnstown, drove to Film Row last week in his new Lincoln car.

Noah Beery, whose contract to appear exclusively in Paramount pictures, has been renewed for another year

Cincinnati

The Zane Theatre, Zanesville, Ohio, has passed from possession of Marshall Mulvey to P. M. Tracy. At Canton, Ohio, the Windsor Theatre has been taken over by Hoffman & Waggoner, who own and operate the Star theatres at Alliance and New Amsterdam, Ohio. George Moore, who operates theatres at Marion and Bucyrus, Ohio, has sold his Lion Theatre at Bellevue, Ohio, to Judge Foster. Moore, however, still has another house in Bellevue. The Wilsonia Theatre, Youngstown, Ohio, also has changed hands, having been taken over by Harvey Klein, who purchased the house from Elmer Sells. Sam Spicer, who manages the Miami Theatre, at Franklin, Ohio, is now in possession of the Lorenzo Theatre, Middletown, Ohio, through a recent purchase.

Movie and trade circles were greatly shocked at the deaths of H. Mingus and wife, who died within a few days of each other. Mingus was manager of the Wonder Theatre, Cincinnati.

Manager Partlow of the Majestic Theatre, Mansfield, has adopted the plan of reserving seats one week in advance, which he says has many advantages in the way of influencing patronage.

C. V. Mohler, Dayton, Ohio, now retired, and Mrs. Mohler, recently celebrated the fiftieth anniversary of their marriage. Mohler formerly operated three picture houses at Middletown, Ohio.

St. Louis

O. H. Giese, proprietor of the Oh Gee Theatre, Edwardsville, Ill., failed in his attempt to become mayor of that town. Mayor Frank L. Nash was re-elected with 972 votes, C. T. Hulse, People's Ticket, got 904 and Giese 805 votes.

Several more theatres in this section have been closed. Included in the list are Lyric Theatre, Houston, Mo.; Amuse U Theatre, Mullin, Ill.; Rex Theatre, Carrier Mills, Ill.; Star Theatre, Eugene, Mo.; School House Theatre, Harrisburg, Ill.; the house at Glen Carbon, Ill.; Cater Theatre, Marceline, Mo., and the Seibel Theatre, Menfro, Mo.

Mike Murphy has sold his White Way Theatre on Choueat avenue, St. Louis, to Jim Drake. Drake has been managing the Gem Theatre on Sixth street.

J. W. Miller, owner of the Madison Theatre, Madison, Ill., is reported to be seriously ill at his home.

R. D. Gardner has purchased the Lyric Theatre, Center, Mo., from L. J. Gardner.

Walter Thimmig is back in town. Recently he disposed of his theatre in Salina, Kans. He expects to again take charge of his Duquoin Theatre, Duquoin, Ill.

The 3-year-old son of Frank Speros, owner of the Marquette Theatre on Franklin avenue, fell from a window at his home and suffered a fractured arm. The child had a narrow escape from death.

N. E. Bucklin, manager of Lang's Family Theatre on Shaw avenue, St. Louis, has a beautiful baby daughter. The babe and mother are doing well.

Out-of-town exhibitors seen along Picture Row were: James Reilly, Alton, Ill.; Joe Lynam, Whitehall, Ill.; Tom Reed and Judge Lehman of Duquoin, Ill.; J. W. Cooper, Rex Theatre, Okawville, Ill.; C. W. Cotter, Fourth Street Theatre, Moberly, Mo.; Mrs. U. W. Rodgers, Cairo, Ill.; C. W. Critchlow, Grand Theatre, Alton, and J. W. Myers, Standard Theatre, Cairo, Ill.

Los Angeles

Plans for the erection of the eighth picture theatre to be owned and operated in Hollywood by Hollywood Theatres, Inc., is announced. Negotiations have been completed by Hollywood Theatres, Inc., and associates, the West Coast Theatres, Inc., for the southwest corner of Vine street and La Mirada, in the heart of Hollywood. The capacity will be 1,200. It will be two stories high and of Spanish architecture.

Sid Grauman was host to fifty negro veterans of the World War from the Sawtelle Hospital to a Monday matinee performance of "The Iron Horse."

Now Booking

HUNTLEY GORDON
One of the best known leading men, who will be seen soon in important roles in several Warner Bros. productions

Milwaukee

An unusually early hot spell, coming on the heels of several nights of rain, played havoc with the attendance at most Milwaukee theatres last week. Downtown houses, as well as the outskirts, felt the slump. The hot weather jammed the highways with motor cars for the first time this season, giving exhibitors a taste of what they may expect during the coming summer. Fred Seegert, president of the M. P. T. O. in Wisconsin, declared reports reaching him were to the effect that the falling off in theatre attendance was general throughout the state.

A. J. Meininger, who had announced that he had signed up with the Silliman circuit in Milwaukee in an executive capacity, has decided at the last minute not to join the organization and instead once more has returned to the fold of Ascher Bros. for whom he managed the Merrill until it was taken over by Saxe several weeks ago. J. H. Silliman and Jack Grauman, of the Silliman chain, have not yet decided upon someone for the job which Meininger was scheduled to fill. Several other additions have been made to the Silliman staff, however, including Eddie Leidolf, formerly assistant manager of the Merrill.

With the return to Milwaukee of Mrs. Ann McMurdy from the West Coast, indications are that a new publicity system will be inaugurated for the Saxe chain of houses. Heretofore a special publicity expert has been engaged to handle the work for the Wisconsin Theatre, but the managers of the other twenty-three Saxe houses have had to handle the publicity work as best they could. Now, however, in addition to Mrs. McMurdy, Oliver E. Remey, a veteran newspaperman and formerly secretary of the Wisconsin state fair, is on the publicity staff and the two, it is believed, will direct the press work for the entire chain.

O. J. Wooden, manager of Uihlein's Alhambra and Garden theatres, has just employed James Williamson, Milwaukee newspaper man, to handle his publicity.

SELLING THE PICTURE TO THE PUBLIC

The Leading Exploitation Department in the Industry, Found in Moving Picture World.

News of the Seattle Territory

Charles R. Rodiger has returned to the Moore Amusement Company organization in Tacoma after an absence of almost a year, spent with the West Coast-Langley Company. Mr. Rodiger was formerly with the Moore company for five and one-half years. He is handling newspaper publicity for the company's Tacoma houses.

D. S. Kimberly, manager of the Colonial Theatre, Tacoma, is sprucing up the house and is offering more artistic stage presentations than under previous management.

L. J. Gray has purchased the Rose Theatre in suburban Portland from J. S. Langhorn.

With the opening of L. Barlow's new Kootenai Theatre, Libby, Montana, the town will have opposition. The house is an old one and has been completely remodeled, refurnished and re-decorated by B. F. Shearer, Inc., of Seattle.

The Armory Theatre, Genesee, Idaho, now has opposition, with the opening of a new house by W. C. Ericson.

"Doc" Johnson, who owns the Lois Theatre, Toppenish, Wash., has purchased a new transverter to add to his booth equipment, and has ordered the equipment for his newly acquired house in Zillah, Wash., from B. F. Shearer, Inc.

After the deal between Warner Brothers and the Clemmer Theatre, Spokane, was all set it was called off, according to later report. Warners withdrew when Universal began bidding up the house, and the latest report states that the latter will take possession May 1.

The Keeler Grand in Walla Walla, Wash., recently opened with a high-class stock company which cut in on the receipts of motion pictures. Blaine Geer has therefore started an opposition stock company, meeting the prices of the other company, in addition to his regular picture program. The new plan has not yet had time for a thorough tryout, but Mr. Geer feels that he can hold his patronage with what he is offering.

Mr. Gwinn, former manager of the Neptune Theatre, Jensen & Von Herber's Seattle suburban house, has gone to Olympia as manager of the Liberty during the absence of E. A. Zabel, on vacation in the South. Bob Murray, formerly of the Coliseum staff, has succeeded Gwinn as manager of the Neptune.

G. F. Bessenger opens his new Madrona Garden Theatre in suburban Seattle on May 2. The house seats 750 and is a modern, beautiful structure. No expense has been spared to give it all the comforts and luxurious appointments of a downtown house. For the opening performances Mr. Bessenger has secured the services of Chas. W. Hawley, noted organist, who will occupy the console of the big Smith organ, giving vocal and instrumental selections. "The Speed Spook" will be the opener.

Miss Irma Carstens is building a new house in the Green Lake district. Miss Carstens operates the Green Lake and Fremont theatres at the present time.

When the major portion of the little town of Hamilton, Wash., was destroyed by fire last week, Frank Jacobi's theatre was in the path of the flames. It has been announced that no effort will be made to rebuild the town.

A verdict in favor of Danz and Strauss, owners of the Hollywood Theatre in suburban Seattle, was rendered in their suit against L. R. Steele, owner of the Queen Ann Theatre. Steele, who, it is said, had agreed to sell his house to these men, refused to go through with the transaction after deeds were signed, cash paid and arrangements completed for taking over the house. The court awarded Danz and Strauss $1,500 and costs.

Detroit

Mrs. Mabel Jones has disposed of her Wayne Theatre to her brother, William Thompson and has announced plans for a new house in Dearborn, the home town of Henry Ford. It will seat 1,200 and the building will contain a block of stores.

Playing "A Connecticut Yankee in King Arthur's Court" for the third time since the production was released four years ago, Manager Shafer of the Fox-Washington succeeded last week in accumulating a gross of $11,000, which is about $3,000 above the normal gross of the theatre.

The police have in custody several men who are suspected of guilt in connection with the recent attempt to blow up the Harper Theatre on Harper avenue. The house manager arrived just in time to prevent the explosion of the safe.

The Rotary Club of Manistee has decided to go into the exhibiting business. The club has erected a new community theatre in the Salt City and will operate it with first run film as the attraction.

Frank Lorenzen, an exhibitor in Detroit for many years, has retired from the film field to open a flower shop in the fashionable La Salle Garden district of the city.

Denver

The Colorado Legislature has adjourned and the censorship and Sunday closing bills have died in the committees. One of the most radical censorship bills ever introduced was in the hands of the judiciary committee of the House of Representatives this year.

Denver will soon have three new suburban theatres, all of which will be up to date in every sense of the word. Fred P. Brown and J. B. Michilletti are building a large new house on South Pearl street which they will call the Mission Theatre. The Western Enterprises have under construction a magnificent theatre on South Gaylord street. On the north side of the city a new theatre is under construction at Thirty-second and Lowell boulevard.

With the adjourning of the Legislature, Senator Frank R. Kelly returned to his home in Salida, Col. Senator Kelly is one of the most popular exhibitors in Colorado, having operated theatres in Salida and Alimosa for a number of years. While he was busy in the Senate Mrs. Kelly spent most of her time visiting exchanges and arranging her bookings for the coming season.

P. H. Hoppen, well known both in the Omaha and Denver territories, is remodeling the America Theatre at Longmont, Col. He recently bought this place and conceived the idea of lowering the floor and moving back the screen, which will result in increasing the capacity over 100 seats. It is a sure bet that when Mr. Hoppen gets through Longmont will have another high-class theatre.

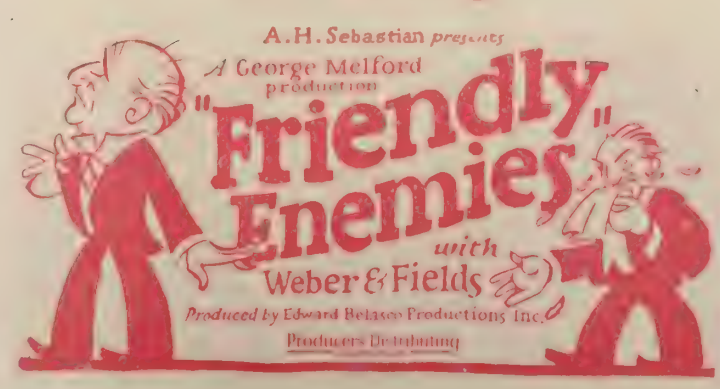
GRETA NISSEN

Leading lady in Paramount's "In the Name of Love" will later have an important role in "The Wanderer"

Fred W. Bronte, owner and manager of the Gem Theatre, Yuma, Col., is back home after spending considerable time at the hospital at Rochester, Minn. His many friends are pleased to know that his condition is very much improved. Mr. Bronte, however, announces that he will return to Minnesota in about ninety days and submit to an operation which he expects will put him in first-class condition.

There are rumors that many important changes will soon take place at the Ogden Theatre, one of the most popular suburban houses of Denver. It is a known fact that Jacob Eppler, for many years manager, will sever his connections about June 1. Other important changes are expected. Mr. Eppler expects to leave for California to enter into other business fields. As a result of his withdrawal, the M. P. T. O. of Colorado and the Denver Joint Board of Arbitration will suffer a real loss.

Out-of-town exhibitors in Denver last week were Russell Hardwick of Clovis, N. M.; Gus Kohn of the Kohn & Fairchild Amusement Company, which operates a chain of theatres in this territory; P. H. Hoppen, Longmont, Col., and William Menagh of Greeley, Col.



Barbara LaMarr and Conway Tearle in "The Heart of a Siren," a First National picture.

Massachusetts Exhibitor News

The new offices of the Gordon Olympia Theatres, Inc., in Boston are a vast improvement over the former quarters of that big theatrical company. Virtually all of the chief executives now have private offices, whereas they formerly were in one large office.

Allen's Theatre in New Bedford, having undergone extensive alterations, has been reopened. There is a new lobby entrance instead of the narrow space that formerly served this purpose. Almost $15,000 was spent in making the changes.

John F. Patten, for several years a well-known exhibitor of the Bay State, died at his home in Medford on April 18. Until recently he had been manager of the New Fellsway Theatre in Medford. In 1909 when Mr. Patten retired from the vaudeville stage he became manager of the Columbia Theatre in Attleboro. There he remained until in 1912 when he took over the management of the Bates Opera House. From 1917 to 1923 Mr. Patten was manager of Gordon's Theatre in Cambridge. He was a member of the Elks, Theatre Managers Association and K. of P.

Edward F. Cassell has purchased the building occupied by Wholesome Film Service at 40-42 Melrose street, Boston.

A benefit performance for Lawrence De Cane will be given at Woldron's Casino Theatre in Boston on Sunday evening, May 3. Mr. De Cane has been a member of the Casino's staff for twenty-eight years and has been treasurer for the last few years.

Leading photoplays in Boston the week of April 26 were as follows: Loew's State, "Adventure" and "Proud Flesh"; Gordon's Scollay Square Olympia, "Fighting the Flames"; Bowdoin Square Theatre, "The Monster" and "On Thin Ice"; Loew's Orpheum, "Seven Chances"; Gordon's Olympia Washington Street, "Declasse"; Fenway, Modern and Beacon, "The Goose Hangs High" and "The Last Laugh"; Boston, "The Boomerang"; New Park, "Romola"; Tremont Temple, "Quo Vadis."

Buy Several Stage Hits

With the return of Mary O'Conner, story and play scout, to Hollywood, it was announced by Jesse L. Lasky, first vice-president of Famous Players in charge of production, that a large number of the current Broadway stage hits had been purchased as material for future Paramount productions.

Connecticut

An appeal has been entered in the supreme court of errors in Hartford by Ernest W. Michelfelder of New Rochelle, N. Y., against the decision of Judge Isaac Wolfe of the superior court, which set aside the jury verdict of $2,127.50 against Abraham D. and Isadore E. Goldberg and Charles Finberg. The three were sued by Michelfelder on the charge that the Goldbergs had misrepresented to him a lease on the Grand Theatre in Hartford which they owned, and that Finberg had misrepresented to him the ownership of the theatre's equipment. Michelfelder advanced the sum of $2,000 on the transaction, took over the Grand for eleven days in February, 1923, and then vacated and asked for his money back.

Excavations have been started for the new Strand Theatre in Winsted. The directors of the Strand Theatre Corporation at a meeting on April 20 voted to place stock certificates on sale. Abe Davidson, well-known exhibitor of Willimantic, has deeded the property for the theatre to the company. According to the revenue stamps and mortgages on the property filed in the town hall, $31,000 was paid for the land.

San Francisco

The Strand Theatre at Stockton, Cal., has been purchased by M. J. Rubino, who with James Lima and John Peters has also taken over the Spot Theatre of that city. Lucinda Freitas, who has operated the Strand for fifteen years, plans to leave shortly on an European trip and will spend some time in France, Germany, Spain and Portugual.

W. S. King, Hearst Building, San Francisco, has arranged to erect a 1,000-seat picture house on Haight street, near Fillmore.

The Lurie Theatre, Oakland, Cal., will be opened shortly as a picture and musical comedy house.

Frank Costello, who manages the Majestic, Grand and Rialto theatres at Reno, Nev., for the T. & D. Jr. Enterprises, has become very popular in the Nevada metropolis and was recently presented with a gold Elk's card case by the B. P. O. E. of that city.

Among the exhibitors who have visited San Francisco of late have been Ed Custer of the Golden Bough Theatre, Carmel, Cal.; Sid Darling and Mrs. Darling, Majestic Theatre, Willits; Ed Stark, Opal Theatre, Hollister; Gus Johnson, Star Theatre, Nawman; Ben Levin, Strand Theatre, Gilroy; L. R. Killingsworth and Mrs. Killingsworth, Rialto Theatre, Willows, and Sam Gordon of the Hippodrome and Empire theatres, Napa.

The Palace Theatre, Dixon, Cal., has been sold by W. J. Clark to John Lytle.

The New Westwood Theatre, Westwood, Cal., was opened the middle of April with W. H. Laughead in charge. This theatre seats 1,200 and is especially well equipped house.

Mrs. Gordon Cole of the Virginia City, Nev., is expected in San Francisco shortly to look over new film releases.

A picture theatre is being erected at Battle Mountain, Nev., by Dan Shovelin.

A Big Press Book

In this day of big pictures, both in footage and box office appeal, a press book gotten out by Chadwick Pictures Corporation on "The Wizard of Oz" seems appropriate. This compendium of information useful to an exhibitor measures twenty-two inches high by fourteen inches wide. Its size and bright coloring, an orange and blue, command instant attention. Within are found the usual exhibitor aids, treated with an eye to helping the exhibitor exploit this Larry Semon picture. The book is not only attractively gotten up by meaty from c ver to cover.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

NEVER SAY DIE. (6 reels). Star, Douglas MacLean. A very good comedy drama but drew only a fair business. Not as good as "Going Up" in my estimation which drew good and pleased them. Tone, good. Special, 25. E. N. Prescott, Prescott Circuit, (250-700 seats), Union, Maine.

NEVER SAY DIE. (6 reels). Star, Douglas MacLean. It is a dandy comedy but did not please as good as "The Hottentot." Tone, good. Sunday, yes. Good audience appeal. Town and country class town of 900. Admission 10-25-30. Charles L. Nott, Opera House (400 seats), Sutherland, Iowa.

RACING LUCK. (5 reels). Star, Monte Banks. A good comedy drama for those who like speed and laughter. Went over very good and brought many hearty laughs. Tone, good. Special, no. Good audience appeal. General class, town of 2,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

WHEN A GIRL LOVES. (5,867 feet). Star cast. A heavy drama which is good if they like that kind. Not the class of picture to please a small town house. Tone, good. Sunday, yes. Special, no. Audience appeal, sixty per cent. Farmers and town class town of 800. Admission 10-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

F. B. O.

ALIMONY. (7 reels). Star cast. A good picture for those that like this kind of stuff. Good acting, put it over. Failed to draw. Tone, fair. Sunday, yes. Not a special. Audience appeal, ninety per cent. Farm class town of 175. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

DANGEROUS COWARD. (6 reels). Star, Fred Thomson. A very good western. Thomson always goes good here and his horse does some good acts. Tone, good. Sunday, yes. Special, no. Audience appeal, ninety-five per cent. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

DANGEROUS COWARD. (6 reels). Star, Fred Thomson. Fred shows that he is handy with his fists, in this one. Seemed to go over pretty well, although I heard some ladies remark that there was a little too much fighting, for we showed this with Round 6 of the "Fighting Blood" series. Would not advise this combination. Tone, okay. Sunday, no. Special, no. General audience appeal. Rural class town of 300. Admission 10-30, special, 15-40, 25-50. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

LET'S GO. Star, Richard Talmadge. A fast picture with good story and one most of them will like. I would call it a good small town picture. Tone, good. Sunday, yes. Special, no. Audience appeal, seventy-five per cent. Farmers and town people town of 800. Admission 10-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

MASK OF LOPEZ. (4,900 feet). Star, Fred Thomson. This is the first one of the series and if it is a fair sample of the balance coming I'll pat myself on the back as he has surely made a hit, a sure comer. Tone, good. Special, no. Good audience appeal. General class town of 2,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

TRIGGER FINGERS. (4,775 feet). Star, Bob Custer. Very good western. Lots of action. Had fine house. Custer is okay. All classes town of 4,000. R. L. Nowell, Idle Hour Theatre (210 seats), Monroe, Georgia.

UNTAMED YOUTH. (5 reels). Star cast. Only a fair program picture. Special, no. Audience appeal, fifty per cent. All classes city of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

First National

ABRAHAM LINCOLN. (9,759 feet). Star cast. Picture did not go here. I do not think that this picture is a drawing card for the South. Nothing objectionable but "Abraham Lincoln" did not pay half the rental for me. Tone, okay. Sunday, yes. Special, no. Audience appeal, twenty-five per cent. College class, town of 2,100. Admission 10-25. R. X. Williams, Lyric Theatre (345 seats), Oxford, Mississippi.

CIRCUS DAYS. (6,000 feet). Star, Jackie Coogan. Easily superior to all of Jackie's previous releases. Tone, good. Sunday, yes. High audience appeal. Village and rural class town of 400. Admission 15-30. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

CLASSMATES. (6,983 feet). Star, Richard Barthelmess. Drew well on account of star's drawing power here as well as the good line of paper on it and its connection with West Point. In my opinion his weakest picture. College class town of 2,100. Admission 10-25. R. X. Williams, Lyric Theatre (345 seats), Oxford, Mississippi.

POTASH AND PERLMUTTER. (7,700 feet). Star, Alexander Carr. A good program picture that failed to draw very well in this place. The title is unknown to the average small town theatre goer therefore advertising helped very little. For cities and large towns this picture should make a hit. It is full of comedy as well as pathos and is brim full of good acting. Very small profit. Tone, good. Sunday, yes. Special, no. Fair audience appeal. All classes town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

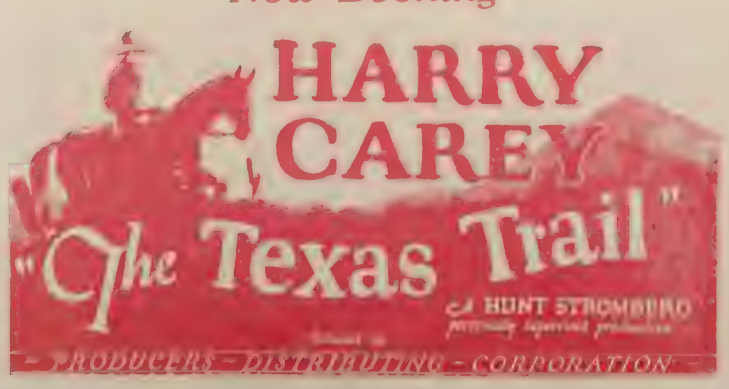
SANDRA. (7,905 feet). Star, Barbara LaMarr. The weakest picture I have ever played with Barbara LaMarr in. There was absolutely no action in the picture at all. Business rotten. Tone, fair. Sunday, no. Special, no. Audience appeal, ten per cent. College class town of 2,100. Admission 10-25. R. X. Williams, Lyric Theatre (345 seats), Oxford, Mississippi.

SELF MADE FAILURE. (8 reels). Star, Ben Alexander. This one gave me a surprise. Ran it on Good Friday, one of the poorest nights in the year and pulled a fairly good house when I expected an awful poor house. I ran a trailer on it and it seemed to get them. A good little program offering. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Mixed class town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SUNDOWN. (9,000 feet). Star, Roy Stewart. Too much cattle driving and my rental in proportion to the cattle. Lost a great deal on it. Okay if bought for cheap program. No drawing power and gets weaker after each showing. Tone, okay. Sunday, yes. Special, no. Audience appeal, fifty per cent. College class town of 2,100. Admission 10-25. R. X. Williams, Lyric Theatre (345 seats), Oxford, Mississippi.

TARNISH. (6,821 feet). Star, May McAvoy. Much adverse criticism. Picture conveys idea that decent girls find all men unclean before marriage, otherwise tarnished. According to the picture woman must clean and polish her tarnished man after marriage. Picture overdrawn and leaves bad impression of all men folks. Acting and star is fine. Tone, none. Sunday, no. Special, no. Audience appeal, fifty per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

THIEF IN PARADISE. (7,231 feet). Star, Doris Kenyon. Picture did great business in spite of opposition. The kind of picture that will bring you a good house after your matinee. All parts well played, and no complaints from any. Tone, okay. Sunday, yes. Special, yes. Audience appeal, one hundred per cent. College class town of 2,100. Ad-



mission 10-25. R. X. Williams, Lyric Theatre (345 seats), Oxford, Mississippi.

THIEF IN PARADISE. (7,031 feet). Star cast. Here is a real right smart attraction for any theatre anywhere. It has action, class, beautiful settings and an exceptional cast. Go after this one boys. It's a knockout. Tone, okay. Special, yes. Audience appeal, one hundred per cent. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

WHITE MOTH. (6,550 feet). Star, Barbara LaMarr. A pleasing program picture that was somewhat long drawn out but it pleased a majority and registered well at the box office so can't kick. Tone, fair. Sunday, no. Special, no. Fair audience appeal. Mixed class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Fox

CHAMPION LOST CAUSES. Star, Edmund Lowe. Very nice little picture. I think everyone was satisfied. Mystery story that will hold your attention. R. L. Nowell, Idle Hour Theatre (210 seats), Monroe, Georgia.

DANCERS. (6,656 feet). Star cast. Fair special, but by no means a big super as Mr. Fox would have you believe. Only pleased fifty per cent. here. Tone, not much. Sunday, no. Might please some. Fair audience appeal. Pastime Theatre, Sandersville, Georgia.

DANTE'S INFERNO. (5,680 feet). Star cast. This picture will please most of the people and there will be a few who will tire of the scenes of Hades. It is a great picture and will draw if properly handled. Was up against a free Santa Fe entertainment and did not do as well as expected. Railroad class and miners town of 3,000. Admission 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

DAUGHTERS OF THE NIGHT. (5,470 feet). Star cast. A fair production that pleased very well but didn't draw any extra business. Special, no. Poor audience appeal. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

DEADWOOD COACH. (6,346 feet). Star, Tom Mix. Fine Tom Mix special. Pleased all. Don't be afraid to boost this one. In seven reels and should go alone or just with Aesop's Fables. Special, yes. Good audience appeal. Pastime Theatre, Sandersville, Georgia.

ELEVENTH HOUR. (6,819 feet). Star, Charles Jones. This one is a very good picture with plenty of action in it, and a little bit of everything. Tone, good. Sunday, yes. Special, no. Good audience appeal. Miners and farmers town of 500. Admission 10-25. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

END OF THE TRAIL. Star, William Farnum. They certainly picked the rotten Farnums to re-issue. "Drag Harlan" is the only picture in the series. All classes city of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

Between Ourselves

A get-together place where we can talk things over

Saying—"this dependable tip department"—may not make it such:

But—

Exhibitors of the fine type you find generous enough to send tips, are men—and women—of the sort who MAKE it "this dependable tip department."

My part is simply to watch unexpected senders of reports, to write and make certain that the reports are bonafide exhibitor contributions before admitting them to these columns.

The exhibitor's part is to bury all personal feelings toward producers as regards their treatment of the individual, to provide, in reports, honest statements of the performance of the pictures in question.

As an example of the strict honesty with which these reports are written, I want you all to read friend G. W. Pettengill, Jr.'s letter on the next page.

With all our contributors of the type of Mr. Pettengill, it is easy, and safe!—to say "this dependable tip department."—VAN.

GOLD HEELS. (6,000 feet). Star cast. A race horse story well done. Didn't draw for us but no fault of the picture. Get them in and it will please. No tone. Sunday, yes. Good audience appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

GREAT DIAMOND MYSTERY. (5,056 feet). Star, Shirley Mason. A little under standard of some of Mason's past productions but pleased fairly well. Special, no. Average audience appeal. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

GUN FIGHTER. (5 reels). Star, William Farnum. While just an ordinary program picture it went over nicely and seemed to please everybody. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

IT IS THE LAW. (6,000 feet). Star cast. Pretty good. Nothing to rave over; but will get by if you can get them in. Tone, fair. Sunday, yes. Special, no. Fair audience appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

LADIES TO BOARD. (6,112 feet). Star, Tom Mix. This is one of the best Mix pictures I have shown yet. It contains so much humor that even those that are not Mix fans complimented it. Special, yes. Good appeal. T. W. Cannon, Majestic Theatre, Greenfield, Tennessee.

LAST MAN ON EARTH. Star cast. These kind of pictures are killing business more than anything else in the small towns. Some of my best patrons left before it finished. I had to hide to keep from getting a black eye from some father or girl's brother. All naked women awful for any small town. No tone. Sunday, no. Special, no. Fair audience appeal. Pastime Theatre, Sandersville, Georgia.

LAST OF THE DUANES. (6,942 feet). Star, Tom Mix. As good as any he has ever made. Mix gets the "Jack," matters not how good or bad. My patrons eat him up. No tone. Sunday, yes. Good audience appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

LAST OF THE DUANES. (6,942 feet). Star, Tom Mix. Here is without a doubt the best picture that Mix ever made and one that is suited to him and much better than the picture that Fox had with Farnum in. With the combination of Zane Grey and Tom Mix you can put this picture over in good shape. Tone, good. Sunday, yes. Special, yes. Excellent audience appeal. Railroad class and miners, town of 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

MAN WHO PLAYED SQUARE. (6,700 feet). Star, Buck Jones. Best Jones picture I ever played. Some real comedy and the usual Jones action. Went over fine here. Even got a write-up in the local paper. Tone, okay. Town and country class town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

OH YOU TONY. (6,802 feet). Star, Tom Mix. Has everything that a good picture needs. I always rely on Tom for a good picture and a good house and am never disappointed. Tone, okay. Special, yes. Town and country class town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

PAINTED LADY. (6,938 feet). Star cast. Would call this one fair program picture with very little drawing power. Not a special. Poor audience appeal. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

ROUGHNECK. (7,619 feet). Star, George O'Brien. Good picture of its kind but many complaints from the better class. Too much fine leg shaking for small towns. Complaints. Personally like it myself. Tone, not much. Not suitable for Sunday. Special, yes. Good audience appeal. Pastime Theatre, Sandersville, Georgia.

TROUBLE SHOOTER. (5,702 feet). Star, Tom Mix. I would rank this high up among all of his five reelers. Tone, okay. Sunday, yes. Excellent audience appeal. Village and rural class town of 400. Admission 15-25, 15-30. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

VILLAGE BLACKSMITH. Star cast. A picture like the many of which "Way Down East" stands representative. I didn't expect much of it but stepped on it quite strongly just for fun. I was agreeably surprised at the result. Tone, fair. Sunday, no. Good audience appeal. Village and rural class town of 400. Admission 25-15, 30-15. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

WESTERN LUCK. (5,020 feet). Star, Buck Jones. A No. 1 Western with a good

Friend Pettengill Explains a Report

"Dear Van and 'Gang'—I have not sent any reports for some time but I will try to send in one more bunch before we close for the season.

"The reason that I have for writing is to straighten out a little misunderstanding that I think has come up over a report that I sent in some time ago and that was printed in the April 18th issue of the World.

"You will note that the report was about the Chronicles of America which are being produced by the Yale University. In my report I said that I had the entire series booked and that every time I thought of it I cursed myself.

"I have just received a letter from the producers of these pictures asking just why I made that 'attack' on their product.

"I did not mean any attack against anybody or anything but in reading over the report I guess one might get that impression, so I will do my best to explain myself...I meant that the pictures did not fit in well with my program owing to conditions here, but I did not mean to criticise the pictures themselves.

"I wish to say that I think the Chronicles to be the best pictures from an educational standpoint that have ever been produced, and if run as a short subject they will go over fine. I made my mistake in booking a lot of short subjects with them and I only wish to warn others not to do as I did, but to run the Chronicles with a good snappy feature and leave out the other short subjects.

"I hope you will pass this on to the readers of your department because I did not mean to say anything that would harm the producers of the Chronicles, and I want to fix up any misunderstanding that may have come up."—George W. Pettengill, Jr., Mirror Lake Theatre, St. Petersburg, Florida.

deal of action and with Buck, not "Chawles," in the saddle once more. Hope Fox's new ones will come up to this one. Buck Jones one of best Western stars on screen and he is all man, to the top of his head. Everybody likes Buck in this kind. Tone, good. Sunday, yes. Special, no. Strong audience appeal. All classes town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Aumse-U Theatre, Melville, Louisiana.

WINNER TAKE ALL. (5,949 feet). Star, Buck Jones. A little different from the other Jones pictures, however, it is a good one. This is a prize fight story and will certainly please Jones fans. Tone, good. Sunday, yes. Good audience appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

Metro-Goldwyn

ALONG CAME RUTH. (5,000 feet). Star, Viola Dana. A great big five reel entertainment that pleased our crowd, and with "The Go-Getters" made a pleasing program. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

BEAUTY PRIZE. (5,759 feet). Star, Viola Dana. Splendid. One of the most satisfying pictures we have had from Miss Dana. Will please and the posters and photos will draw. Tone, good. Sunday, yes. Good audience appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

BOY OF FLANDERS. (7,018 feet). Star, Jackie Coogan. Run this with a good comedy and you will have a real program. It is a little sad but wonderful story, acting and photography. Tone, good. Sunday, extra good. Special, yes. Audience appeal, one hundred per cent. Farmers and people town of 800. Admission 10-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

BROKEN BARRIERS. (6,717 feet). Star, Norma Shearer. Very fine picture depicting fast life, wine, women, and song, with the inevitable crash and the moral "don't do it." Little spicy but not to offend. The best people here seemed to like it very much. Tone, none. Sunday, no. Audience appeal, eighty per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

BROKEN BARRIERS. (6,717 feet). Star cast. While picture has no special appeal and didn't do much for us it is well cast and well finished. The Metro-Goldwyn's good or bad have a tone that shows care and not cheapness. They are built for good houses. Tone, okay. Sunday, okay. Special, no. Fair audience appeal. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

DON'T DOUBT YOUR HUSBAND. (5,510 feet). Star, Viola Dana. An old show and a rotten print. Did not finish the engagement. No adjustment was made by the exchange. Small town class town of 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

FASHION ROW. (7,300 feet). Star, Mae Murray. This picture went over big for the one night we ran it, mostly because Lincoln comes from this town. An old, but good picture. Tone, okay. Sunday, no. Special, no. Good audience appeal. General class town of 3,200. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

HE WHO GETS SLAPPED. (6,613 feet). Star, Lon Chaney. This is a great picture. It should get you business. Chaney is better in this than as the Hunchback, however, it is not a special. Tone, okay. Sunday, okay. Special, no. Very good audience appeal. General class town of 3,200. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

MAD LOVE. Star, Pola Negri. Pola Negri has few friends here and "Mad Love" gave me an average crowd. Even if it is an old picture I had a good print. Tone, fair. Special, no. Medium audience appeal. Miners town of 2,500. Admission 10-25, 15-35. Arch Catalano, Victory Theatre (300 seats), Rossiter, Pennsylvania.

ONE NIGHT IN ROME. (8,885 feet). Star, Laurette Taylor. Not much. The title counts for naught as far as the people are concerned. Print good. Photoplay bum. Run it if you have it bought but don't boost it. Tone, good. Sunday, yes. Special, no. Audience appeal, seventy-five per cent. Factory class town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

ONE NIGHT IN ROME. (8,885 feet). Star, Laurette Taylor. Good program picture. Tone, okay. Sunday, okay. Special, no. Fair audience appeal. General class town of 3,200. Admission 10-30. Kreigbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

PLEASURE MAD. (7,547 feet). Star cast. This one is real to life. All who saw it had high praise for it. Good for a special. If you can get them in they will like it. Tone, very good. Sunday, yes. Special, yes. Audience appeal, ninety-eight per cent. Factory class town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

RAG MAN. (5,908 feet). Star, Jackie Coogan. Jackie's latest and it made his followers come out, even when it was trying to rain. A pleasing picture for the kiddies and some of the grownups. Have a few here that don't care for his pictures. Good appeal. Sunday, yes. Print, new. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

RAG MAN. (5,908 feet). Star, Jackie Coogan. If you are looking for an honest to goodness clean-up get this sure. We packed 'em in two nights to audiences; pleased one hundred per cent. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

RED LILY. (6,975 feet). Star, Ramon Novarro. Lay off this one, brothers. It is certainly not there. The acting is fine but the theme of the picture is rather morbid and distasteful to decent people. Would not recommend it to anyone. Tone, okay. Sunday, no. Special, never. Poor audience appeal. Mixed class town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Now Booking

RED LILY. (6,975 feet). Star, Ramon Novarro. This picture is good for a program offering only. Where Novarro is popular it will please his following. Will go better in the larger places. No tone. Sunday, no. Audience appeal, sixty-eight per cent. All classes town of 2,900. Admission 10-25, regular, 15-30, special. A. E. Andrews, Opera House (496 seats), Emporium, Pennsylvania.

SILENT ACCUSER. (6 reels). Star, Peter. The Great. A really good picture, had to substitute this one for the "White Sister" but people well satisfied; in just enough reels to make it interesting without boring. Tone, good. Sunday, yes. Special, no. Audience appeal, eighty per cent. Factory class town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

SO THIS IS MARRIAGE. (6,300 feet). Star cast. I ran this as a program picture and drew a good business on account of it being so new and I played it ahead of K. C. and told them so. All classes town of 2,000. Admission 10-20. L. H. Griefe, Opera House (450 seats), Windsor, Missouri.

WHITE SISTER. (10,400 feet). Star, Lillian Gish. Wonderful production. Four reels too long. Didn't go over here at all. Didn't make film rental. Catholics said it was overdrawn. Protestants panned it fearfully. Tone, fine. Sunday, yes. Audience appeal, hard to tell. Small town class town of 1,369. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

WIFE OF THE CENTAUR. (6,586 feet). Star, John Gilbert. Will please the jazz time ladies and men. Aileen Pringle and E. Boardman play opposite Gilbert. This picture not as good as Glyn's "His Hour" with the same stars. Appeals to young people. Tone, good. Good for Sundays in big towns. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WOMEN WHO GIVE. (7,500 feet). Star cast. A very good picture, better than most specials can be shown a week. Don't be afraid to advertise it. Has everything combined in this one. Comedy, pathos, and deep sea fishing. Tone, good. Sunday, yes. Special, yes. Audience appeal, ninety-eight per cent. Factory class town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

Paramount

ALASKAN. (6,758 feet). Star, Thomas Meighan. Was awfully disappointed in this one. The book has it beaten a mile. Meighan doesn't belong here. Most everyone pleased, however and darn satisfied. Tone, okay. Audience appeal, seventy-five per cent. All classes town of 4,000. Admission 10-20, 15-25. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.

ARGENTINE LOVE. (5,970 feet). Star, Bebe Daniels. A good program picture but no good for a special. Don't see why they don't put these stars in American stories with American atmosphere. Sunday, no. Special, no. Audience appeal, sixty per cent. Industrial class town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

BEDROOM WINDOW. (4,550 feet). Star, May McAvoy. Very good program. Tone, fine. Sunday, yes. Audience appeal, seventy-five per cent. Small town class town of 1,369. Admission 10-15, 20-25, 30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

BLUEBEARD'S EIGHTH WIFE. (5,960 feet). Star, Gloria Swanson. Gloria still going at usual fast clip. Picture very pleasing. Would say a lavish, interesting, one hundred per cent program picture, but a little weak for a special. Tone, good. Sunday, yes. Special, no. Fine audience appeal. Higher and rural class town of 800. Admission 20-30. C. S. Chapman, Belvidere Theatre (300 seats), Grove Hill, Alabama.

BLUFF. (6 reels). Star, Agnes Ayres. My crowd will be glad when Agnes dies of old age or fat or something. Fair program. Tone, okay. Sunday, yes. Small town class town of 1,369. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

CHANGING HUSBANDS. (6,799 feet). Star, Leatrice Joy. Good clean picture and well acted. It rather advocated divorce so perhaps would not go with some audiences, but some said fine. Tone, fair. Sunday, yes. Special, no. Fair audience appeal. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

CHANGING HUSBANDS. (6,799 feet). Star, Leatrice Joy. Good comedy drama. Pleased my audience and were satisfied. Tone, good. Sunday, no. Special, no. Good audience appeal. All classes city of 12,000. Admission 10-20, 15-25. Louis Pilosi, Pilosi's Theatre (500 seats), Old Forge, Pennsylvania.

DEVIL'S CARGO. (7,080 feet). Star, Pauline Starke. This is a dandy six reel show made into an eight reel feature. It is not immoral but deals with immoral people so that it is questionable whether it should be shown on Sunday or not but the lesson is good and it has an interesting story. Wallace Beery does some fine work in this. Tone, fair. Sunday, no. Special, no. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

ENEMY SEX. (7,861 feet). Star, Betty Compson. Here's a picture boys, that will please your pocket book and your patrons. Betty Compson is always good and in this one she equals her great role in "The Miracle Man." A tremendously interesting plot directed by James Cruze and a cast which includes Huntley Gordon, Percy Marmont and Kathlyn Williams. Grab it. City and country class, town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

FORBIDDEN PARADISE. (7 reels). Star, Pola Negri. A Lubitsch production is always well above the general run and this is no exception, but somehow with Pola Negri starring we can't get them in. Ran it at a loss. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

GARDEN OF WEEDS. (6,250 feet). Star, Betty Compson. Another good one for Paramount. Just a little spicy. Rockcliffe Fellowes makes a wonderful villain, and Betty Compson does good work in the lead. Good crowd and comments. Tone only fair. Sunday, no. Special, no. Audience appeal seventy-five per cent. All classes, town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

HER LOVE STORY. (6,736 feet). Star, Gloria Swanson. An emotional romance drama of mother love. Although the story is rather weak, it is interesting and should

Friend Kennedy Talks About Thin Slides

"Dear Van and 'Gang'—May I take just a few minutes of your valuable time to make a suggestion which I think should be given a little space in your magazine?

"It's all about these new single glass slides the producing companies have gotten up.

"The old time slide and the one used up to some time last year, had two sides. One side was emulsion and the other side was a plain glass to protect the emulsion and keep the slide from breaking.

"In a theatre where it is necessary to pull from fifty to seventy amperes, the new slides will break before they have been shown five times. No wonder, they are made up of a very thin piece of glass and the minute they are exposed to a hot light, they break in several places...

"I realize the fact that most theatres, big theatres, have done away with slides. That is quite so, but there are ten times as many little theatres that will continue to use slides and our six little theatres can be numbered among them.

"They say that slides are becoming old fashioned. It may be the case but I find that they are bigger business boosters than trailers. That is, of course, considering the expense.

"I would like for you to use a little power in showing the producers where the single slide is impractical and getting the exhibitors to put up a kick on this new idea."—R. M. Kennedy, Capitol, Odeon, Royal Theatres, Birmingham, Alabama.

Now Booking

Clara Bow and Monte Blue, in the Lubitsch-Warner Bros. picture, "Kiss Me Again."

please the majority. The comments I heard were favorable. Tone good. Sunday, yes. Special, no. Audience appeal eighty per cent. General class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

LILY OF THE DUST. (6,811 feet). Star, Pola Negri. A great picture, with the star showing her ability and talents to the fullest. Ben Lyon is the lover and all the girls will flop for him and Noah Beery in a great characterization. Dimitri Buchowetzki is the director; none better than he. The sets are beautiful, with elaborate backgrounds and lavish interiors, and the plot is full of tense situations. It's a high-brow production, good as "Men." City and country class, town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre, Kerrville, Texas.

MANHANDLED. (6,998 ft.). Star, Gloria Swanson. Would recommend this one as just an average program picture, although Gloria acted her part. Don't see why they put her in a picture like this. A very weak story, and word action was forgotten in this picture. Subway scene very good; the only thing worth mentioning. Tone, okay. Doubtful for Sunday. Special, no. Poor audience appeal. Mixed class town of 7,000. Edgar Delahunty, Family Theatre (300 seats), Forest City, Pennsylvania.

OPEN ALL NIGHT. (6,867 feet). Star, Viola Dana. Nothing to it. It's a pity we have to run such trash. Paramount ruining Viola with a picture like this. All classes, town of 4,000. Admission 10-20, 15-25. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.

PETER PAN. (9,593 feet). Star, Betty Bronson. This is a good show in my opinion; a decided change, that's what we need. It drew the children and pleased them. Tone good. Sunday, yes. Special, yes. Fine audience appeal. All classes, city of 12,000. Admission 10-20, 15-25. Louis Pilosi, Pilosi's Theatre (500 seats), Old Forge, Pennsylvania.

PURPLE HIGHWAY. (6,574 feet). Star, Madge Kennedy. A fair picture that will get by the average audience. No kicks on this one and no extra boosts. Tone okay. Sunday, yes. Special, no. Audience appeal eighty-five per cent. Higher and rural class, town of 800. Admission 20-30. C. S. Chapman, Belvidere Theatre (300 seats), Grove Hill, Alabama.

SAINTED DEVIL. (8,633 feet). Star, Rudolph Valentino. This is not so much. Personally I did not care for it at all and it seemed that most of the crowd were disappointed in it. Too long, too much Valentino and too little story. Nita Naldi has no following and didn't help this picture. I have an idea this is the real reason Paramount lost the sheik. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

SILENT PARTNER. (5,866 feet) Star, Leatrice Joy. Leatrice Joy in a picture suited to her talents as an actress. A good program picture that will please average audience. Tone okay. Sunday, yes. Special, no. Audience appeal ninety per cent. Higher and rural class, town of 800. Admission 20-30. C. S Chapman, Belvidere Theatre (300 seats), Grove Hill, Alabama

SINNERS IN HEAVEN. (6,621 feet). Star, Richard Dix. One of the best of the so-called Famous Forty as to drawing power. It must have been title. A fair program show full of South Sea stuff. Tone fair. Sunday, no. Special, no. Good audience appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

STORY WITHOUT A NAME. (7,912 feet). Star, Antonio Moreno. Very interesting and surely up to date. Nothing big but seemed to please. Tone okay. Sunday, yes. Audience appeal seventy-five per cent. Small town class, town of 1,369. Admission 10-15, 20-25, 30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa

SWAN. (5,889 feet). Star cast. The paper killed it here. People looked at it and said, "Oh, it's just another of those old foreign costume pictures. Let's not go in." Those who did go in said that the people on the screen just fooled around and fooled around and never did do anything. I didn't see the picture. The box-office receipts were light. Special, no. No audience appeal. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

THUNDERING HERD. (7,187 feet). Star cast. One of the best pictures depicting the early history of the west it has been our pleasure to run. Got the money at the box-office too. You can't make a mistake in looking them over. Tone, fair. Sunday, yes. Special, yes. Audience appeal, one hundred per cent. All classes town of 5,000. Admission 25-50. C. E. Matlock, Rivoli Theatre (815 seats), Pendleton, Oregon.

TONGUES OF FLAME. (6,763 feet). Star, Thomas Meighan. One of Tommy's poor ones. Story contains lots of action but is unconvincing and does not ring true. Very improbable. If they don't give him some decent stories he will be a dead one. Tone okay. Sunday, yes. Special, no. Good audience appeal. Mixed class, town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

TOP OF THE WORLD. (7,167 feet). Star, James Kirkwood. Everyone seemed to enjoy this feature. Kirkwood always good and this type story appeals to nearly everyone. Tone good. Sunday, yes. Special, no. Good audience appeal. Mixed class, town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

WAGES OF VIRTUE. (7,083 feet). Star, Gloria Swanson. Where do they get all that stuff about outbidding for Gloria's services? Maybe she draws them in on "big time" but not here in the sticks, and this one is just a little "poorer" than her latest "poor" ones. No, I have no axe to grind, simply a case of glorious Gloria not pleasing and certainly not drawing. Joe Hewitt, Strand Theatre, Robinson, Illinois.

Ruth Dwyer, one of the prettiest and most talented girls in screen work, will soon be seen in "White Fang," the F. B. O. Special

WANDERER OF THE WASTELAND. (6,700 feet). Star, Jack Holt. A good picture. The technicolor did not help much. I expected more of it. Paid too much for it. No fault of the picture. Tone good. Sunday, yes. Special, yes. Good audience appeal. Miners town of 2,500. Admission 10-25, 15-35. Arch Catalano, Victory Theatre (300 seats), Rossiter, Pennsylvania.

WANDERER OF THE WASTELAND. (6,700 feet). Star, Jack Holt. Something different due to the color work. It is not as good as the other Zane Grey pictures. Film was very dirty. Tone okay. Sunday, no. Special, no. Fair audience appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

WILD BILL HICKOK. Star, Bill Hart. It seems as if this stacks right up with the best of Bill's previous productions as regards action. It also has a strong historical grounding, which lends the production dignity. This is in seven reels; a few years ago Bill might have put this same amount of action into five. The extra "atmosphere" probably is what has caused the picture to disappoint some, but I consider it very good. Village and rural class, town of 400. Admission 15-30. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

Every so often an exhibitor sells his theatre and stops reporting.

That can't be helped.

But somebody must step in and take the vacant place in "Our Gang" or we're dished for dependable tips.

It doesn't take long.

It helps thousands of exhibitors who guide their booking by the help of these reports.

Come on, folks!

START SENDING TIPS NOW!

WILD BILL HICKOK. (6,892 feet). Star, William S. Hart. Saw this some time before I bought it, and can't understand why I signed on the dotted line, unless I was carried away by the environment. Bill's heroics and hysterics are painful to watch; the kids found a good deal to snicker at, and that's a sure indication that it didn't appeal to them. Tone, okay. Sunday, no. Special, no. Audience appeal, limited. Rural class town of 300. Admission 10-30, special, 15-40, 25-50. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

WILD BILL HICKOK. (6,892 feet). Star, William S. Hart. The story is interesting and one that is pleasing. Hart is very good and he has some wonderful scenes which are gripping. Plenty of action. Tone, good. Good audience appeal. Working class city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

WORLDLY GOODS. (6,085 feet). Star, Agnes Ayres. Only a fair program offering which will not cause much discussion one way or the other. Passable and that's about all. Tone, okay. Sunday, yes. Special, no. Fair audience appeal. Mixed class town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

ZAZA. (7,076 feet). Star, Gloria Swanson. This is an extra good show. We heard no kicks and lots of praise. Tone, okay. Sunday, okay. Special, no. Audience appeal, ninety-five per cent. Small town class town of 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

Pathe

BATTLING ORIOLES. (5 reels). This picture gave very good satisfaction. A few came to see this that do not come regularly and all were pleased. Tone, good. Sunday, yes. Special, no. Good audience appeal. Town and country class town of 900. Admission 10-25-30. Charles L. Nott, Opera House (400 seats), Sutherland, Iowa.

CALL OF THE WILD. (5 reels). Star, Buck (dog). This picture went over okay, but it isn't worth much. There is too much dog in it. Tone, fair. Sunday, no. Special, no. Fair audience appeal. Miners and farmers town of 500. Admission 10-25. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

KING OF WILD HORSES. (5 reels). Star, Rex (horse). Best buy I made in 1924. A real drawing card for me. Wish I could get a few more that would pull like it did. Tone, okay. Audience appeal, ninety-five per cent. Town and country class town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

Schulberg Prod.

BREATH OF SCANDAL. (6,940 feet). Star cast. This picture will please most any audience. Settings and acting fine. Tone, good. Sunday, yes. Special, no. Good audience appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

SHADOWS. Star, Lon Chaney. About two years old. Print fair. Acting good. Would be considered good, two years ago. People remarked that it was different than they expected. Pleased in a way. Tone, not so good. Sunday, no. Audience appeal, seventy per cent. All classes town of 2,900. Admission 10-25, regular, 15-30, special. A. E. Andrews, Opera House (496 seats), Emporium, Pennsylvania.

Principal

MINE WITH IRON DOOR. Star cast. A very good picture which will do good business for any exhibitor anywhere. I think Harold Bell Wright is the only reason. Tone, good. Sunday, yes. Special, yes. Audience appeal, ninety per cent. Farmers and town people town of 800. Admission 10-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

Producers' Dist. Corp.

BARBARA FRIETCHIE. (7,179 feet). Star, Florence Vidor. A good war picture. Pleased all who saw it. Doesn't follow narrative very closely. Tone, okay. Sunday, okay. Special, no. Good audience appeal. General class town of 3,200. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

BELOND THE BORDER. Star, Harry Carey. One of the best that he ever made and went over good here. Has plenty of good comedy in it. Several fights and everything that makes a real snappy picture. Tone, good. Sunday, yes. Railroad class and miners town of 3,500. Admission 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

HIS DARKER SELF. (5 reels). Star cast.

ON HER WAY TO STARDOM

Joan Meredith, a baby starlet of 1925, who has been signed on a long term contract by the Chadwick Pictures' Corporation for grooming as a full-fledged screen star. With only eighteen summers to her credit, the rise of this piquant young lady, who promises to add much to the glory of her birthplace, Hot Springs, Ark., has been meteoric. Her first appearance on the screen occurred less than a year ago as a result of her having won a Los Angeles beauty contest.

Beware. The picture and story is darker than the actors. I'm glad it was short. It pleased only a few, mostly the children. No tone. Sunday, no. Special, no. No audience appeal. Coal miners town of 1,365. Admission 10-20. Vanzo and Kopuster, Livingston, Illinois.

HOLD YOUR BREATH. (5 reels). Star, Dorothy Devore. This is a corker, as good as "Safety Last." In fact, some thought it better. Folks still gasping and wondering how it was done. Can be exploited to the limit. Little slow in the beginning but all dynamite in the last three reels. You can throw out your chest after running this one. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. All classes town of 6,000. Admission 10-20-30. Frank W. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

MIAMI. (6,317 feet). Star, Betty Compson. A snappy program that was much liked here. Our patrons like snappy up to date pictures. Action by good looking young people and less heavy dramatic stuff are what we want. Tone, okay. Sunday, okay. Special, no. Good audience appeal. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

WANDERING HUSBANDS. (6 reels). Star, Lila Lee. Ran this one day to a pleased audience. Tone, okay. Sunday, okay. Special, no. Good audience appeal. General class town of 3,200. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

United Artists

AMERICA. (14,000 feet). Star cast. Great picture. Tied up with schools and did fine. Advise any exhibitor to book this, and get busy and tieup with women's clubs and schools. Tone, good. Sunday, yes. Special, yes. Good audience appeal. Pastime Theatre, Sandersville, Georgia.

THROUGH THE BACK DOOR. Star, Mary Pickford. This is an old picture but it bears up well. It went over big and the audience enjoyed it. Many good remarks were made as the audience went out. Tone, good. Good audience appeal. Working class city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

BOBBY VERNON
In Educational-Bobby Vernon comedies.

THROUGH THE BACK DOOR. Star, Mary Pickford. A little old but Mary always goes over. No other star seems to be able to popularize her face and little mannerisms like Mary. She pulls out the young and the old. Like all her pictures, this one is fine. Tone, good. Sunday, yes. Audience appeal, one hundred per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

Universal

EXCITEMENT. (4,912 feet). Star, Laura LaPlante. Only fair program picture. Comedy situations went over nice. Drawing power, not so good. Print okay. Tone, okay. Special, no. Audience appeal, eighty-five per cent. Coal miners town of 1,365. Admission 10-20. Vanzo and Kopuster, Livingston, Illinois.

FAMILY SECRET. (5,076 feet). Star, Baby Peggy. I don't think much of Miss Peggy as an actress and judging by remarks, my audience shares my opinion. She may be pretty but as an actress she is not there. Tone, okay. Sunday, yes. Special, no. Fair audience appeal. Mixed class town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

FIGHTING AMERICAN. (5,251 feet). Star, Pat O'Malley. A fast moving action picture whose initial sub-title informs that the picture is for entertainment only and its story highly improbable. Raymond Hatton supplies some good comedy. Audience seemed well plased with this picture. Rural class town of 200. Admission 10-25. D. B. Rankin, Co-operative Theatre, Idana, Kansas.

HOOK AND LADDER. (6 reels). Star, Hoot Gibson. While not a western will get by with Hoot fans and is good entertainment. Tone, good. Sunday, yes. Special, no. Audience appeal, seventy-five per -cent. Farmers and town people town of 800. Admission 10-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

HURRICANE KID. Star, Hoot Gibson. A good western but identically the same story as Tom Mix in "Just Tony" and Bill Hart in "The Narrow Trail," we're tired of this same story. Tone, okay. Sunday, yes. Special, no. Audience appeal, eighty per cent. All classes city of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

RAMBLIN' KID. (6,395 feet). Star, Hoot Gibson. Very good picture with some real action. Patrons said it was the best western we ever had. Tone, fine. Sunday, no. Special, no. Good audience appeal. Miners and farmers town of 500. Admission 10-25. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

SAWDUST TRAIL. (5,500 feet). Star, Hoot Gibson. This was a good picture. Hoot did well but he had support. Josie Sedgwick added much to the picture. Direction and story good. Showed no "chiceness." Tone, good. Sunday, yes. Special, no. Good audience appeal. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

SIGN OF THE CACTUS. Star, Jack Hoxie. A little better than the average Jack Hoxie picture. They never give him good stories. Tone, okay. Sunday, yes. Special, no. Audience appeal, seventy per cent. All classes city of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

WILD PARTY. (5,024 feet). Star, Gladys Walton. Not as good as the general run of Walton's. Leave it alone. Tone, good. Sunday, yes. Special, no. Audience appeal, fifty per cent. Farmers and town class town of 800. Admission 10-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

Vitagraph

BEHOLD THIS WOMAN. .(6,425 feet). Star, Irene Rich. A Blackton production much on the order of story and direction of his other pictures. Male birds poorly selected, too old. Charles Post, as lover, is better in a rough house affair. Just any old man or any old woman doesn't make a pleasing photograph to look at if miscast. Select good looking young folks. Tone, okay. Sunday, yes. Special, no. Poor audience appeal. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

BELOVED BRUTE. (6,710 fet). Star, William Russell. We got by with this one all right on Saturday. The women were not strong for it, but most men liked the work of the strong man. Tone, okay. Sunday, no. Special, no. Low audience appeal. Small town class town of 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

BETWEEN FRIENDS. (6,900 feet). Star. Lou Tellegen. Would class as a fair program for some houses but didn't do much for us. Blackton's direction and selection of stories are growing very weak here. He will have to make a change if we are able to put his pictures over satisfactorily. Tone, yes. Sunday, yes. Special, no. Fair audience appeal General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

LET NOT MAN PUT ASUNDER. (8 reels). Star cast. Purely a society picture and not suitable for the small town exhibitor. Depicts a whirl of divorces and remarriages of which the average small town knows of or cares for little. Fair tone. Sunday, yes. Special, no. No audience appeal. Rural class town of 200. Admission 10-25. D. B. Rankin, Co-operative Theatre, Idana, Kansas.

MAN FROM BRODNEY'S. (7,100 feet). Star, J.Warren Kerrigan. This is one of the best pictures we have played from Vitagraph, those who have played them regularly know they have good pictures and this is a top notcher. Tone, okay. Sunday, okay. Special, no. Audience appeal, 95 per cent. Small otwn class, town of 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

PAMPERED YOUTH. (6,640 feet). Star cast. A real good production with only one drawback, and that is antiquated costumes. If it could have been made more modern it would have been a dandy for small towns. Average audience appeal. Small town class, town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

REDEEMING SIN. (6,227 feet). Star Nazimova. Displeased all. More walkouts than any picture yet. Mr. Harrison, of Harrison's Reports, slipped up on this one. It was all wrong with everybody. No tone. Sunday, no. Special, no. No audience appeal. Pastime Theatre, Sandersville, Georgia.

A lot of you boys say "Oh, let George do it" when it comes to sending tips.

But maybe "George" is sick—or has sold his house.

Of course, YOU don't HAVE to take his place.

But if you'd stop and realize how many exhibitors depend on this one sincere source of information you'd WANT to send tips.

Consider the help you can give. AND SEND TIPS NOW!

Warner Bros.

AGE OF INNOCENCE. Star, Beverly Bayne. Fair program picture. Nothing unusual to attract extra business. Tone, okay. Sunday, okay. Special, no. Fair audience appeal. General class, town of 3,200. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

BABBITT. (8 reels). Star cast. We had read several adverse criticisms on this, but after witnessing the picture found it to be okay in every respect. Good entertainment. Tone, good. Sunday, yes. Special, no. Good audience appeal. Neighborhood class, town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

DARK SWAN. (6,800 feet). Star cast. Another good one by Warner Brothers. Didn't draw so well, but sure pleased. Fine print and reasonable rental price. Tone, okay. Sunday, yes. Special, yes. Audience appeal 85 per cent. Coal miners, town of 1,365. Admission 10-20. Vanzo and Kopuster, Livingston, Illinois.

Now Booking

Comedies

ABOUT FACE. (Educational). Star, Johnny Fox, Jr. A few laughs. A juvenile boy scout picture. Factory class, town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

BACK STAGE. (Pathe). "Our Gang." A mighty good "Our Gang" comedy. Don't be afraid of it. It will please them all. General class, town of 2,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatre (700 seats), Union, Maine.

BLACKSMITH. (First National). Star, Buster Keaton. One of his best. Tone, okay. Sunday, yes. Excellent audience appeal. Village and rural class, town of 400. Admission 15-30, 15-25. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

BRIGHT LIGHTS. (Educational). Star, Bobby Vernon. Here's a comedy that made 'em whoop like Indians. It's a real comedy from start to finish and Bobby surely did his stuff to perfection. Clean comedy, as is all of Bobby's, and the situations were amusing to young and old, highbrow and lowbrow. Book this one, boys, and laugh with your audience when it is shown. Tone okay. Sunday, yes. Audience appeal one hundred per cent. All classes, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

"CAVE IN SHEIK." (F. B. O.). Star, Jimmy Aubrey. Worse than nothing. People went out of their way to tell me how rotten it was. No tone. Sunday, no, nor any other day. No audience appeal. All classes, town of 2,900. Admission 10-25. regular, 15-30 special. A. E. Andrews, Opera House (496 seats), Emporium, Pennsylvania.

DRIVING FOOL. (Fox). One of Fox's supposed to be funny comics. It has quite a few laughs but nothing else. Factory class, town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

EASTER BONNETS. (Educational). A good comedy, but too high class for our patrons. Fair audience appeal. Neighborhood class, town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

EAST OF THE WATER PLUG. (Pathe). Great. If your patrons like good comedies give them this one. Neighborhood class, town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

RENO OR BUST. (Educational). Very poor indeed. No one laughed at this one. No audience appeal. Neighborhood class, town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

ROUGHEST AFRICA. (Pathe). Star, Stan Laurel. A good two-reel comedy that seemed to go over nicely. Good audience appeal. Neighborhood class, town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

A dependable tip sent now on the picture you ran today may help a hundred exhibitors to book a good bet or to dodge a lemon—according to the picture you ran.

Nobody else can give this information for you.

It is needed.

Grab a letterhead and say: "Van, here's some tips for 'Our Gang."

AND SEND THE TIPS NOW!

SPRING OF 1964. (Universal). Star, Hal Roach. A bit below the average of these one-reelers. Village and rural class, town of 400. Admission 15-30, 15-25. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

SUNDOWN LIMITED. (Pathe). "Our Gang." This comedy will make the old folks think of their kid days. It is a scream. Working class, city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

WHEN NIGHTS WERE COLD. (Metro-Goldwyn). Star, Stan Laurel. Only average. I like Stan. Tone okay. Sunday, yes. Fair audience appeal. Village and rural class, town of 400. Admission 15-25, 30-15. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

Serials

EAGLE'S TALONS. (Universal). No complaint on the serial except that it failed to draw. Lost money every night. Serials seem to be through here. Something wrong. Tone okay. Town and country class, town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

INTO THE NET. (Pathe). Star cast. This serial did a great business for us. It pleased all who followed it. Started rather slow but it soon livened up. Coal miners, town of 1,365. Admission 10-20. Vanzo and Kopuster, Livingston, Illinois.

RIDDLE RIDER. (Universal). Star, William Desmond. Each chapter is better than the last. Eileen Sedgwick is wonderful. She is better than a great many of our western stars. Working class, city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

TEN SCARS MAKE A MAN. (Pathe). Star, Aileen Ray. This is terrible. Male star slow and clumsy. Girls do nothing but pose. In twelve years of business this is the worst serial (so called) I have ever run. Attendance dropped bad every episode. Patrons shake their heads after seeing this. Take a tip, friends, and lay off this lemon. Tone, none. Sunday, no. No audience appeal. All classes, town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

Short Subjects

DESERT SHEIK. (Pathe). A fine cartoon subject as one could ask for; we find them all good. Tone good. Audience appeal good. General class, town of 2,200. Admission 15-25. E. M. Prescott, Prescott Circuit Theatre (700 seats), Union, Maine.

GO-GETTERS, CHAPTER 9. (F. B. O.). Star, Alberta Vaughn. "Go-Getters" are getting them going and that's what counts in this business. They pull the young people. Tone fair. Sunday, yes. Audience appeal eighty per cent. All classes, town of 2,900. Admission 10-25 regular, 15-30 special. A. E. Andrews, Opera House (496 seats), Emporium, Pennsylvania.

PATHE NEWS 15. (Pathe). Consistently good. News reel always interesting. General class, town of 2,200. Admission 15-25. E. N. Prescott, Prescott Circuit Theatre (700 seats), Union Maine.

TOILERS OF THE EQUATOR. (Fox). A bit below the average of these one-reelers. Tone okay. Sunday, yes. Fair audience appeal. Village and rural class, town of 400. Admission 15-25, 15-30. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

Independents

ACE OF THE LAW. (State Right). Star, Bill Patton. A very ordinary western production that drew average business but brought no favorable comments. Special, no. Average audience appeal. Small town class, town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

DO IT NOW. (State Right). William Fairbanks. A fair little picture; better than some of this kind. Will not last more than two days in any house. Tone good. Sunday, yes. Special, no. Audience appeal seventy per cent. Factory class, town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

EARLY BIRD. (C. C. Burr). (7,000 feet). Star, Johnny Hines. A great comedy feature. One of Hines' best. Should please as a program picture. Tone good. Sunday, yes. Special, no. Good audience appeal. General class, town of 3,200. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

FIGHTING HEART. (State Right). Star, Frank Merrill. Here's a dandy little picture, full of action and introducing a new star on the style of Dick Talmadge. The action is good, picture well directed and the audience is kept keenly interested up to a satisfactory climax. Great bet for Saturday. Tone good. Sunday, yes. Audience appeal eighty per cent. All classes, town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

FIGHTING IN FRANCE. (U. S. War Film). Heavy advertising packed 'em in. Did not come up to the people's expectations, so don't encourage them too much. No story, just scenery. Sunday, no. Special, no. Coal miners, town of 1,365. Admission 10-20. Vanzo and Kopuster, Livingston, Illinois.

MIDNIGHT EXPRESS. (Columbia). Star, Elaine Hammerstein. Brothers, here is a safe bet for nearly any house. Book it and boost it and your patrons will thank you for giving them something worth while. It draws like a mustard plaster. More power to the independents. If the other companies had it they would want a first mortgage on your theatre. Tone good. Sunday, yes. Audience appeal one hundred per cent. All classes, town of 2,900. Admission 10-25 regular, 15-30 special. A. E. Andrews, Opera House (496 seats), Emporium, Pennsylvania.

RAINBOW RANGERS. (Arrow). Star, Pete Morrison. Good comedy western that will please everyone and much better than the ordinary program picture. Tone good. Sunday, yes. Special, no. Railroad class and miners, town of 3,500. Admission 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

Moe Mark cuts himself a piece of cake. The president and general manager of the Mark Strand theatres posed with the knife during the eleventh anniversary week at the Mark Strand, Broadway and Forty-Seventh street. Joe Plunkett, managing director just six years, is shown with hands apart for his chunk of the birthday cake, and Carl Edouarde, musical conductor for eleven years, stands solemnly in the foreground. Atop the cake is Mlle. Klemova, premiere danseuse of the ballet corps.

Baltimore Critics Enthuse Over Miss Gish in "Romola"

"ROMOLA," starring Lillian Gish, has proved popular in Baltimore where this spectacular production opened last week at the Lyceum for an engagement at advanced prices.

"If there is one director today," said the Baltimore Evening Sun, "who understands, to an almost ravishing degree, the creation of a genuinely 'moving' picture, that director is Henry King. In his latest production, 'Romola,' he has composed a steady succession of scenes that makes a visit to the lyceum, where this picture opened an engagement last evening, a veritable exposition of the pictorial beauties possible, but so seldom seen, upon the silver sheet of the present day. It was this same Henry King who, without warning, went abroad with sensitive camera and fragile Lillian Gish and brought back the superbly beautiful 'The White Sister.' 'Romola' is the only picture to cross our vision worthy of compare with this former production, and there are moments when the current attraction uncorks a brand of beauty that dims somewhat the brightest lights of the initial King-Gish collaboration.

"Lillian Gish's appearance in a film play," writes Norman Clark in the Baltimore News, "is always an event to me, as in my opinion she is far and away one of the best actresses on the screen. And now she comes in 'Romola,' based on George Eliot's famous novel of life in Florence during the Italian Renaissance. In 'Romola' you will find drama and beauty and, above all—the exquisite Lillian Gish."

"This week's movies are bigger, better and brighter," Robert Garland stated in the Baltimore American, "Well, then, most of them are. 'Romola,' which brings Lillian Gish to the New Lyceum, is certainly bigger and better. 'Romola' is a touching story, as every reader of George Eliot knows. And let me add that Lillian Gish, as Romola, is more beautiful than ever. Dorothy Gish, as the simple country girl whose foot has a habit of going to sleep, is alive, human, lovable. You'll enjoy sister Dorothy. And you'll enjoy the energetic villain played energetically by William Powell. 'Romola' is a beautiful and faithful transcription of a classic tale."

Completing "Keep Smiling"

Spectacular Water Scenes to Conclude Camera Work on Monty Banks Picture for Associated Exhibitors

The Monty Banks producing unit starts on the last lap of its production schedule for "Keep Smiling," the first of a series of feature-comedies that Monty Banks will make this year for release by Associated Exhibitors.

"Keep Smiling" is based upon an original script written and "gagged" by Monty Banks and his staff.

With the completion of all interior camera activity at the Cecil DeMille Studios, Culver City, last week, the Banks' company have shifted to San Diego. There they will establish headquarters while the concluding scenes for "Keep Smiling" are being filmed aboard speed boats in and around Los Angeles harbor. This water sequence is expected to prove far more exciting than anything ever attempted before in a comedy-drama.

Monty Banks, Anne Cornwall, Robert Edeson, David Torrence and Stanhope Wheatcroft head the splendid east engaged for the production, which also includes such prominent players as Martha Franklin, Sid Crossley, Glen Cavender, Ruth Holly and Mrs. Tom Forman.

Verschleiser's Program

Ben Verschleiser has launched one of the most extensive programs of any of the independent producers for the current season. Production is now well under way on "The Love Gamble," first of a series of six feature pictures for Banner Productions to be distributed by the Henry Ginsberg Distributing Corporation.

According to George Davis and Sam Briskin, president and treasurer respectively of the Banner Productions, who made a special trip to the West Coast to consummate the deal with Verschleiser, all of their productions will henceforth be made in Hollywood. Over $1,000,000 will be spent during the coming year by this releasing organization in the independent market.

Hickey in Charge at Boston

George A. Hickey, well known in Middle West Film circles as District Manager of Metro-Goldwyn Distributing Corporation in the Kansas City territory, has been promoted to the Boston territory. In New England Mr. Hickey succeeds E. A. Golden, who is retiring from the Metro-Goldwyn organization.

A "puppy love" scene in "The Awful Truth," an Elmer Harris production for Producers Distributing Corporation, in which Agnes Ayres is starred. Paul Powell directed

"His Supreme Moment" Scores As Big Box-office Smash

FIRST NATIONAL'S new Samuel Goldwyn-George Fitzmaurice production, "His Supreme Moment," from May Edginton's novel, "World Without End," had its pre-release showing last week at the Mark Strand Theatre, New York. The business which it did for the week and the exceptional reviews accorded it, prove that this production is going to rank right along with the previous Goldwyn-Fitzmaurice production, "A Thief in Paradise," as a box-office attraction. It has all the elements that make for popularity in story, cast and production.

It will be released on May 3, and during that week will be played by many important first run theatres throughout the country.

Joseph Plunkett selected "His Supreme Moment" out of a number of available attractions as the one especially adapted to be the feature picture for the anniversary week program of the Mark Strand Theatre. The big receipts proved the correctness of his judgment.

Not only did the story meet with the approval of his patrons, but the remarkably fine acting of Blanche Sweet and Ronald Colman scored a hit of unusual proportion —with the newspaper and trade reviewers as well as with the public.

The color photography introduced in two sequences, showing the action on the stage of a musical comedy, was a novelty that intrigued interest and satisfied the eye with its visual beauty. Beauty of scene, setting and photography mark "His Supreme Moment" throughout its entire action.

"Oz" Held Over

The Chadwick picture, "The Wizard of Oz," featuring Larry Semon, was continued for a second week at the Colony Theatre, New York City, because of exceptional business.

"Zander's" Premiere

Marion Davies to Attend It Next Sunday at Capitol Theatre

The premiere of Marion Davies in the new Cosmopolitan Production, "Zander the Great," will take place on Sunday, May 3, at the Capitol Theatre, New York. This engagement is one of the most important ever held at the Broadway theatre, as it represents the first time, in recent years, that a Marion Davies picture has had its initial showing in New York at popular prices.

The premiere will be attended by Miss Davies, who has made a special trip from California to be present at the opening. It represents the first time that she has attended a New York premiere of her productions since "Yolanda" was presented, at the Cosmopolitan Theatre, more than a year ago. Miss Davies' visit will be brief, as she begins work at the Metro-Goldwyn studio, on the West Coast, the latter part of May in her next production, "The Merry Wives of Gotham."

F. B. O. Changes Titles

New Names Picked for Three Important Productions

With an eye ever on the box-office, the officials of Film Booking Offices have recently changed the titles of three F. B. O. productions. The pictures which have undergone a change of name follow:

"The Woman Accused" is the new title selected for the Associated Arts Corporation production of Elizabeth Cooper's famous novel, "Drusilla With a Million." Mary Carr, Priscilla Bonner and Kenneth Harlan are features, and F. Harmon Weight directed.

"Smooth as Satin" was formerly known as "The Chatterbox," an F. B. O. production based on the famous stage play by Bayard Veiller. Evelyn Brent stars in this play which concerns a young lady Raffles who gives herself away by incessantly chattering to herself when on a "job."

"Three Bases East" is the intriguing title of Episode No. 8 of F. B. O.'s new series by H. C. Witwer, "The Pacemakers." This episode was formerly called "April's Fools." Alberta Vaughn and George O'Hara are co-starred in this series, with Al Cooke, Kit Guard and Stanley Taylor prominent in support.

Pauline Garon Signs

Columbia Obtains Her to Play Opposite William Fairbanks

Harry Cohn has signed the well-known star, Pauline Garon, to play opposite William Fairbanks in the first of his action stories of the Perfection series. Miss Garon is very well known to exhibitors, playing independent pictures. Her playing with Fairbanks will without a doubt do much to popularize this action star's first picture in the new series of six which he will head this season.

It is further announced that William Fairbanks will make no more western pictures. He came to the Columbia forces last year and became so popular with exhibitors in the eight Perfection Pictures, that Columbia signed him for a long time contract after he had conclusively proven that he was a straight actor of no mean capabilities. Action is the forte of Mr. Fairbanks and as such he will continue, but in the parts of everyday life, and no longer in the chaps and other furnishings of the two-gun man.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Crandall Theatres Handle Chronicles From Another Very Successful Angle

(NOTE—This contribution from Washington offers another angle for the handling of the Chronicles of America series. We give it space because we believe that properly handled this series can do any theatre—and the cause of pictures in general, immeasurable good. Only the larger cities have Yale Clubs to look to for cooperation, but Yale graduates can be found everywhere and any University man will be glad to cooperate in such a movement. We have stressed Mrs. Locher's plea for the uncut version because we believe that many managers have ruined their chances of success by cutting to fit a program hole. As a concrete example, this writer saw, on two successive evenings, one of these features. One version had been cut to eight minutes and the result was merely a succession of historical scenes with the human interest left out. It was tiresome. Naturally that house gained no credit from the film. To get your money out of the Chronicles you must play them "as is" and offer them with praise instead of an apology.—E. W. S.)

By HARRIET HAWLEY LOCHER,

Director of Public Service and Educational Department, Crandall Theatres, Washington, D. C.

THE account given by Mr. Rice, Manager of the Majestic Theatre, Pueblo, Colorado, of his handling of the Chronicles of America series was of special interest to me because we are at the present time engaged in showing the series of fifteen pictures in Washington, D. C. As ours is an entirely different angle, I think it may be of interest and possibly from it others may derive some workable suggestions.

The Chronicles are being presented under the direction of the Crandall Theatres' Public Service and Educational Department. Mr. Crandall established this department in connection with his theatres in June 1922, its purpose being to develop the usefulness and educational value of his neighborhood theatres.

Has Functioned Well

During the three years of its existence the department has been cooperating with the public schools, through the free use of our neighborhood theatres as class rooms for visual instruction.

Americanization classes for the foreign born are running weekly in the projection room of our down town Metropolitan Theatre. Specially selected and edited programs for children have been successfully demonstrated at our Tivoli theatre. This work has won the confidence of the public so that our plans for showing the Yale Chronicles of America was a guarantee of success.

A Pioneer Series

I look upon these photoplays as the vanguard of big things coming in the future. I do not agree with Mr. Rice that "the titles are a weak point." There should be no effort to camouflage these pictures. Their strength lies in what they stand for. They are the pioneers in opening the way for the industry to take its part in this new field which is bound to hold its place in the motion picture world. Those who have given attention to the work of "public service" realize there is a big field yet untouched and those who have the vision and courage to take up this work are bound to be ahead of the others.

I would very much deplore any exhibitor's cutting these pictures in order to fit them to their usual program. If they are to be shortened for theatrical use it should be done in the studios of the Yale University Press. They must either stand for what they are, or they are useless. There is no half way field for them. The dramatic events in the making of our country, equal any fiction ever put upon the screen and ways and means must be found to get these pictures out to the public because of their usefulness in molding American citizenship.

Yale Clubs Help

Wherever there is a Yale Club you have the background for presenting the Yale Chronicles of America. Yale men are loyal to their alma mater and you will always find them proud to stand as sponsors. The Daughters of the American Revolution are especially interested in promoting American history and American ideals, and you will rarely meet with a refusal from them to stand as sponsors.

Our plan was to show the entire series chronologically showing two subjects on each program with no other films. In booking however we were not able to show them chronologically; I want to emphasize, the importance of so doing, as those interested in these pictures want to see them in their proper sequence. We showed them at the Ambassador, one of our finest neighborhood theatres, with a seating capacity of nearly 1,500, Tuesday afternoon, at 4 o'clock from March 10 to April 28th. Doors open at 3:30. We sold what we called student tickets at $2.00 for the course of eight programs, with no single tickets on sale until the opening day. Single admissions, adults 50 cents and children 25 cents. On the day of opening we were close to $1,200 on the advance sale of series tickets.

Went Over Big

Washington has never had a more representative audience for any kind of entertainment, even Grand Opera. They have been coming regularly every Tuesday, in fact, the showings have become real functions. Several of the private schools attend in large groups. The applause is spontaneous and frequent. We are receiving the highest commendation for showing these pictures in this way, with constant publicity coming to us, not alone from the press but from many other sources.

The Chronicles must necessarily be handled differently from other pictures; but, their strength lies in this very difference. With our opening program we had Dr. Anson Phelps Stokes, a prominent member of the Yale Club of Washington to open the series with a brief resume of the ideals of the Yale University Press.

These pictures offer great opportunity for special exploitation with organizations based upon the various periods. On April 14th when we are showing "Columbus" we have with us the Sons of the American Revolution who are promoting the observance April 19th of the 150th anniversary of the Battle of Lexington. For this special occasion we are repeating "The Eve of the Revolution" covering that particular period of history. Mr. Selden M. Ely, prominent in the Sons of the American Revolution will give a sort foreward to the presentation of the picture while members of the organization will act as a reception committee in the lobby.

First National Reference

ONE OF GEORGE J. SCHADE'S BUSINESS BUILDING STANDS

This is in front of the Citizens' Bank of Sandusky, showing for Frivolous Sal and The Only Woman, but the Ohio hustler has arranged for permanent displays on other important buildings. The owners like the attention value of the posters.

Helps the Papers

Edgar Hart, of the Opera House, Augusta, Maine, has found another new one. This is purely a good-will stunt, but it packs a powerful wallop. He offers ten double passes for the ten best news stories used by the local paper during the period of one week. The stories are to be addressed to the Contest Editor, be fully verified, and must carry the name and address of the sender. The newspaper decides upon the news value of the stories.

It not only brings interest, but it gives the paper a lot of good tips, which the paper very naturally appreciates. This beats the classified ad scheme as a good-will getter, and it certainly is not going to hurt Edgar with the Kenebeck Journal.

Noonday Matinee New Development

Lots of years ago Ezra Rhodes, who used to operate, if we remember, in South Bend, Ind., developed the idea of a noonday passout check. You could drop into his house during the noon hour, and if you liked the show get a return check and see the rest of it in the evening. He had a "downtown" house and figured that those who came back would bring their friends with them.

The idea seems to have been dropped, though it is still valuable, but C. W. Diebel, of the Liberty Theatre, Youngstown, Ohio, comes to the fore with a variant. Prices have gone up since the Rhodes return-check days, so he has instituted a special ten cent show to run from 11 to 1. This is run through twice and consists of a news reel, a two reel comedy and a two-part serial.

It was the serial, The Great Circus Mystery, that gave him the idea. He has a downtown house and he wanted to put the serial over. He sold three large department stores and a number of manufacturing plants on the idea that their employees would be better off in the Liberty than on the streets.

The result was that the Saturday pay envelope of a score or more concerns contained a complimentary ticket to the first showing of The Great Circus Mystery, and most of these are used.

A time table is posted and strictly adhered to, so that the noonday shopper can get lunch first and then see the serial, or see the comedy and then have lunch, or switch for two days and see the entire show, or bring his lunch and get it all at one sitting.

It's a great idea, for serials or anything else in short form, and the extra advertising is all velvet, especially if you run a trailer for your current feature.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

With "I Want My Man," featuring Milton Sills and Doris Kenyon, there was room for a twenty-minute comedy, the Topical Review, and five stage presentations. This brought the show up to two hours and seven minutes, of which time the feature photoplay required one hour and eight minutes. The Review was eight minutes long, and the musical incidents took up thirty-one minutes. The comedy used was Mack Sennett's "Remember When," with Harry Langdon.

The overture at each of the four deluxe performances of the day was "Masaniello" (Auber), played for the first time at this theatre. Lights for this were as follows: One green Mestrum flood of 160 amperes from the dome hitting the hedge row in front of the musicians; one steel blue Mestrum flood from the dome on the orchestra; color blend spots reflecting on the blossom trees in the transparent windows at either side of the stage; green foots large stage, blue borders large stage. Gold draw curtains closed over the production stage and lighted by two arch spots of moonlight blue and two of orange.

Redferne Hollinshead, Canadian tenor, sang "Ah, Sweet Mystery of Life," from Victor Herbert's "The Fortune Teller," appearing on the apron of the large stage. He was under the amber spot from the dome. Other lights included: Two purple Mestrum floods on orchestra from the booth; large stage in purple; antique gold draw curtains over small stage lighted by arch spots of moonlight blue and orange.

Madeline MacGuigan, violinist, appeared in a presentation with the Duo Art Reproducing Piano. Black cyclorama was used as a back drop, with the piano to the left. A floor lamp, wicker chairs and settee were the properties used. Two steel blue overhead spots were focused on the keyboard of the piano; lemon bridge lights used in spotting the artists; foots and borders orange. Two selections were used, the first being Fritz Kreisler's "Caprice Viennois" and the second "Herji Kati," by Hubay. The piano played the accompaniment for both selections, the incident running eight minutes.

Following the Topical Review came Estelle Carey, referred to as Brooklyn's favorite soprano. She sang on the apron of the large stage, her number being "Sweetheart of Mine," by Walker. The beaded silver draw curtains were closed over the production stage, lighted by the same arch spots as above. A light amber spot picked out the singer, from the dome. In the transparent windows at either side the blossom trees were lighted the same as for the overture. The booth had two medium blue floods on the orchestra.

A Neapolitan Episode preceded the feature picture, being a typical Italian presentation. For this one of the transparent windows had been taken out and set center stage, masked in by gold draw curtains to form a back drop. There were two metaline Venetian columns. Strings of lanterns gave a carnival effect. The opening showed members of the ballet in various poses, as baritone came on and sang "Carmela." Then the dancers did Tarantela, followed by a soprano in Toselli's "Serenade." The incident came to a close with "Caruli," by baritone and soprano, assisted by ballet. Seven minutes for this presentation. Large stage was in blue, light blue Mestrum flood on orchestra from booth.

A Universal Release

A FASHION SHOW THAT BROUGHT EXTRA ADVERTISING AND NO EXPENSE BILLS

A store in Crawfordsville, Ind., supplied the Strand Theatre with ten models, each with three changes, a soloist and a dancing team, gave newspaper advertising and a specially decorated window and then thanked the house for the business it got from the hook-in to Fifth Avenue Models. Only eight of the models are shown; perhaps the others are changing. Wait a minute and see if they come on.

A First National Release

HAWKING THE SEA HAWK IN PHILADELPHIA THEATRES

The Stanley Company had ten prints working the same week, and this display at the Victoria, a Market street house, passed daily by a large portion of the population, helped sell the play for the other nine houses in the string. It is 22 feet high.

Made Ton of Coal a Meighan Exploit

Ten blocks of coal, each weighing about 200 pounds, were lettered and placed on prominent street corners to advertise Coming Through at the Tivoli Theatre, Chattanooga, Tenn. No one is reported to have gotten away with these advertisements, though perhaps a different story might have been told last fall.

C. B. Stiff tied up all of the local coal dealers on this picture of coal, and all of them gave him a window display, one of the best including considerable toy train trackage on which were placed loaded coal cars running through the papier mache tunnels sold by the toy dealers. The display was not animated because the window was too shallow, but it offers a suggestion to others as to how the ever productive toy train can be worked into a miniature.

Upside Down Got Topside Figures

Perhaps it isn't new, but an upside down campaign helped put over The Last Laugh at the Rialto Theatre, Hamilton, Ohio.

Charles Lowenberg, out of Universal's Cincinnati office, helped with the campaign, and his biggest noise was a 24-sheet posted upside down except for the dating strips. A dozen people with stiff necks came in to tell John Schwalm that the poster was not on the job.

But they all had read the bill. That was the important part.

To help along ten one inch singles were scattered through the paper upside down, and if the circus had come along and posted that paper head down it would have run for The Last Laugh, too. You can't do it too often, but now and then it works strong.

Another good stunt was getting some extra sheets from the local paper. Hamilton does not bring out an extra every half hour, but the Bulletin will run off a special sheet which is posted in store windows if something big happens after the paper is off the press. It has a standard form 22 by 16 inches with a special heading, and when the populace see these they know that something has happened since the paper was run off.

Lowenberg got fifty of these from the paper, printed them up with a wire from Carl Laemmle and shot them into the stores half an hour after the edition was out, and got a wonderful circulation.

It got a very nice business for very little money.

A Universal Release

YOU ARE MAKING THE SAME MISTAKE THE OTHERS DID

This cut is not upside down. It was posted that way on purpose and hundreds of people almost stood on their heads to read it. The date in the upper left hand corner is posted properly. From the Rialto Theatre, Hamilton, Ohio.

Insurance Policy Big Help to Allan

Jack Allan, of the Capitol Theatre, Kitchener, Ont., pulled up the insurance stunt to put over Forty Winks, which is going under its original title of Lord Chumley in Canada.

The Ontario Equitable Life and Accident Insurance Company, of Waterloo, Ont., gave him a policy insuring "Every man, woman and child against death by laughter during the showing of Lord Chumley" at the house on the dates mentioned.

They supplied a regulation policy without charge and also paid for 5,000 special four-page heralds. The stunt worked so well that it is being extended to other houses on the Paramount Canadian chain. The insurance was in the sum of $1,000, but contained a proviso that death must occur during the performance.

Mr. Allan had a 4 by 6 foot enlargement made for the lobby and then laid off the original for a window show in a store, with an ample exhibit of stills and lettered cards.

He handled the idea to get the most out of it, and as the stunt was new it brought a limit business to the house, which not only means an immediate profit but additional business on other pictures from those who have had their interest revived. They enjoyed this picture, so they come again.

Mr. Allan seems to be the first to use the stunt on Forty Winks, and his handling will need a lot of beating.

Got a Page

Hooking in to The Tornado, the Alhambra Theatre, Shelbyville, Ind., got eight local firms to come in on a co-op page. The best hook in is with an insurance concern which insures "everything but tomorrow." This is much better than the advice to prepare for the Tornado by stocking up with canned goods. That might help some poor family over in the next county more than the original purchaser.

Gets Seven Widths from a Single Cut

Vincent Trotta, of the Art Department of Famous Players-Lasky, had an interesting display in the last issue of The Close Up, showing numerous uses possible with a single full page cut supplied on Mme. Sans Gene.

As the Close-Up is the house organ of the Theatres Department and does not go to managers in general, the Theatres Department has been good enough to loan the cut that others may benefit from the idea: an idea, by the way, which this department has been advocating for the past dozen years.

This is not a trick cut, specially designed to be elastic. Most, if not all, cuts supplied in mat form by Paramount and most of the other companies can be worked over to suit a manager's immediate demands. No cut MUST be used in the precise form in which it is sent out. Even this cut is capable of many other adaptations. For example, the staircase may be cut to form not only the two column advertisement, but to make into a three or four. The combinations are endless. Mr. Trotta has merely sought to be suggestive, not exhaustive.

Most of the lettering is taken from this or other mats better sized to the width used.

In spite of its material, the plan book cut is as elastic as a rubber band, and the manager who feels that he must use it or leave it is losing the real help that such a department seeks to give. It does not matter whether you have a routing machine or a hacksaw and a file. You can change any good press book cut to suit your personal needs, and that with less trouble than many managers realize.

Study this carefully and let the idea sink in. It is worth a lot of money to you.

Gilded Lobby

E. E. Collins used a rough surfaceed gold paper for his one and three sheets on The Golden Bed in the lobby of the Queen Theatre, Galveston, and even the banner over the box office was of the same material, all lettered in a strong black. It made a very striking display because it was so far removed from the usual.

A Paramount Release

MAKING A PLAN BOOK CUT ON SANS GENE FIT ALL SPACES FROM ONE TO SEVEN COLUMNS

Vincent Trotta, of the Art Department of Famous Players-Lasky, offers a set of displays to show how a single full page cut may be sliced to any width. He might have added that it can be cut to almost any length within reason. This is not a trick cut. He plans to do the same thing with other plan book cuts. This cut is from The Close Up, the organ of the Theatres Department.

Pantheon Spaces Show Good Ideas

The pressman of the Pantheon Theatre, Toledo, sends in a batch of his work for criticism, but he forgets to sign his name, so we cannot give him personal credit for a very good collection of layouts, though they are all pretty much the same as to proportion. A square advertisement would be a real novelty for almost any Toledo picture house. This seems to be because most plan book cuts run to the three column width and they use these, so drop the extra space down instead of using a little white side space now and then. We have selected two examples for reproduction as being generally typical. Most of them are more along the lines of the first cut, for Her Husband's Secret, though this one uses a nice adaptation of the cross word to get initial attention. It is typical,

HERE'S ONE YOU CAN'T FIGURE OUT UNTIL YOU SEE THE PICTURE
Directed by Frank Lloyd, the man who made "The Sea Hawk."
Story from May Edginton's Saturday Evening Post story, "Judgment."
"Her Husband's Secret"
with Antonio Moreno - Patsy Ruth Miller
Our Laugh Maker Mack Sennett's "FEET OF MUD" with HARRY LANGDON
Mats. 25c | Eve.-Sun. 35c
No Woman Should Miss—
This story of marriage that mirrors many married lives. A story, too, of youth and romance and of a man's past that marred a happy future. It rises to drama's greatest heights in moments that'll bring a tear to your eye.
AT THE PANTHEON THE BIG PICTURES AT POPULAR PRICES
Week Com. Sat.

A First National Release

A CROSS WORD ATTRACTOR

however, in that it dots the space with talk and equally typical in that it does not run to all caps. There are not enough all cap lines in an entire fistful of examples to supply one average Baltimore space. Of course you have to use caps in the cross word form, but you will notice that the other reader lines are all upper and lower so that you can read them. The other example might be called the portrait style and is seen at its best in this layout on Love's Wilderness. This is used not more often that once in about ten weeks, and always when there is a photograph of sufficient merit to make it worth while to take a chance. Just in passing it might be noted that the head of Miss Griffith is over to the left and not in the exact centre of the space. It's a small matter, but it makes this really artistic instead of just a picture. Distributing the black ground on both sides of the head would have lessened the value of the cut fully fifty per cent. It's in these little things that the Pantheon examples show up. For A Thief in Paradise most of the space is taken by a picture of Colman and Aileen Pringle. This takes the upper half of the space with a large hand

Corinne Griffith
in the story of a girl with two husbands
"LOVES WILDERNESS"
a Drama of Love, romance and Thrilling Adventure
WEEK NOV. 29th
at the PANTHEON
COMEDY and other ENTERTAINING FEATURES
MATS 25¢ EVES SUN 35¢

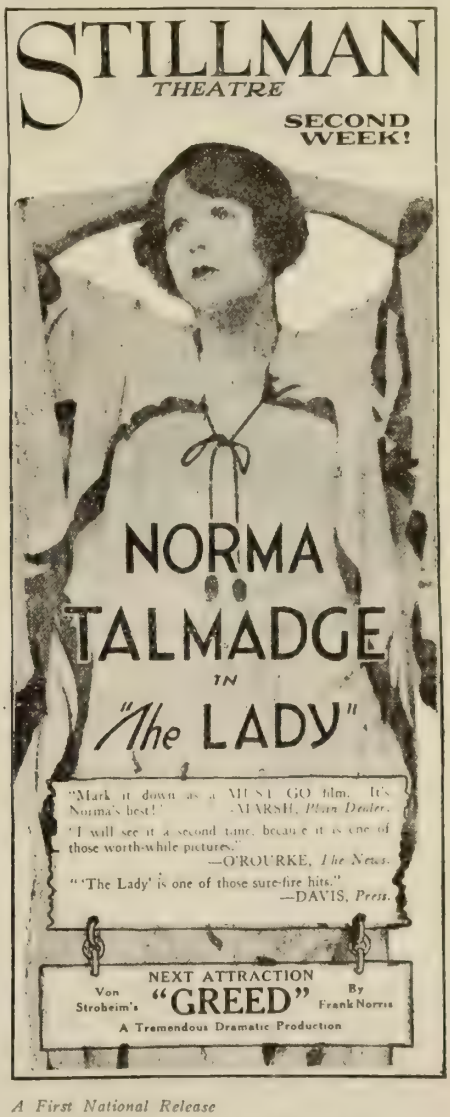
A First National Release

GOOD WHEN IT PRINTS UP

lettered "Ladies beware of this love thief" just below, though very little hand lettering is used beyond the titles. A second space on the same title gives only a line drawing of the same players in a kiss with plenty of type talk to put over the sensational items. For New Toys he plays up the plan book idea by listing five titles and as many different leading women and winding up with the suggestion that you see Barthelmess make love to his real-life wife in this production. But in speaking of two general models of layouts it must not be supposed that there are two types rigidly followed. In some twenty odd examples no two are exactly alike. The cut placement is never the same, the type is set in differently, and only the general proportion remains the same. But the ads are further alike in that he uses plenty of well-considered talk, well set, and hand lettering is mostly absent. Now and then he knows when to stop talking, as when he puts over Milton Sills in As Man Desires with a large "Need we say more?" across the top of the space. Then comes a curtain design with the head of Sills set in and a reverse panel at the bottom for title, star and Viola Dana. This is the single instance of all hand lettering, and one of the least successful of the series other than the idea of playing largely on Sills' personality. The set offers a very good average, better than usual, but it would take several pages to get them all in.

Talmadge Holdover Sold on Criticisms

As this design from the Stillman Theatre, Cleveland, is for the second week of The Lady, M. A. Maloney has boiled down the local criticisms to show why the picture is being held over, but most of the selling is


STILLMAN
THEATRE
SECOND WEEK!
NORMA TALMADGE
IN
"The LADY"
"Mark it down as a MUST GO film. It's Norma's best!" —MARSH, Plain Dealer.
"I will see it a second time, because it is one of those worth-while pictures." —O'ROURKE, The News.
"'The Lady' is one of those sure-fire hits." —DAVIS, Press.
NEXT ATTRACTION
Von Stroheim's "GREED" By Frank Norris
A Tremendous Dramatic Production

A First National Release

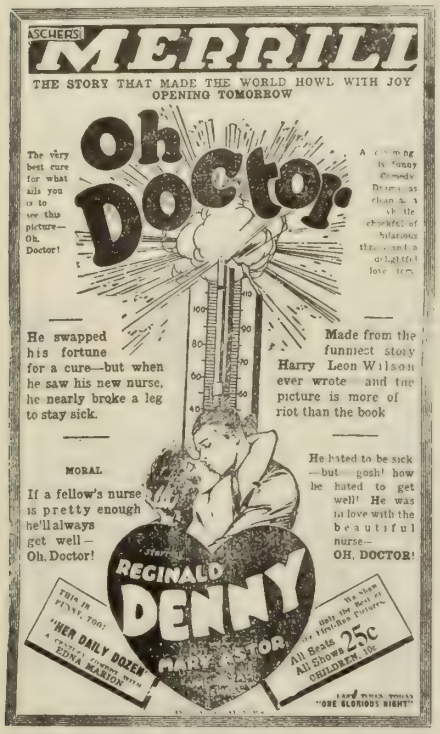
ATTRACTIVELY DONE

done with the cut; so far as this space is concerned, and the cut has come up very nicely. The layout is simple, yet is has real strength and sells better than would a great deal more talk and a less appealing cut. Maloney knew this, so he gave the cut all the chance it needed, but the cut would not have been as good without the routing. Set against a tint ground it would have lost most of its strength. From all angeles it is very well done.

Plan Book Talk is Source of Fillers

In this 145 by 3 from the Merrill theatre, Milwaukee,' the press book seems to have supplied most of the material. About the only straight house stuff is found in the two panels which are very neatly attached

the plan book cut. It looks like a whole design, but the edges of the cut have been trimmed and the rule work set close against the edge, linking the smaller features to the


ASCHER'S
MERRILL
THE STORY THAT MADE THE WORLD HOWL WITH JOY
OPENING TOMORROW
Oh Doctor
The very best cure for what ails you is to see this picture—Oh, Doctor!
He swapped his fortune for a cure—but when he saw his new nurse, he nearly broke a leg to stay sick.
Made from the funniest story Harry Leon Wilson ever wrote and the picture is more of riot than the book
MORAL
If a fellow's nurse is pretty enough he'll always get well—Oh, Doctor!
He hated to be sick—but—gosh! how he hated to get well! He was in love with the beautiful nurse—OH, DOCTOR!
REGINALD DENNY
MARY ASTOR
THIS IS FUNNY, TOO!
"HER DAILY DOZEN"
FEDNA MARION
All Seats 25c
All Shows
CHILDREN 10c
"ONE GLORIOUS RIGHT"

A Universal Release

GOOD COPY

title. The comedy is nicely hooked to the main title with "This is funny, too." That's no real argument and yet it exercises a powerful suggestion of an all comedy bill. The press book copy is all well done, and the Merrill has picked about the best of it, but we do not like the display it is given. The same text in smaller type, would let in some white space and give both cut and copy a better chance. Here it seems to have been used to keep the cut from rattling around in its space. Setting in a ten point italic would have made them smaller, but they would have been easier to read and the space would have been more inviting with the white background. Here even the breaks between the banks have been stuffed with dash rules, as though the printer feared to leave any white space. And upper and lower for that line just below the signature would have helped. But you naturally would expect all caps from a compositor who is so alarmed at the idea of any white space showing. It is a nice utilization of the cut. Putting it to one side or the other would not have worked as well.

Takes Extra Space for a Double Run

Putting Charley's Aunt into both the Century and Parkway Theatres, Baltimore, gave more than double the space for the announcement, since this five thirteens is more than double the usual house allotments. Doubling up is a good thing for this attraction where it can be done because the double showing in itself suggests something out of the ordinary. The double space permits a big smash to be made, and here the advertisement dominates the theatrical section. It is rather a choppy layout, in which a selling line appears to have been dumped in wherever opportunity offered without regard for an orderly layout, but in a way this somewhat hysterical selling will help along. Most of the lines are good and you are almost certain to read one or two, and it does not much matter which you read. As a matter of fact the play itself does not require much selling. It has been sold for more than a third of a century and the only thing to be stressed is the fact that you have it, though you need to tell that in the film the ability to move

SHOWING SIMULTANEOUSLY
CENTURY AND PARKWAY
CHARLEY'S BROTHER
IN
Charley's Aunt
with
Syd Chaplin
An Al and Charles Christie-Ideal Lenid Production
From
BRANDON THOMAS' Famous Farce Comedy That Has Been an International Stage Success For Over
—33 YEARS—
Too Funny To Attempt Description!
We recommend it as the outstanding achievement of our motion-picture presentations.
We Will Be Able To Show It For
ONE WEEK ONLY
COME EARLY FOR YOU ARE SURE TO COME OFTEN!
AUNTIE HAD THE TIME OF (HIS) LIFE
BRING MOTHER It is the one great picture she is anxious to see!
BRING DAD - He remembers what a sensation it was as a stage success.
THEN WATCH THEM BE KIDS AGAIN!
ROUGH TO MAKE A CAT LAUGH

A Producers' Distributing Release

FOR TWO HOUSES

around gives it even more of an appeal. A better use of the space would have been to stress the fact that it could be shown for only one week. That should have been given all of the space below the title and above the smaller cut. Next to the fact of the engagement, it is the most important point, and could have been played up with profit.

Lovett Spaces Are Pretty Much Alike

About every three or four months J. Fred Lovett, of the Royal Theatre, Providence, R. I., sends in a batch of his displays. Some years ago we gave considerable space to his

A Universal Release

MR. LOVETT'S DISPLAY

experiments, for he was working out a scheme for a weekly program in a comparatively small space. But in the past couple of years he has practically standardized his weekly announcement and one example will give the general idea. This does not mean that Mr. Lovett uses one set form. No one knows better than he that variety is essential, and he never runs two spaces alike, but he has hit upon a general display idea as suggested in this published example, and he gets his variation from the placement of the cut material. The one shown gives cuts in the upper left and lower right. Sometimes he has his cuts in the upper right and lower left, again he may have a larger figure cut either right or left, or a single cut in any one of the four corners. Sometimes he has to double up his column, particularly when he uses one corner cut, when one title goes on the side with the cut and the other three run in the clearer space, but generally he works to get this general type effect, and we have selected this cut because of a couple of hundred experiments he has sent in during the past five or six years this seems to offer the best results. All of the spaces are three cloumns wide, but this is the wide column instead of the modern 12 em width, so he gets six and a half inches. The spaces are all five inches deep, and this four fives gives him ample room in which to display four titles, which form his weekly change. It might be explained that Mr. Lovett, while he has Providence for a post office address is virtually in a small town, for his section is not in Providence proper, but in Olneyville, which is practically a town in itself, with its own page in the Providence Sunday papers. Mr. Lovett has to come in only on the Sunday issue. The rest of his drive is done through a nice house program with an occasional throwaway. If you live in a town with only a weekly paper, you should be interested in this display, for Mr. Lovett has arrived at this form only after innumerable experiments and you can profit by the results of his work. He virtually handles five titles since his Wednesday-Thursday offering is a double feature, and we do not think you can get a better display than this in twenty inches. If you are interested, we think that Mr. Lovett will be glad to send you a couple of samples if you will supply the return envelope.

Had Candy Bed for Golden One

Howard Waugh hit several new notes in his campaign for The Golden Bed at Loew's Palace Theatre, Memphis. Candy hook-ups have been common on this title, but Waugh persuaded a local concern to make a candy bed for show window display to tie into the candy effects in the picture, the bed later being presented to a store patron.

Another idea was placing a toy brass bedstead in the foyer where the patrons simply had to see it, though it was not even knee high to the average visitor.

His lobby display was a cutout from the 24-sheet; rather too much for some lobbies, but just about right for the Palace's spacious standout parlor.

Waugh has recently developed a permanent idea. He has boards made about one sheet size. The top portion is painted with the usual data as to house and address with "Next week." In the other half of the space is a special half sheet, giving a one sheet effect at half sheet cost. We gather that the idea is to hold these for specials and put them out about widweek.

THE FIRST RUN

PRESENTATIONS – PROLOGUES – MUSIC

Edited by Colby Harriman

Your Idea and Ours—

THE enthusiastic response given this department by exhibitors throughout the United States and in other countries is most gratifying.

The success of such an undertaking can only be ascertained through direct contact with the men who are in the field. The prime factor has been to render The First Run as a source of authoritative and necessary information, emphasizing the constant interchange of ideas rather than having it appear as a medium of instruction.

Of greatest importance is not the editor's comment alone, but the reaction in the form of suggestions and advice given by those exhibitors and producers who are actively engaged in production work. In reviewing the work of the past few weeks we have been able to ascertain those elements which constitute a benefit to our readers. We have observed that the discussion of personalities, editorial comment, etc., proved of great interest, but the demand for the working plans of the various Moving Picture World Presentations, the interest in the various reviews of what the other producer is doing together with an increasing number of queries relative to production work, etc., indicates which way the wind blows.

It is our idea that this department should serve as a clearing house in production matters, therefore it is most essential that all producers contribute to it. The stages of your theatres are laboratories out of which good ideas are evolved, and these ideas may be the very things desired by a producer in a metropolitan theatre or by one in a smaller town. In other words, The First Run should be the medium through which producers the world over may express themselves in a manner to render a real service to their fellow producers as well as to themselves. This is a new field of endeavor in the theatre, and those who are actually engaged in production work can, because of their daily and practical contact with production problems assist the other producer who may be facing the stone wall which you have already surmounted. This is not only true co-operation, but enables this department to attain the goal it has set.

Big Sets on Small Stages—

CREATING an effect of space on a small stage may be called a "keyhole" trick.

In a certain theatre in New York City where the stage is only 18 ft. by 25 ft. a resourceful producer has solved the problem working on the theory that a hall bedroom looks larger if you peep into it through a keyhole, and by similarly tricking the eye the effect of boundless space can be accomplished within a small stage area. In one production this producer tried the illusion of an English park by silhouetting the trees around the proscenium and placing on the back drop a row of tiny houses drawn in reduced perspective as may be seen in English prints or in many of the canvasses of Zuloaga. In a rural setting depicting a farmyard he placed a set house against the proscenium on one side and a tree on the other, thereby emphasizing the small size of the opening through which the audience was looking. A shed, fence and benches were placed as far forward as possible, all constructed smaller than usual yet not so reduced that they were out of proportion to the players. They were all painted in a subdued grey, no bright colors or details detracting the eye, which was thus drawn irresistibly past them by the strong lights thrown on the cyclorama. The cyc was spattered or stippled in soft shades of gray and tan. The separate spots did not show but blended with a vibrating effect which was characteristic of air seen over distant prairies.

To illustrate further the extent of this trickery the gate which stood ajar, was a foot wider than the opening it was supposed to fit. The difficulties usually encountered make the problems more interesting, and the sense of victory is felt when they have been overcome and the effects achieved. All designs for small stages must be simple, but that does not mean that the work of designing them is correspondingly simple. Because one cannot use much or many of anything, what is used must be perfectly placed. Like the Japanese this art is that of elimination.

Lawton Discusses Short Subject Music—

"Though the importance of appropriate music for the feature picture is generally realized both in theory and practice, the lesser film subjects such as cartoon subjects, news, etc., are neglected by the leaders."

This is the opinion of S. W. Lawton, general musical director of the Colony Theatre, New York, and also of the Keith-Albee and Moss Circuit.

"These subjects are lesser only in length; as entertainment they are as important as that of the feature picture, deserving of a specially designed musical accompaniment. Some leaders do not play for these particular subjects, or when they do, present noisy, popular music which distracts the patrons' attention and kills the entertainment value of the picture.

"For subjects where titles predominate, such as Topics, it is essential that the musical accompaniment be of string only and to be an Allegretto or Moderato tempo. The music must be unfamiliar and not of a singable nature. The strings should be muted, but the music is to play Fortissimo. The bass is to play all short notes Pizzicato, and the piano is to use the soft pedal throughout. The entire orchestra, however, should play the final appropriate chord so as to terminate the musical selection when the subject ends.

"Jazz and popular melodies for these subjects disturb the audience, leading some to hum in unison with the orchestra or to stamp their feet, resulting in annoyance to others. Imagine trying to read a book or newspaper with some one playing the piano at your elbows; a jumble of confused impressions results.

"If the music is played according to the above instructions, the audience can focus its undivided attention upon the subject while the orchestra adds the necessary atmosphere, filling any lulls in the laughter, and at the same time permitting the laughter to spread contagiously through the theatre.

"But it must be noted that a different type of accompaniment should be used with cartoon subjects, the story or plot should be worked up just as that of a feature picture and synchronized correctly and accurately. Since this is action and not titles the music may be louder, more popular and a livelier note in order to bring out the desired effects."

A Moving Picture World Presentation

Complete working plans of the presentation suggested herewith, including blueprints, color charts, costume plates, music cue sheets, and other necessary information, are prepared for each subject. The folios are available for IMMEDIATE DELIVERY without charge to any producer or exhibitor engaged in actual production work, and desiring to avail himself of the Colby Harriman suggestions.

"A KNIGHTLY REVEL"

Music, Dance, Color and Story

"Moving Picture World" Presentation
Devised by Colby Harriman

The days when "Knighthood was in Flower" have suggested much of the colorful subject matter for various musical and dramatic productions. For romance and the love song, a medieval background is necessary to secure the suggestion of the ideal. For generations the armoured knights of King Arthur's time, together with their "ladyes faeire" have been idelibly stamped with the mark of chivalry, possessors of those elements which popularize the characters in romantic fiction.

This presentation is offered as a contrast to the usual subject produced at this time of the season. The ease with which the narrative of the feature unfolds renders it available for an offering that will attract and carry the necessary elements which the spring season suggests.

The setting is simple in design, but the suggestion of massiveness and the sweeping lines of the archway present an effective background. The principal requirements are three columns, a sectional arch, a painted arch border hung on a batten, a boxed row, and a cyclorama.

The centre or main column is set at right center about two. Adjoining it at extreme right is a smaller column which is masked with the painted arch border. At extreme left is another column, set on about half. The sectional arch adjoins the main column and this unit. The set is obliqued, the column units running from right in two across to extreme left down at the curtain line.

Up stage, are three sections of boxed rows set on angles to suggest the railed section of a balcony over a courtyard. These rows can be constructed to set in one piece, the various sections being hinged together.

At extreme left, a large doorway can be set, with a wall backing, but this is not essential if the stage space is limited as the adjoining interior can be suggested with the lights.

A cyclorama is used for the backing.

The color scheme for the set should embrace gray-browns on the columns and boxed rows. The lighting treatment furnishes the color effects which are necessary.

The action opens with the sound of the revelers off stage at right, the strains of distant music punctuates the merry making, shadows of characters flicker on the pillars which are highlighted from the doorway right with amber and canary. The shadows are tinged with a deep blue haze, the edges of the boxed row are tipped with blue and canary, and the sky is a deep blue with here and there a brilliant star being pointed. A love song follows the introductory action of a jester and a friar, which is sung by a lady dressed in the shimmering costume of that period, assisted by a man dressed in the silk garb of a courtier. A beautiful effect can be achieved, with a large moon box, set to form a background for the faces of the two singers as they stand up stage at the center of the boxed row.

Ladies of the Court, dressed in the flowing robes, jeweled headgear and accompanied by courtiers enter for a spectacular dance number. The colorful costumes against the drab background of the set and highlighted with the lighting treatment present a very attractive picture. After the comedy business of the jester and friar, trumpeters enter and proceeding to the wall, sound out the call to all in the court. The signal creates excitement, as a singer dressed in the full armour of a Knight ready for battle, enters and sings the spirited number "The King Goes Forth to War." The first shafts of dawn tinge the cyc and the horizon takes on a roseate glow. The finale moves on, with the tops of gaily ornamented banners and trappings visible over the boxed row as the supposed army march away, the flags fluttering in a breeze. The set cleared, the knight sings the "love song" theme with the lady, as the drums in the courtyard gradually die away, the Knight pledging his love on his shield and sword as the lady gives him her token, bidding him on his way.

The presentation can be easily adapted to a small stage and the number of characters used in the production depends entirely on the space available.

All in Favor of "World" Presentations

"I would be very much pleased to receive from week to week your blueprints and instructions of the prologues and presentations you are preparing. We are opening a wonderful new house in two weeks and expect to stage same."
N. E. Mitchell, Chapman's Theatre, Fullerton, Calif.

"Will you kindly place my name on the list of producers and exhibitors eligible to receive the folios containing complete working plans of the presentations and prologues as described in the 'World.' They are going to be an invaluable help in my work, I know."
Cliff Lewis, Strand Theatre, Syracuse, N. Y.

"We are very much interested in your presentation, prologue and music department, and we would appreciate receiving regularly the blue prints and other descriptive matter regarding same. Mr. Colby Harriman will be rendering a very valuable service with this department and we are anxious to benefit thereby."
A. N. Gonsio, Virginia and Rialto Theatres, Champaign, Ill.

PRODUCERS' FORUM

Mr. Harriman desires to hear from all producers and will appreciate their opinions, ideas and suggestions on all matters appertaining to general production work, publishing same in this section with credit to the author.

Costume plate illustrating dress and head-gear worn by a member of the Mexican National Ballet Company introducing the walking cane chorus. The head-dress is made of a hat frame covered with "Chair cane," a fan shaped back of the hat from which short canes or bamboo points are fastened. The upper part of the dress is of cane, with the

bamboo points hanging from it. The points are painted or stained brown and can be shellaced. When the chorus enacted the spirited steps of the dance, the canes rattled rhythmically, a staccato beating of the walking sticks which were carried added to the number. The blouse of the costume was white with large red flowers embroidered upon it.

The accompanying drawing illustrates a novel idea for a panel which can be used as a backing for a singer or instrumentalist. The panel should run full height and be comparatively narrow. Draperies used on either side to carry off. Use a single width of muslin in painting it. The tree should be outlined by the sky "fill-in" as suggested, the sky being done in a deep blue on the face of the flat, permitting a reflected light to catch the color. The sky area should be opaque from the back so that lights used to tone the tree would not penetrate. The lighting effect back of the frame can be achieved with two floods or a spot bank placed right and left. The lower part of the tree should be toned in a dark amber, with green thrown in at the base. The top of the tree can open with light

green, changing to deeper green, then a variation of orange amber and canary, with a suggestion of green. The effect will be that of a large stained glass window, the colors changing gradually and the light diffused to the point of "richness."

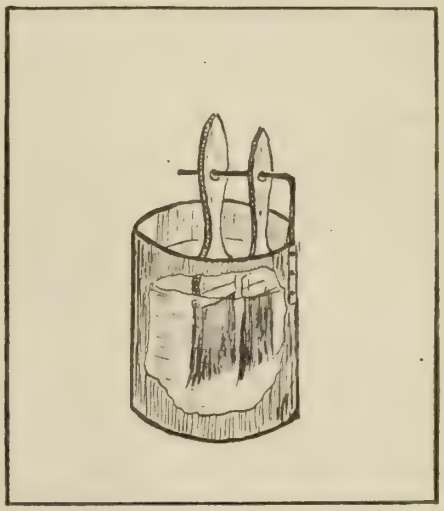
Improvising a Rubber Mallet

There are many times when a rubber mallet is required to do a certain job back stage and a regulation one is not at hand. Secure a rubber tip such as used on chair legs or crutches and place over the end of a standard hammer. The rubber must usually be stretched when placing the tip on the hammer but this tension will hold the tip in position.

Driving Screw

Where it is found difficult to place a screw, especially at heights where the fingers cannot conveniently hold it, it is suggested that a small piece of newspaper be folded and placed over edge of the screw driver as it is placed in the slot of the screw. The screw will be held to the driver until it is placed.

Here is a good suggestion for the paint boy on the frame or in the studio. When paint brushes are left standing in water the weight of the handle presses the bristles out of shape. If holes are drilled in the



handles, the brushes may be protected by the water and the bristles kept straight by suspending from a rod as shown. A quarter inch rod, flattened on one end, and soldered or riveted to the side of the bucket, will do the work.

The use of the "Theme" in motion pictures is neither more or less than applying to the film drama a principle Wagner introdueed in opera. Wagner in his scores associates a certain theme, motive or air with the appearance of his leading characters. When they take the stage the melody with which they are identified is heard. This effective musical device has great possibilities in the picture drama, and is valuable in giving unity to music and dramatic action. The musical director has wide freedom in the choice of his "theme" material. Most important to remember, however, is that the first requisite is a genuinely melodious theme, one which will bear repetition. A theme of pleasing outline, suave, graceful and pronouncedly melodic in type, is sufficient to establish clearly the identity of the character whose appearance it accompanies. A theme such as that may be varied in tempo and played either ff or pp, as the varying of the screen or stage action may demand—the effect will be the same. It will make the role with which it is identified "stand out." The use of the "leading" theme is naturally best adapted for larger and more elaborate picture productions, in which the appearance and action of principals is broken up to some degree by minor incident. Yet the idea may, on occasion, if the picture conditions are favorable, be employed in smaller pictures as well. At all events the use of the theme is an idea on which the intelligent musical director can ring his own variations.

Big First Run Presentations

CAPITOL THEATRE
New York City

Featured Picture: "Romola"
(Metro-Goldwyn)
Second Week

Music

The Capitol Grand Orchestra, conducted by Mendoza, with Graham Harris as Associate, give an effective rendition of "Il Guarany," by Gomez.

Divertissements

S. L. Rothafel has again offered a scenic gem in the first part of his two number presentation. The lighting treatment is one of rare beauty and the correct progressive stages achieved evidence a well-devised lighting plot.

1.—(a) "The Rising Sun" (A Zuni Indian Chant), (Troyer). Enda Watkins, soprano.
(b) A Zuni Dance. Doris Niles and Capitol Ballet Corps.

The two numbers above are presented in one setting which depicts a mountainous exterior, on the edge of a cliff overlooking the wooded valleys of the Arizona and New Mexico country. A cut drop is hung in two which represents a brush strewn incline. The right end of the drop runs on to centre as a narrow row, and left of center the ground line shoots up to about twelve feet and then gradually ascends off to left. The cliff effect is accentuated with a trunk of a large tree visible at the top of the cliff left center. Back of the drop is a platform about twelve feet in height upon which the singer stands. Three set pine trees are back of the drop up right, the sky drop tinged green and mixed with canary is hung back.

The story enacted is at dawn of day, accompanied by the whirr of vibrating chime plates and drums, the Zuni Sun priest mounts to the top of the highest cliff dwelling and there gives forth his cry to awake, arise and greet the Mother of Life, the Sun. Characteristic of the Indian belief is his patient waiting for the answering echo sent back to him from the surrounding mesas. He then exhorts the people to worship of "Mighty-Sun-God" and prays for help and guidance from the Great Spirit.

At rise, green floods were used. High on the cliff, stood the singer, dressed in Indian costume silhouetted against the green toned sky, which was faintly flushed in the center with orange amber, on a suggested horizon. As the song progressed the orange amber glow intensified indicating the rising sun, as canary mixed with the green on the drop gave it an ivory tint. The cut drop was highlighted from the left with red, green and amber, defining the ground, bushes, and a dead tree trunk fallen on the hillside. Purple was brought in from right on the pine trees set up right, the mixture of blue and red lending a good effect of distance. Dancers, dressed as Zuni Indians, came in couples and knelt at the foot of the hill. As the song finished a large red sun appeared over the edge of the cliff. The foreground dancers, one beating a massive tom-tom down center, did a wild fantastic dance. The sun ascended slowly and at the finale the singer was silhouetted against the large orb, the dancers grouped in the foreground with Miss Niles posing on the Indian drum.

2.—"Valse Caprice" Rubinstein. Maria Yurieva and Veselaff Svoboda.

These two artists of the Imperial Ballet of Petrograd and Moscow make a second week appearance with an artistic dance rendition of the well known musical composition above noted. A purple drop, hung in heavy folds in two, highlighted with rose and blue from the sides. The dancers dressed in court dancing costumes of a late nineteenth century period work in violet spots. The lady wore a white ballet costume with purple figures in flowered design. The man, the white gaitered trousers, and black velvet jacket.

THE MARK STRAND
New York City

Featured Picture: "Chickie"
(First National)

Music

Excerpts from "The Prince of Pilsen" by Luders is rendered by the Mark Strand Symphony Orchestra with Carl Edouarde conducting. After the first part of the overture, the curtains are drawn revealing the suggestion of a "college hall," a large arched drop in one with a maroon tinged fabric drop hung in two. In the center is a large antique designed table, surmounted in the center with a brass standard candelabra and several steins, etc. scattered about the top. Several German bar chairs are grouped around the table at the sides and back. Two metal framed chandeliers with candles are suspended at right and left center with chains. A dull bronze medallion hangs on the drop at center. Harry Kelly, baritone, dressed in a Heidelberg student's costume stands at left end of table and sings "The Message of the Violet." Eleven members of the male chorus, dressed in the student uniform, file in and sing "The Heidelberg Song." Amber spots from sides and flood from front, lend a warm glow to the scene.

"The Piano Ensemble"

A very effective musical number with three pianists and a simple setting. Gold fabric drop hung in one, three mahogany grand pianos set right of center, left center and left. Amber and pink from sides on the lower part of drop, white from the top. Canary to highlight. The following program is rendered by Sergei Barsukoff, Lula Mayer, and Alexander Semmles. (a) "Blue Danube", (b) "Rachmaninoff Prelude in G Minor", (c) "Nola."

"In A Garden"

A very conventional garden design well mounted. The front elevation of a small set house is placed at center up stage, the set piece designed fantastically, green body tone and pink trimmings with a scrolled gable. Green vines and pink flowers twine from the lower right corner of the piece up over the split doorway, to the roof and around the window above. A flowering tree is set at left center, with a circular bench around it. Rows of vividly colored hollyhocks run on from both sides up stage to the house. Blue cyc to back. The colors in the pigments are highlighted correspondingly from off stage with an artistic setting as the result. Kitty McLaughlin is discovered sitting on the bench beneath the tree at left center and sings "Love's Everlasting" by Friml. At the conclusion of her song, Mlle. Klemova, dressed in a quaint yellow costume and poke type of hat, appears at the doorway of the house, enters and is met by M. Dakes dressed in gray gaitered trousers and maroon toned coat. They present a dance number to "The Glow-Worm" by Lincke.

COLONY THEATRE
New York City

Featured Picture: "Playing with Souls"

Music

The Colony Orchestra present a third "Symphonojazz" arranged and directed by the guest conductor, Louis Katzman. It is a special blending of "Hymn to the Sun" (Rimsky-Korsakoff), "Mexicana," and "The Indian Love Call" (Friml). John Priest renders an organ solo.

A Musical Fantasy

A novelty introducing a reproducing piano. A large grand piano, gilded with a flowered design upon it, is at center. Gold curtains are hung back of it in one. At right is a draped pedestal with a gilt tapestried chair, and extreme left is an urn shaped pedestal surmounted by a vase with silver leaves. A clever dancer, dressed in a gold and yellow dancing costume, dances on the top of the piano as the instrument reproduces a popular melody. Two singers, dressed in 1870 costumes, are right and left to dress during the dance number, and after the dancer disappears through the curtains at center, the two singers, one seated at the piano render a selection to close. Rose and purple are brought in from the sides, with amber to tone. Blue is used to highlight, and canary spots to work.

"Tia Juana"

An excellent demonstraction of what can be done with a good vaudeville act in dressing it for a presentation offering. Fowler and Tamara, together with their South American Troubadours, held over from last week, are given a colorful ensemble which is about the best recently seen in a Broadway motion picture theatre. The setting depicts a Spanish type courtyard, a large tiled gateway at center, with high walls on either side, running to set houses at extreme sides. A cactus tree is visible outside the wall up right, and a mountainous stretch of country is visible through the center arch. This set

piece is backed with a sky drop. Tables, chairs, benches, etc., are used to dress both right and left. A striped awning is over a window in the set house right, and vines are used to tone the buffgray walls of the set. The characters are dressed in the colorful costumes of Spain, with the Mexican and South American influence added. The following program is rendered; (a) "Danza Del Sombrero" (Jarabe Tapitio), the Troubadours with dance by Anita Nori, (b) "En Cuba," sung by Frederick Brindley, tenor, (c) "Valse" Cielito Lindo (Beautiful Heaven), Miss Tamara and Mr. Fowler, (d) "Danza Espanola" (Malaguena), Anita and Alberto, (e) "Serafina" by the Troubadours, (f) "Baile Del Manton" (Dance of the Shawl), Miss Tamara, Mr. Fowler and the Ensemble. The scenery was executed by Willy Pogany, and the action and sustained tempo of the entire number marks it as one of the best presentations of its kind.

RIALTO THEATRE
New York City

Featured Picture: "The Crowded Hour" (Paramount)

Music

The music program for the Ninth Anniversary Program of the theatre includes "Capriccio Italien" (Tschaikowsky) as the overture feature played by the Rialto Orchestra with Willy Stahl conducting, and followed with another cleverly arranged "Riesenfeld's Classical Jazz."

"Japanese Lullaby"

The "Ming Toy" song by Bowers rendered by Eva Sobel, Ethel Hart, Janet Hall and Jessica Dragonette. The four singers are dressed in characteristic Far East costume, enter from left, kneel in front of a gray fabric drop and render the song. They are flooded with orange amber. Blue flood is on the drop from top and sides. Two small silk box lamps in rose are used, one at either side of opening.

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Jazz Divertissement

This number is about the peppiest that has ever been seen in a motion picture theatre. It is a real Jazz number which should be spelled with capital letters. Prior to the introduction of the dancers, a subject is shown on the screen illustrating various dances in other countries. The musical accompaniment is particularly good. At the conclusion the title is flashed that the dance of the day "The Charleston" will be introduced. Lights come up, and seven girls, in glistening costumes of minor proportions, come from left and down to a platform which is erected over the rail of the orchestra pit. The fast stepping of the chorus ends, the girls exit right and left up the runways. The curtains are drawn, and a jeweled set is revealed, with two large panels made of small mirrors right and left up the runways. The curtains show strands of silver tinsel hung in the folds. Dolores Farris, dressed in a pink dancing costume, appears and presents a clever number, with the seven girls appearing in silver trunk and bodice costumes and dance to a spirited finale. A color wheel plays upon the mirrored panels, and the vari-colored floodlights from the balcony rail lend an effective lighting treatment.

CAPITOL THEATRE
Chicago

Francis A. Mangan offers a diversified program to surround the features picture of Jackie Coogan in "The Rag Man."

The Capitol Grand Orchestra with Albert E. Short conducting, render the descriptive fantasia "A Day With A Circus" (Lamp). This is followed with two presentation numbers, the first entitled "In Front of the Big Top" introducing the smallest horse "in the world" and an educated duck. Four girls do a "Clown Dance" followed by the introduction of "Barkers." The second number is "Inside the Big Top," with five units comprising it, (a) "Three Caswell Sisters," wonders of the trapeze, (b) "Thomas Trio," clowns, (c) "Fisher's Animals," (d) "Dead or Alive," a clown fantasy, (e) "The Six Tip Tops," a sensational acrobatic finale.

Banks Kennedy, at the organ, plays "A Radio Nightmare."

EASTMAN THEATRE
Rochester

Featured Picture: "Sally" (First National)

The Eastman Theatre Orchestra, conducted by Frank Waller, present "The Beautiful Blue Danube," by Johann Strauss, as the overture feature. The organ recital, with Harold Osborn Smith at the console, plays the Suppe composition, "Morning, Noon and Night." A song car-tune, "Swanee River," is also on the program. For the special musical feature Mary Bell, soprano, sings "Look for the Silver Lining," from "Sally," by Kern.

RIVOLI THEATRE
New York City

Gloria Swanson in "Madame Sans Gene," together with the same musical and presentation program, is being held over for a second week.

Carl Edouarde Says—

MUSIC WEEK should emphasize the works of American composers, and, in particular, encourage the American composers who now are struggling along with little or no recognition and reward.

This is the suggestion of Carl Edouarde, conductor of the Mark Strand Sympony Orchestra for eleven years, and credited with being the first man to introduce good music to the millions of motion picture fans.

Mr. Edouarde was asked to give his ideas of a Music Week program.

"It is very difficult," Mr. Edouarde explained, "to arrange a Music Week program adaptable to motion picture theatres everywhere. Of course, they all have fine organs, even in neighborhood houses, and a great majority of the big theatres have worth-while orchestras. But there are many limitations because of the variety of programs and presentations.

"The overture is of course a recognized part of the motion picture program, and I hasten to urge every musical conductor now to give thought to the American composer and his work. The conductor cannot do a more constructive bit for Music Week than by playing the composition of an American composer.

"I've often wondered if the average musical conductor of the movie theatre realizes what a power he can be in educating the great American public to an understanding and appreciation of good music," continued Mr. Edouarde. "Why, until the radio came along just before the phonograph, the only place one could get good music was in the concert field, dominated by the rich and aristocratic.

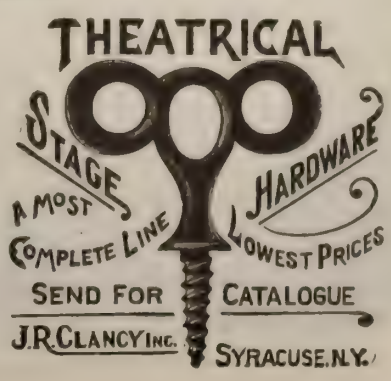
"Now, in the movie—the great American amusement field—the rich and the poor alike can be served a musical program with their films that is really helpful to the cause of good music."

Carl Edouarde, incidentally, practices what he preaches. Through his efforts Orem's "American Indian Rhapsody" was introduced to New York as an overture for one of the Mark Strand's programs.

Mr. Edouarde has been credited by no less an authority than Walter Damrosch with having "done more to educate the masses to better music than any individual I know."

Besides being the pioneer in moving picture orchestral work, Mr. Edouarde and the Mark Strand Orchestra gave concerts at Lewisohn Stadium and at Columbia University.

Mr. Edouarde is an American by birth, received his musical education in the Royal Conservatory of Music at Leipsig, Germany, and was graduated with highest honors at 21 after studying under such masters as Robert Bolland, Friedrich Hermann and Hans Sitt.



United Artists Corporation Announces Details of Releases for New Season

THE biggest announcement that has ever come from the United Artists Corporation at any single time during the six years of this organization, was made this week, when Hiram Abrams, President of the Corporation issued a statement regarding the first six productions, together with their release dates, they will issue to the exhibitors of this country during the coming season.

The pictures announced and their release dates are as follows:

Mary Pickford in "Little Annie Rooney," to be released September 13th.

Charlie Chaplin in "The Gold Rush," to be released August 16th.

Douglas Fairbanks in "Don Q, Son of Zorro," to be released August 30th.

David W. Griffith's production, "Sally of the Sawdust," to be released October 11th.

Rudolph Valentino in "The Bronze Collar," to be released September 27th.

William S. Hart in a spectacular western story, the title to be announced later, to be released October 25th.

Hiram Abrams, President of United Artists' Corporation (left), and Joseph M. Schenck, Chairman of the Board of Directors, who have approved programmes for their stars

Never in all the six years of the phenomenal history of the United Artists Corporation has any such announcement been made. Their history has been phenomenal because of the pre-eminence its product has maintained. Rarely has its product been equalled. Never have they been surpassed, yet with their announcement they state that United Artists Corporation is now thinking primarily of tomorrow and not of the record it has made in the past.

The statement issued by Hiram Abrams, President of the Corporation was as follows:

"Not yesterday, but tomorrow is what the exhibitors of this country are primarily interested in, for all past performances, with their records, are now but history. There is but one thing in the mind of every theatre owner and every theatre manager, 'What will the morrow bring?'

"From the United Artists Corporation the tomorrow in the history of the motion picture industry will bring no idle promises, no camouflaged assurances, no sugar-coated announcement of what this Corporation HOPES TO DO.

"We know what we will do. We will present the productions of the greatest stars in the world, the production of Mary Pickford, Charlie Chaplin, Douglas Fairbanks, David W. Griffith, Rudolph Valentino, William S. Hart and others, and we will adhere absolutely to the original purpose of the Corporation of concentrating upon the superlative type of motion picture produced by its members. The Corporation plans a strictly limited output, but at the same time a definite volume of material. The minimum of pictures for the coming season will be twelve, while on the other hand the maximum will be fifteen.

Stronger Than Ever

"This year finds United Artists in its sixth season as a world-wide distributor of important motion picture product — enviably situated, stronger than ever, and far more firmly committed to its original plan of conduct.

"The recent augmentation of its make-up with the addition of other stars, whose productions it will distribute, and the election of Joseph M. Schenck, as Chairman of the Board of Directors of the Corporation, are undoubtedly the greatest steps forward that has been made in the industry for many years. It is well known that with Mr. Schenck's alliance with this Corporation, it is more firmly grounded as the leading independent motion picture distributing organization in the world.

"We are announcing but six pictures at this time and each separate picture will be offered and sold on its own merit. There is not even any pooling of proceeds from the sales of different pictures in the United Artists Corporation. All of this has been pretty well understood and appreciated in the motion picture trade, for it has been the policy of the United Artists Corporation from its very inception, and it has never been changed and it never will be changed. That is why it bears repetition, for this is the one organization in all the industry that has never changed, in a single degree, its original purposes and policies. Especially is this so as a reminder of the encouragement the United Artists Corporation system has given and will continue to give an open market in the industry. Seeking neither to bind the exhibitor to product he may not prefer nor to interfere with his free choice of anything that is elsewhere on the market, this organization provides him an object lesson of independence.

Plan Has Remained Unchanged

"The original United Artists Corporation plan has remained unchanged and steadfast from the beginning. For six years it has been so. At that time the principals of the Corporation knew that this idea and this sales policy was the right idea and the right policy. Knowing that it was right they knew that it was bound to succeed. Resisting every temptation of every kind whatsoever that would lead to any modification of the original idea and policy, the Corporation has kept steadily on its way.

"That is why with our present early announcement we repeat most emphatically that this season we will sell every picture singly—each sold on an individual basis—each offered only on its merit. No program or block bookings. No grouping for the purpose of a single contract—thus giving to the industry the greatest and most meritorious productions, upon an absolutely independent and open market."

The statement closed by saying that all the six productions now announced would be sold immediately and that bookings would be made in accordance with the release dates.

Mary Pickford in scenes in her forthcoming United Artists' production "Little Annie Rooney"

Douglas Fairbanks in scenes in "Don Q, Son of Zorro"

Mary Pickford in "Annie Rooney"

"LITTLE ANNIE ROONEY," Mary Pickford's next production for United Artists Corporation, which will be released September 13th, marks the return of "the world's sweetheart" to a character, the type of which has always been her most popular role. She has deserted the fussy furbelows of the costume drama and the golden slippers of the fairy tales, and will again, in this picture portray the saucy, golden-haired imp that has endeared her to millions of picture fans.

Miss Pickford is right at home in this story of New York's "East Side" for the characterization of little Annie fits here like the proverbial glove. The story deals with a twelve-year-old daughter of a well-known policeman, who leads a gang of dirty faced youngsters in kid battles against a rival gang, and secretly adores Joe Kelly, a truck driver, the best friend of her brother, Tim Rooney.

Tony, another youth who aspires to be a gunman, kills Officer Rooney in a dance hall. Tim thinks that Joe Kelly has committed the crime and he in turn wounds Joe, in a fight that occurs on the street. Annie submits to a blood transfusion to save Joe's life, knowing in her heart that he is innocent. She thinks that blood transfusion is fatal to the one giving the blood, and prepares to die, making a crude will while lying on the hospital cot.

"True to Life" Details

Joe's life is saved and Annie learns with great glee that she will not "croak." When Joe has fully recovered from his injuries, he takes Annie and her gang, together with the members of the rival gang, on a picnic in his new truck. A battle royal breaks out aboard the truck and Annie wades in to stop the brawl. Her fists fly right and left and quell the small riot. Naturally, there is the ever needed ultimate justification and everything ends happily.

MARY PICKFORD DOUGLAS FAIRBANKS

With such a theme, and in such an environment, Mary finds herself perfectly at home. Such characterizations made her famous, and she will resume them in a series of modern, up-to-date stories of which "Little Annie Rooney" is the first. In fact, Miss Pickford expects to make three pictures this year, breaking all production records for her since she has been with United Artists Corporation.

William Beaudine is directing the picture, the story of which was written by Jack Cunningham. The association of Mr. Beaudine with Miss Pickford is the climax of an interesting story, for they first became acquainted with each other when the present director was the second assistant property boy at the old Biograph Studio, and Mary was just beginning her career.

Tom McNamara Assisting

Tom McNamara, the famous creator of children's comic pictures, is providing the same brand of infectious humor for Miss Pickford that he puts in his comics. He assisted from the beginning in the developing of the story and the "gags" that he has injected into the production are said to be without precedent in motion pictures. There are kids galore in this picture, most of them never before having played before the camera. They are of all types and nationalities, in fact, ten different races are represented. Dogs, goats, monkeys and horses are also included in the "cast of characters."

Most remarkable of all, and something that has set all Hollywood talking, is the marvelous sets that Miss Pickford has built for this picture. They are conceded by everyone to be the most unique that were ever constructed, faithfully depicting the East Side district of New York City. Mary herself has been transformed into a twelve year old child, and she portrays the part of "Annie" in a manner that surpasses anything she has ever done.

Miss Pickford feels, without fear of contradiction, that this will be the greatest box-office attraction she has ever had to offer the exhibitors of the country.

D. W. Griffith presents "Sally of the Sawdust," with Carol Dempster

Charlie Chaplin in Scenes in "The Gold Rush"

"Doug" Fairbanks in Sequel to "Zorro"

THE glory that was Spain's now belongs to Douglas Fairbanks, who put this glory into his latest production, "Don Q, Son of Zorro," which he finished recently. There will probably be pre-showings of the production shortly before the summer season sets in.

This production is a remarkably colorful adventure-romance, set in a Spanish locale. It is virtually a sequel to "The Mark of Zorro," in that the adventures of Zorro are carried on. However, in this latest story, he is taken from the picturesque California of the middle nineteenth century and transplanted to the even more picturesque Spain of the same period, in which there will be all of the Latin fire and dash in the story and in the picture that was is the original Zorro production, which everyone agrees was the greatest romantic melodrama ever presented on the screen.

The story of "Don Q" tells of how Don Cesar, the son of Zorro, goes to Spain to complete his education, and is wrongfully accused of murdering a visiting Archduke. Immediately after this accusation he pretends to commit suicide and thereafter becomes the dashing and mysterious "Don Q." He writes to his father who comes to his aid, and together they go through many fights and thrilling events and adventures until the real murderer is disclosed and Don Q is restored to his original standing and becomes re-united with the charming senorita whom he had wooed before the accusation of the murder had blasted his hopes.

In this new offering, Doug will play a dual role, even as he did in "The Mark of Zorro." In this instance, however, he will play Zorro, the father, and Don Q, the son, which means that the new story transpires at a later time than that set forth in "The Mark of Zorro." The dashing Zorro of the first picture, grown older, but still the sword-slashing demon, is replaced by his adventurous, romantic son who inherits all of the father's courage, wit and charm.

There will be a greater variety of the well-known Fairbanks' stunts in this production than in anything that Doug has heretofore done, for he will dance, fence, fight bulls and for the first time in pictures use a whip-popper. This will be his first fling at tripping the light fantastic, and for more than a month prior to the starting of the picture he was given instructions by some of the most expert tangoists in the country. In the picture he does the tango and the fandango with Miss Juliette Belanger as his partner.

Charlie Chaplin in "The Gold Rush"

BUBBLING over with enthusiasm regarding the gigantic epic comedy that Charlie Chaplin is soon to deliver to the exhibitors of the country, in the form of his latest production, "The Gold Rush," the executives of the United Artists Corporation, who recently saw the production, issued a statement that will undoubtedly be received by theatre owners and fans alike with a great deal of joy.

"This production, 'The Gold Rush'," says the statement, "is the most gigantic thing in Charlie Chaplin's career, the most wonderful thing he has ever accomplished in all his life. What will interest exhibitors most undoubtedly is the fact that he has made an absolutely

CHARLES CHAPLIN DAVID W. GRIFFITH

one hundred per cent audience picture, not having forgotten for a second, the millions of children fans that have loved him for so long, and in doing so has given them a type of comedy picture that will make every man, woman and child jump out of their seats and yell with glee.

"The picture is an epic in comedy, and this 'Gold Rush of 1925' will surpass the gold rush to the Klondike of years ago. It has absolutely everything in it that a spectacular motion picture should have, for there are thrills galore, a great deal of heart interest, much pathos, plenty of romance, drama and a large amount of suspense. He certainly has written another page in the history of his comedy career, and it will be the most brilliant page in the comedy history of the industry, besides.

"Everyone knows perfectly well that there is only one Charlie Chaplin and he has proven it in this production beyond any doubt. Here is a production that will live for years and years, for the 'comedy' Charlie, who can bring tears to the eyes of his audience as easily as he can make them scream with laughter, has accomplished the things he has striven to do for years. He will make his audiences weep at his pathos, shudder at his thrills, become chilled at the suspense of his drama and actually yell and cheer at his comedy.

"The picture will be ready for pre-release this summer."

The statement also said that Mr. Chaplin had discovered a really wonderful actress in Gloria Hale, who plays the leading feminine role in the picture, and that she will have a tremendous appeal with audiences everywhere. He also stated that Mack Swain, for years one of the leading actors in comedies, portrays a dramatic part that is conceded the greatest thing he has ever done.

D. W. Griffith Next, Big Circus Story

D. W. GRIFFITH has stepped out again and has made the biggest production he has attempted in many years, in "Sally of the Sawdust." Bigger sets than ever, beautiful women and oodels of comedy are to be found in this production, based on a twisting, scampering story, full of laughable surprises and merry drama.

"Sally of the Sawdust" is based upon one of the most successful musical comedies of recent years; but due to provisions in the contract regarding the title, no mention of the stage show can be made, more than that it is based on a play by Dorothy Donnelly.

Before Mr. Griffith started this picture, he made a little trip among exhibitors, visiting forty theatres. This trip was accomplished without his identifying himself. It was to study what the people wanted from their exhibitors and what the exhibitors wanted from the producers.

As a result of that trip, he decided to make "Sally of the Sawdust," which he believes is the best audience picture he has made since "Way Down East."

The title role is carried by Carol Dempster, who received national recognition as one of the best of the younger screen actresses.

The leading man's role goes to W. C. Fields, the star of the Ziegfeld Follies and one of the most popular comedians of the day. Erville Alderson, who has become famous in character parts under Mr. Griffith's direction; Effie Shannon, the stage celebrity; Mrs. Harriman, of Park Avenue society; Glenn Anders, as the trapeze performer in a role of genial villainy; Miss Shotwell, and a cast including at least two thousand others.

Gigantic Picture, Valentino's First

RUDOLPH VALENTINO was the first star to be added to the original "Big Four" a few weeks ago, when the United Artists Corporation finally decided to enlarge its releasing arrangements and add more products to their list for next season.

Immediately after the acquisition of Mr. Valentino, Joseph M. Schenck, Chairman of the Board of Directors of the Corporation, who will present this star hereafter on the screen, started to search for the biggest vehicle possible for his first production under the United Artists banner.

After having searched practically everywhere for a story that would be suitable in accordance with the magnitude of the production as it was being planned, there came to the forefront the latest novel of John Frederick, "The Bronze Collar," which the critics declare will be one of the best sellers of the coming season.

The story is a stirring romance of early California in the days of Spannish rule, filled with all the glamour and beauty that typifies that country in the days when the Spaniards held sway in that magnificently colorful country. The title, "The Bronze Collar" signifies a badge of slavery which the hero is compelled to wear during the trials and tribulations he is forced to go through in the course of the earlier parts of the story.

RUDOLPH VALENTINO — WILLIAM S. HART

In this heroic role, Mr. Valentino plays a devil-may-care fellow who fights, rides and loves in a manner that he has never before had the opportunity of doing in his motion pictures.

Mr. Schenck has selected Clarence Brown, one of the best known directors of the day to take charge of the directorial end of the production. He recently entered upon a long term contract with Mr. Schenck to direct his important productions for a number of years.

W. S. ("Bill") Hart in New Type Western

THE recent announcement that William S. Hart is to return to the screen, after a retirement of a number of years, was greeted everywhere by exhibitors and motion picture fans alike, with great glee. And his alliance with the United Artists Corporation, through which organization his future product will be released, made this joyous feeling even more pleasurable, for it was an absolute assurance that he would now be enabled to make the gigantic and spectacular Western pictures that had always been his desire.

Despite the fact that the first production he will make for United Artists Corporation is still without a working title, the production is being prepared.

This Western story will be based on a theme that has never before been touched on by the popular "two-gun" man, Hart, or any other player who has appeared in Westerners. The story, because of that fact, is being carefully guarded, but exhibitors are given the assurance that the picture will be the most stupendous Western production that has ever been made, and will be an outstanding feature among all fall pictures. Sets are being prepared on a most lavish scale and Mr. Hart promises to give the exhibitors a picture that will be an epic among all Western productions that have ever been produced.

Mr. Hart, who is spending some time in the east at present is spending a portion of this time in choosing the cast that will support him in the production. Definite announcement of the story and the cast will be made in the very near future.

On and "off stage" shots in Mary Pickford's forthcoming United Artists' release, "Little Annie Rooney." Mary has the role of a 12-year-old New York "East Side" kid, and she has a lot of kids with her in the picture. The tall man with the little megaphone is William Beaudine, Mary's director. Mary is using the big megaphone. In the lower left corner Miss Pickford is seen with her dog, "Zorro."

Century Announces Ambitions of Comedies for Next Season

THE Century Film Corporation, makers of two-reel Century Comedies, released through Universal, has projected the most ambitious program of comedies for the 1925-1926 season ever contemplated by that corporation. As announced this week by Abe Stern, vice-president of the Century Company, who has just returned East from the coast, there will be 52 Century Comedies, one a week, released during the period from August 5, 1925, and July 29, 1926.

This weekly release schedule, which has been budgeted to cost more than $500,000 will include a series of twelve comedies starring Century's leading comedienne, Wanda Wiley; twelve starring another top-notch Century star, Edna Marian, and a series of twelve Buster Brown Comedies. There also will be two series of six each with Eddie Gordon and Al Alt, and a series of four featuring Charles King.

The feature section of the forthcoming Century program is expected to be the Buster Brown Comedies. These comedies will be made by special arrangement with R. F. Outcault, the cartoonist creator of the popular boy character. Buster Brown will be played by young Arthur Trimble, a boy actor of exceptional talent. The Buster Brown comedies will be released one a month. Charles Lamont, one of Century's most trusted directors, will make them. George McWilliams has been engaged to put the comics into story and continuity form.

Concerning the Wanda Wiley and Edna Marian comedies for next season, Abe Stern comments as follows:

"In making twelve comedies starring Wanda Wiley, we are endeavoring to give to the exhibitor a continual supply of first-rate two-reelers with this young comedienne, who has built herself up, during the past six months, into a real box-office asset. Reports from the Universal exchanges indicate that she has definitely established herself as a comedy star. Her comedies are in demand.

"The same is true of Edna Marian. We regard her as a find. Her comedies this winter and spring have been eye-openers to us."

The six Eddie Gordon comedies will be clean, wholesome comedies of the slap-stick variety. The same will be true of the Al Alt two-reelers. These two men have proved their worth in this type of comedy, for which, by the way, there is a widespread and a surprisingly large demand.

"The four Charles King comedies will be special two-reelers of high box-office drawing power. King is a newcomer to Century ranks, but he is well known in the film world and has proved to us that he is as good in comedy roles as he is in leading man parts in dramatic pictures."

Next for Talmadge

"Twenty Years After" is the working title of Richard Talmadge's next action melodrama for F. B. O., work on which began at the F. B. O. Studios this week. The story by James Bell Smith, is based on Dr. Samuel Johnson's story "The History of Rasselas, Prince of Abyssinia."

Carl Laemmle, president of Universal Pictures Corporation, and Charles Puffy, who has just signed a contract to make a series of comedies for Universal

Laemmle Returns from West with Plans for Fall Season

WHEN Carl Laemmle left New York in January to set the fall and winter season pictures, to procure the necessary vehicles and the artists to make them and to reorganize the production staff at Universal City, he undertook a big job in a characteristic way. On Saturday, April 18, he returned to New York.

The thirty Jewels contemplated for next year are all purchased and the great majority of them have been placed in production at Universal City. Twenty-three directors are busily at work completing the tremendous schedule, fully 30 per cent. greater than any other schedule ever contemplated by the Universal. With thirty Jewels, twenty-six Blue Streak westerns, six Adventure stories in fifteen to eighteen episodes each, twelve two-reel Gump comedies, fifty-two Century comedies, fifty-two Bulls Eye comedies, fifty-two Mustang westerns, two International News releases a week, Universal will have a total releasing power of between 700 and 800 reels of pictures.

Among the directors on Universal's list are Rupert Julian, Dimitri Buchowetski, Clarence Brown, Charles Brabin, Edward Sedgwick, Svend Gade, King Baggot, Edward Sloman, Harry Pollard, Herbert Blache, William Seiter, Lawrence Trimble, Edward Laemmle, Maurice Tourneur, Clifford Smith, Henry McRae, Francis Ford and several new directors just signed, among whom may be mentioned Frank Griffin, Robert North Bradbury, Al Rogell, Travers Vale and Harold Shumate.

Mr. Laemmle announced the signing of several new people to go into stock. They include Louise Dresser, Jason Robards, Marion Nixon, Lola Todd, Prince Youcca Troubetzkey, Marceline Day, Josie Sedgwick, Margaret Quimby, Cesare Gravina, Georgie Grandee and Charles Puffy, the European comedian whom Mr. Laemmle expects to be a sensation.

Neal Burns in scenes in the Educational-Christie Comedy, "Why Hesitate?" (The stunning beauty is Vera Stedman!)

John C. Flinn Discusses Advantages of Cecil B. DeMille's Stock Company Plan

WHILE John C. Flinn is carefully guarding the titles and subjects that will make up the pretentious 1925-26 presentations through Producers' Distributing Corporation, he lays stress on one assured detail of the coming productions that is of particular and significant interest to every exhibitor. This is the stock company dramatis personae of the pictures, and the direct bearing that the stock company idea will have on the box office.

"The stock company idea is positive in its assurance of benefit to everyone connected with the motion picture industry," says Mr. Flinn, "and its inauguration into our 1925-26 releases is a decided step forward in safeguarding alike the interests of the exhibitor, the producer, the distributor and the player.

"To the exhibitor the stock company idea presents an unquestioned advantage. Through it he is enabled to present exclusive offerings and eliminate a certain type of unfair competition now extant. With the stock company idea in full force, the exhibitor who pays a good price for a good picture featuring a certain star or group of popular players is not faced by the competition of an opposition house presenting an inferior picture purchased at a small price, but presenting identically the same star or featured players.

CECIL B. DE MILLE JOHN C. FLINN

"The distributor releasing worth-while offerings is not affected by similar unfair competition. Fine pictures, conscientiously made, will not be handicapped in their booking possibilities by cheaply made productions whose only merit is the reputation of the players.

"The producer is benefited by the stock company idea in having competent casts available at all times for each picture he produces. And close association with each player enables the producer to cast his picture with more certainty of the screen results. It also saves the time usually lost in assembling casts from the ranks of unattached and scattered players, and eliminates the delays frequently caused when players of the desired type and artistry are not available.

"From the standpoint of the players the stock company eliminates the worry and uncertainty of steady employment, which, in itself, is conducive of better screen portrayals. With the player happy and contented the production benefits by better work. And in addition to the assurance of steady employment the artist is assured constant constructive publicity tending to promote his public popularity; because by increasing the popularity of each player through casting them only in suitable parts, and by giving them adequate publicity, the value of each production is increased to the mutual benefit of the exhibitor, distributor, producer and the player himself."

DeMille's First Hour of Work for Pro.-Dis. Co.

Leatrice Joy is shown here in scenes in "Hell's Highroad," first of the De Mille Specials, a Producers Distributing Corporation program in the Fall. These were the first "stills" taken for the new picture.

"Zander the Great" Opens for Special Run in Los Angeles

"ZANDER THE GREAT," the new Cosmopolitan production starring Marion Davies, opened April 18 for an indefinite run at the Criterion Theatre, Los Angeles. This is the first showing of Miss Davies' newest production, which has been filmed on the West Coast and which was completed only a few weeks ago.

The Los Angeles' premiere was marked by several unusual features, including the personal appearance, in several dances, of Ann Pennington, star of the "Ziegfeld Follies," who was especially engaged for the run of the picture in Los Angeles. The opening was attended by prominent members of the motion picture colony, of Hollywood, as well as by social and civic leaders of Los Angeles.

Special interest has been manifested on the West Coast in "Zander the Great," as it presents Miss Davies in a role markedly different from any in which she has heretofore appeared. The role depicts her as a young orphan girl with a motherless child to care for, and who, in an emergency, flees with the child in a broken-down flivver to Arizona, where a series of unusual adventures befall her.

Miss Davies was present at the opening, as were also several members of her supporting cast in the picture, including Harrison Ford, Hobart Bosworth, Harry Watson, Jr., Harry Myers, George Siegmann, Richard Carle, Hedda Hopper and Master John Huff, a four-year-old child, who plays the title role in the production and who is a screen discovery of the star.

Robert Agnew and Lucille Ricksen in one of the charming scenes in Hobart Henley's production, "The Denial," for Metro-Goldwyn-Mayer

Mary Pickford to Make Three Productions for United Artists

MARY PICKFORD expects to make three pictures this year—breaking all records for her since she was with Famous Players some years ago.

Her present vehicle, "Little Annie Rooney," is well under way and the schedule calls for its completion early in June.

Winifred Dunn, of the Pickford scenario department, is working on a second story for Miss Pickford, as yet unnamed. The nature of this story has not been disclosed. And yet a third story is contemplated by Miss Pickford for the present year. It is now under discussion with Ernst Lubitsch, who will direct it.

If the star goes through with her program and is not persuaded to go abroad this fall, she will bring joy to the United Artist booking offices, for Mary Pickford in "ragged roles," is more in demand today than at any time in history.

"Pollyanna," "Tess," "Through the Back Door," and similar pictures of Miss Pickford are playing throughout this and other countries today although made several years ago. They are still profitable to United Artists, and a big drawing card.

Erich von Stroheim greets ZaSu Pitts with Continental courtesy in the course of recent work on "Greed" for Metro-Goldwyn-Mayer release.

Special Service from Artclass

Weiss Bros. Announce Cuts and Mats on Their Western Star Pictures

In planning their schedule for the coming season, Weiss Brothers' Artclass Pictures Corporation will furnish exchanges handling their Western stunt features with a special advertising and cut service at nominal cost, according to an announcement by Louis Weiss, managing Artclass executive.

This service will consist of full page cuts and mats, of suitable design, for use in the regional papers and other layouts in line and half-tone for use in making up heralds, throwaways and other advertising novelties.

The service will at first be confined to the Buffalo Bill, Jr., and Buddy Roosevelt series of five reel action features and to the third series Weiss Brothers plan to distribute this year featuring a new cowboy star. If it is found that the service meets with favor among the exchanges, as seems probable from the number of enthusiastic replies already received regarding it, Weiss Brothers will extend it to other features and series included in their release list.

Luchese Opens New Exchange

Anthony Luchese, better known to his friends as "Tony," who recently sold his interests in the De Luxe Film Company, one of Philadelphia's leading Independent Exchanges, announces the formation of the Liberty Film Corporation which will serve the theatres in the territory comprising Eastern Pennsylvania, Southern New Jersey and Delaware. Mr. Luchese has rented the entire three story building at 1339 Vine street., and the entire place is being remodeled and refurnished, and an-up-to-the-minute projection room added. In fact every modern convenience is being provided to make this one of the most up-to-date exchanges in the Philadelphia territory.

The Liberty Film Corporation has already contracted for the new Rayart Pictures Serial play, "Secret Service Sanders" starring Richard Holt and Ann Little; and also for Rayart's Butterfly Comedies starring Gloria Joy and Joe Moore.

PETER GRIDLEY SMITH

An "ace" among publicity men, "Pete" has taken over studio publicity at the Metro-Goldwyn-Mayer studios on the West Coast. With his chief, Louis B. Mayer, "Pete" was a visitor in New York last week.

Four Features, Five Shorts, On F. B. O. Schedule for June

FOUR features and five short subjects are scheduled for release on the Film Booking Offices' June schedule.

"Smooth as Satin," an Evelyn Brent starring vehicle based on the famous stage play, "The Chatterbox," by Bayard Veiller, will be released on June 14. Production Manager B. P. Fineman is assembling a cast. Ralph Ince, who directed Miss Brent in "Alias Mary Flynn," her fifth picture for Gothic Productions, is slated to wield the megaphone. Pandro Berman will act as assistant director.

"High and Handsome," the second Maurice (Lefty) Flynn production of the new series which the former Yale halfback is making under the Harry Garson banner for F. B. O. distribution, will be shown on June 21. "High and Handsome" appeared as a novelette in Red Book Magazine and comes from the pen of Gerald Beaumont, author of the David Belasco production, "The Dove," now current in New York. "High and Handsome" will be directed by Harry Garson.

"The Human Tornado," the fourth Ben Wilson production starring Yakima Canutt, well known cowboy and broncho buster, is third on the June schedule and will also be released on June 21. The story and continuity came from the pen of Cliff Hill and Ben Wilson is slated to direct.

On June 28, "Whirling Lariats," the fourth Fred Thomson production which F. B. O. are producing, will be shown. "Whirling Lariats" is a fast moving western and gives Thomson and Silver King opportunity to display their unusual histrionic ability, as well as a goodly amount of riding, fighting and horsemanship.

The June schedule of short subjects will be headed by "Three Bases East," eighth of the H. C. Witwer series, "The Pacemakers," co-starring Alberta Vaughn and George O'Hara, adapted by Paul Gangelin and directed by Wesley Ruggles. It will be released on June 7.

The ninth Jimmy Aubrey comedy, produced by Standard Cinema Corporation for F. B. O. release, titled "About Face," will be released on June 15.

June 21 will see the distribution of the ninth of "The Pacemakers," titled "Oscar's Wild."

Dinky Doodle No. 10, as yet untitled, a one-reel cartoon novelty directed by Walter Lanz, depicting the adventures of the mischievous little Dinky Doodle, will be released on June 21.

A two-reel comedy, starring Stan Laurel, made by Standard Cinema Corporation for F. B. O. release, as yet untitled, will be distributed on June 30.

Dietz Devises Classy Book Announcing Metro-Goldwyns

METRO-GOLDWYN announces its line-up for the season of 1925-26 in a style that sets a new mark for pre-season announcements. It comes in the form of an 110-page book titled "The Talk of the Industry," telling all exhibitors and the trade in general the really big things they may expect from Metro-Goldwyn during the coming year.

Listed in the beautiful book are the first 26 pictures, each described in more or less detail by means of handsome illustrations in full colors together with appropriate text. These initial 26 pictures will be released between July, 1925, and January, 1926, with 26 others to follow, a total of 52—"The Quality 52," as they are known.

For several months Howard Dietz, director of advertising and publicity for Metro-Goldwyn, has been at work on this book. The work that he has accomplished places motion picture advertising on a much higher plane than it has enjoyed before. It is freely conceded by all those who have been privileged to go over this book that it is the finest thing of its kind ever produced by any of the motion picture organizations at any time.

Outside of the sheer charm of the work from the artistic side, this quite unusual book contains, among other useful features, a gallery of seventeen portraits of stars and featured players now enrolled at the Metro-Goldwyn-Mayer studios in Culver City. These portraits are mounted on rose-colored old French mats. Framed, they should enhance the allure of any theatre lobby. Each of the full page plates illustrative of the individual pictures will also make beautiful lobby cards.

The book also contains crayon portraits of all of the Metro-Goldwyn-Mayer production executives as well as the directors who are responsible for the turning out of Metro-Goldwyn box office hits. There are also several full-page layouts showing scenes from forthcoming productions.

"Are Parents People?" Ready

Final cutting on "Are Parents People?", which Mal St. Claire directed, was completed at the Paramount studio. Featured in the cast of the picture are Betty Bronson, Florence Vidor and Adolphe Menjou. The story was scenarized by Frances Agnew from Alice Duer Miller's Saturday Evening Post story of the same name.

Eleanor Boardman, Matt Moore and William Russell in Metro-Goldwyn's "The Way of a Girl"

Scenes from Mack Sennett's "The Beloved Bozo," in which Pathepicture Ralph Graves is the star.

Nation-wide Beauty Contest On Pathe's "Sunken Silver"

THE week of May 10th marks the release of the newest Patheserial, "Sunken Silver," based on Albert Payson Terhune's novel, "Black Caesar's Clan," with Allene Ray and Walter Miller in the featured roles.

The release of this ten-chapter production will be accompanied by a nation-wide newspaper advertising campaign built around a national beauty contest, which will involve three thousand dollars in prize awards and an opportunity for some girl to play a part in a Patheserial. The campaign, designed to especially attract the women of the nation, has been centered in such publications as have a strong circulation among the women of the United States and is expected to reach over five million readers through such prominent periodicals as The Liberty, Cosmopolitan, True Story, Dream World, Picture Lover, True Romance and Photoplay.

Feeling that in order to attract the male element it was first necessary to interest the women, Pathe officials set about to devise a plan that would appeal especially to the female portion of the motion picture theatre's audience. The winning girl will receive a four weeks' engagement in a Patheserial at one hundred dollars per week and one thousand dollars cash prizes in addition.

In addition to the first prize there will be twenty-four cash prizes awarded. These prizes will be distributed as follows: $750.00 to the second prize winner; $500.00 to the third prize winner; $250.00 in cash to the fourth prize winner; $100.00 in cash to the fifth prize winner; two prizes of $50.00 each to the next two winners; the next eight in line will receive cash prizes of $25.00 each, and the next ten will receive prizes of ten dollars each. In the case of a tie each contestant so tied will receive an equal award.

The selection of the winners will be made by a board of judges on the basis of photographs of the candidates and letters written by them. The winners will be determined on the basis of good looks, expression, intelligence, and apparent screen effectiveness. The letters received from the contestants will also serve together with the photographs as a basis of judging the intelligence of the contestants. The contest is open to women and girls only who are not now acting on the stage or in motion pictures. In writing the letter each contestant will be required to state why she thinks she could be successful in a part in a Patheserial, basing her opinion on the work of any girl whom she has seen in a Patheserial. The contest is advertised to close August 15th, which allows the exhibitor ample time to exploit the contest from a local standpoint.

There are many ways than an exhibitor running the Patheserial, "Sunken Silver," can make profitable use of this contest. They can hold contests of their own for the prettiest girls of their own town or patronage, the best candidate being selected for the national contest by representative people of the locality or by audience vote.

Photos of the girls selected can be shown on the screen, or the candidates presented in person on the stage, this on days that a chapter of "Sunken Silver" is being run. A qualifying elimination contest over a period of weeks can be conducted by the exhibitor in conjunction with his showing of the serial installments, photographs of the best candidates being submitted to the Pathe Exchange, Inc., for entry into the national contest.

Signs Irene Rich

Irene Rich has been signed by Ben Verschleiser to play the feminine lead in his forthcoming Banner Production to be distributed by the Henry Ginsberg Distributing Corporation. The title, "The Love Gamble," has been accepted for commercial purposes. It is an elaborate picturization of Mazie Grig's novel, "Peggy of Beacon Hill."

Scenes from "The Air Mail," the Irwin Willat production for Paramount in which Douglas Fairbanks, Jr., Mary Brian, Warner Baxter and Billie Dove are featured.

Pola Negri in "The Charmer," a Sidney Olcott production from the novel, "Mariposa," by Henry Baerlin. Screen play by Sada Cowan. A Paramount Picture.

Eight First National Films Approaching Release Dates

PHOTOGRAPHY is just finished on four new pictures for First National release, with four others in the cutting room. The productions are:

"The Desert Flower," starring Colleen Moore, a First National production.

"Soul-Fire," from Martin Brown's play, "Great Music," made by Inspiration Pictures, starring Richard Barthelmess.

"The White Monkey," from John Galsworthy's novel, made by Sawyer-Lubin, starring Barbara La Marr.

"The Making of O'Malley," from Gerald Beaumont's story, made by First National, starring Milton Sills.

The four productions now in the cutting room are:

"Fine Clothes," John M. Stahl's production for L. B. Mayer, made from the Molnar comedy, "Fashions for Men," with Lewis Stone, Alma Rubens and Percy Marmont

"The Talker," made by Sam Rork from Marion Fairfax's play, with Lewis Stone and Anna Q. Nilsson.

"Just a Woman," from Eugene Walter's play, made by M. C. Levee, with Conway Tearle, Claire Windsor and Percy Marmont.

"The Marriage Whirl," made by Corinne Griffith Productions from J. Hartley-Manners' play, "The National Anthem," with Harrison Ford and Kenneth Harlan.

Camera Work Was Completed

Director Gasnier finished camera work on the screen version of Zona Gale's novel "Faint Perfume" on which he has been at work for the last two months. This widely read book is one of the outstanding stories on the production schedule turned out this year by B. P. Schulberg. J. G. Bachmann, general manager of distribution of B. P. Schulberg Productions, has set the "Faint Perfume" release date for the latter part of May.

F. B. O. Buys "Keeper of Bees," Gene Stratton Porter's Novel

FOLLOWING the overwhelming success and great financial returns both in this country and abroad on "A Girl of the Limberlost," one of Gene Stratton-Porter's most widely read and popular novels, Film Booking Offices of America, Inc., has purchased the screen rights to another novel by this famous author, now running serially in McCall's Magazine, called "The Keeper of the Bees," and shooting on this story will commence shortly, according to an official announcement by J. I. Schnitzer, vice-president and general manager of the company, who consummated the deal with the estate of Gene Stratton-Porter, Inc.

Shortly before Mrs. Stratton-Porter met her tragic death in an automobile accident in Los Angeles last December, she finished and sent to her publishers, Doubleday, Page & Company, the completed manuscript of a new novel, "The Keeper of the Bees." Over 2,000,000 subscribers of McCall's Magazine will have read the story before it has been placed in book form by the pulishers, and they state that it has the possibilities of popularity beyond anything written since the early days of "Freckles" and "A Girl of the Limberlost."

James Leo Meehan, Mrs. Porter's son-in-law, will direct.

Scenes from the tenth and last chapter of the Pathe serial "Galloping Hoofs," featuring Allene Ray and Johnny Walker.

Powers Confirms Association With Neilan in Production

CONFIRMATION of a news story from Hollywood to the effect that Marshall Neilan and P. A. Powers have become associated in independent production, comes from the Powers offices in the Powers Building. In making the statement Mr. Powers said that in view of repeated denials on the part of Metro-Goldwyn, Nicholas Schenck and others attributed to Mr. Neilan himself, he wished to clear up the resulting confusion, and authorized the following:

Marshall Neilan, director, has severed his connection with Metro-Goldwyn-Mayer. He will be actively associated wtih Mr. Powers and have the general direction of Marshall Neilan Productions. He will be assisted by his present technical staff. Complete agreement on all details have been reached, and production plans regarding studio, stories and distribution are nearing a point that will permit an early announcement of their consummation.

Screen rights have been acquired to the recently published book by Adela Rogers St. Johns, "The Sky Rocket," which previously had appeared serially in Cosmopolitan Magazine and is now on its way to the best seller goal. He owns the picture rights to "The Garden of Edenbridge," by Cosmo Hamilton, soon to appear in Cosmopolitan, later to be published in book form, and from which Mr Hamilton is now engaged in making a dramatization. Arrangements have been made for a Broadway stage production in the early fall. Miss St. Johns is preparing the continuity for her own book, while Anthony Paul Kelley is similarly engaged on the Hamilton story.

Because of its suitability "The Sky Rocket" has been selected to launch Miss Peggy Hopkins Joyce (Countess Morner) on her screen career. This will undoubtedly be the first picture made by Marshall Neilan Productions An all star cast will be assembled in keeping with the character of the story, with Tom Moore as Mr. Neilan's choice for leading man.

Eastern headquarters of Marshall Neilan Productions will continue at the Powers offices in the Powers Building, 723 Seventh avenue, New York, while the publicity will be handled from Suite 504, at the same address, with Raymond Cavanagh in charge.

Eleanor Boardman Signed

Word came by wire from the Metro-Goldwyn west coast's studios that Eleanor Boardman had just been signed to a long term contract.

ELMER CLIFTON

Noted director succeeds John S. Robertson as director of Richard Barthelmess-Inspiration-First National productions.

Vitagraph's "Happy Warrior" Cast Has Been Completed

THE cast of "The Happy Warrior," the second of A. S. M. Hutchinson's great novels to be picturized for Vitagraph's current release schedule, is now complete, and J. Stuart Blackton, who made also the earlier one, "The Clean Heart," is hard at work on the production.

Anders Randolf has been engaged to play the part of Stingo, the leader of one of the rival circus companies which come into conflict and furnish one of the striking highlights in the story. Mr. Randolf has a long list of stage and screen successes to his credit, numbering among the latter "Erstwhile Susan," "The Bright Shawl" and "Her Man."

Gardener James, remembered for his work in "Sonny," "The Headless Horseman," "Fascination" and other successes, will impersonate Rollo, Lord Burdon, while the part of Rollo, the child, will be taken by Philippe de Lacy, the eight-year-old boy who shone in "A Doll's House," with Nazimova, recently.

Jack Herrick is to be cast as Foxy Pinsent, who, as an amateur boxer with a standing challenge to all comers, meets Malcolm Mac Gregor, as Ralph Redpath, in what promises to be one of the liveliest mixups ever screened. Ralph, who is the principal man character in the story, bests the rival pugilist, but not until he knows that he, too, has been in a fight.

Olive Borden, Andre Tournier, who had important roles in "The Trail of Hate," "Lights of the Desert" and "Desert's Crucible," to mention only a few successes, and Bobby Gordon also will have important characterizations, that of Bobby being Ralph Redpath as a small boy.

Vitagraph regards the cast as now complete as a particularly strong one. Announcement had been made previously of the signing of Malcolm Mac Gregor (Ralph Redpath), Alice Calhoun (Dora Esparth), Mary Alden (Aunt Maggie), Eulalie Jensen (Lady Burdon), Wilfrid North (Mr. Lethem), and Otto Matieson (Egbert Hunt).

Helene (left) and Dolores Costello, the beautiful daughters of Maurice Costello, famous screen star in Vitagraph pictures a decade ago, who have just been signed to long contracts by Warner Brothers.

Columbia in New Studio

Advices from Harry Cohn state that Columbia Pictures has moved into the Clune Studios at 5350 Melrose avenue, Hollywood. This famous studio has seen many big productions made on its spacious stages, among them being some of the earlier Douglas Fairbanks productions. The Waldorf Studios which Columbia occupied last year proved too small to house the comprehensive production program of eighteen pictures which they are undertaking for coming season of 1925-26

REEVES EASON
Who will direct exclusively for Columbia Pictures for the next two years

Lloyd Given Big Reception on His Trip Across Country

IF Harold Lloyd never knew the hold he has on the public of the United States and Canada he learned it on the trip he has just concluded to New York, the first half of a much needed vacation for the comedian and his young wife, Mildred Davis, which is yet to take them through the South, over to Havana and back to Los Angeles by way of New Orleans. The Lloyds are accompanied on their trip by John L. Murphy, production manager of the Harold Lloyd Corporation; Mrs. Murphy and Joe Reddy, publicity representative.

Lloyd made his first trip through Canada. At every railroad station there was a crowd waiting to greet him, and in Banff, Alberta, a special detachment of the Royal Northwest Mounted Police extended the greetings of the world famous force to Mr. and Mrs. Lloyd.

On the way East the Lloyd party made short stopovers in Portland, Tacoma, Seattle, Victoria, B. C., and Vancouver, B. C. They also took their first look at Niagara Falls and visited Toronto.

In Tacoma, where Mrs. Lloyd went to school, virtually the entire population turned out to greet the party. The young film couple almost caused a riot when they visited the Stadium High School where Mrs. Lloyd had received part of her education.

That evening Mr. and Mrs. Lloyd met Governor Hartley of the State of Washington, who gave Harold an inspiring presentation to the annual Convention of the Washington Loggers Association, composed of many of the most prominent men in the Northwest.

In Victoria, Lloyd was accorded another great reception. Hundreds of people thronged the dock on the arrival of the Canadian Pacific steamer from Seattle, and it was only with the assistance of the C. P. R. police that the comedian and his party were able to reach waiting automobiles. In order to avoid a similar reception in Vancouver, the party arrived early in the morning, and after a hurried sightseeing tour of the city, boarded the Toronto Limited. Just before train time a crowd tried to locate Lloyd but his natural disguise, the absence of his horn-rimmed spectacles, completely outwitted the throng.

Lloyd was anxious to slip in and out of Canada without any formality, as he was making the trip for a badly needed rest. He was not successful in his plan, for big crowds greeted his party at Medicine Hat, Kamloofs, Calgary, Bassano, Brandon, Winnipeg, Kenora and Schreiber. At the last named place he was aroused from his drawing room at seven in the morning to greet several thousand of his fans.

Inter-Ocean Buys Foreign Rights on "9 3-5 Seconds"

A. G. STEEN, who is rapidly extending his producing and distributing activities in the independent field, announces that he has just completed a deal with Lacy W. Kastner, president of the Inter-Ocean Film Corporation, 218 West Forty-second Street, New York, under the terms of which the entire foreign distribution rights on his all-star six-reel feature, "9⅗ Seconds," featuring Charley Paddock, the world champion sprinter, and also the Hunt Miller series of two-reel westerns, starring Tom Forman, the famous frontiersman and stunt rider, will be handled by the Inter-Ocean organization.

The Paddock picture was directed by Lloyd B. Carlton and includes a notable cast headed by Otis Harlan, George Fawcett, Lawson Butt, Helen Ferguson and including G. Raymond Nye, Peggy Shafer, Caroline Putney and Jack Giddings. Paddock, who is starred, is now on a tour around the world at the invitation of various governments, and plans to race the best men in the different countries he visits, from which it is anticipated much publicity will result.

According to the announcement, "9⅗ Seconds" will shortly be offered for territorial distribution in the independent market, its release here to be timed with the initial press reports about Paddock's world tour.

Premiere in New York

"Friendly Enemies," Starring Weber and Fields, to Open at Colony

The world premiere of the Belasco production, "Friendly Enemies," starring Weber and Fields, will be made at B. S. Moss' new Colony Theatre on Broadway, New York, beginning Sunday, May 3.

In this picturization of Sam Shipman and Aaron Hoffman's famous play, Joe Weber plays the role interpreted on the speaking stage by Louis Mann and Lew Fields portrays the part originally created with great success by Sam Bernard.

"Friendly Enemies" was directed by George Melford. The cast includes Virginia Brown Faire, Lucille Lee Stewart, Jack Mulhall, Stuart Holmes and Eugenie Besserer.

New Eddie Gordon Comedy

Century announces the release this week of a new Eddie Gordon comedy. It is "Itching for Revenge" and was made with the fun-film favorite by Noel Smith, well known comedy director. Larry Richardson and Bartine Burkett play the chief supporting roles. It is the second Eddie Gordon comedy to be released by Century. It is being released through all Universal exchanges.

The opening night of KFWB, Warner Bros. Hollywood Studio Broadcasting Station

Scenes from the first chapter of "Idaho," the new Patheserial in which Mahlon Hamilton and Vivian Rich play leading roles.

U.'s Mobile Studio Unit Begins Country-wide Tour

DURING the coming week, at the instance of Carl Laemmle, president of the Universal Pictures Corporation, that company will send out a remarkable caravan. It is a mobile studio unit, consisting of a powerful auto-type tractor and a "bungalow on wheels," fitted out as a complete living room and film laboratory. Its mission will be to visit all the principal cities in the United States and to make pictures in these cities for historic record.

Starting from Universal City, the big Universal studio plant just outside of Los Angeles, the mobile film unit, or Mobile Mansion, as Universal call it because of the completeness of its appointments, will proceed northward to San Francisco, thence to Portland, Tacoma, Seattle and Spokane, and then eastward through Salt Lake City, Denver and Omaha, and continuing to the Atlantic Coast with frequent stops. It is expected to reach New York next September. From New York it will swing through the Southern States and return to California via Louisiana, Texas and Arizona. The entire trip will take at least a year, according to present estimates.

C. E. Holah, a veteran film executive, will be in charge of the tour and will accompany the unit. As advance agent for the outfit, Garrett Graham, formerly publicity director for the Hal Roach studios, will officiate. He is now in San Francisco arranging for the first stop of the strange caravan.

Carl Laemmle's idea in sending out this touring studio to the country's principal cities is in line with the patriotic slogan, "See America First." He believes that he could leave no greater historical legacy to posterity than a complete motion picture record of the leading cities as they are today. In each city where a stop is made, a print of the picture taken there will be shown in one of the local theatres and then placed in the city's archives as a record for future generations.

The Mobile Mansion is a unique outfit. It was constructed at a cost of $28,000 for use in Universal's forthcoming Jewel picture, "California Straight Ahead," in which Reginald Denny is starred.

The Mobile Mansion includes both tractor and trailer. The tractor is a powerful Hall-Scott-Fagoel truck motor of 120 horsepower, built into a regulation automobile roadster type body, but of much larger proportions. The driver's controls are the same as those of a passenger car save for two extra gears for hill climbing.

Sennett-Pathe Comedies

"Tee for Two" and "Butter Fingers" Poke Fun at Popular Sports

Mack Sennett has completed two comedies this week for Pathe distribution. "Tee For Two," is a travesty on golfing and "Butter Fingers," which burlesques baseball. "Tee For Two" is the third comedy featuring Alice Day, supported by Raymond McKee, Thelma Parr, William McCall and Eva Thatcher. The direction was handled by Eddie Cline. "Butter Fingers" was directed by Del Lord. The cast is composed of Billy Bevan, Madeline Burlock, Ruth Taylor, Andy Clyde, Kewpie Morgan and "Pal."

Myton Made Scenario Editor

B. P. Fineman, production manager of the F. B. O. Studios in Hollywood, announces the appointment of Fred Kennedy Myton to the post of West Coast Scenario Editor of Film Booking Offices.

Mr. Myton is well known in the industry as the author and adaptor of many of F. B. O.'s recent box-office successes, including several Evelyn Brent stories, among them "Alias Mary Flynn" and "Forbidden Cargo."

New Wanda Wiley Comedy

"Getting Trimmed," Wanda Wiley's highest praised two-reel Century Comedy, is being released through all Universal Exchanges. It has been pre-released in a number of big first run theatres, and has the reputation of being one of the best comedies of the year.

Scenes from "Who Cares?" a Columbia Production Released by C. B. C.

Hold "Charley's Aunt"

Alhambra Theatre, Milwaukee, Holds Christie Feature Over for Second Week

Another distinction was added to the accumulation of honors for "Charley's Aunt" last week when the Alhambra Theatre in Milwaukee held the Al. Christie feature for a second week's run.

During the past year, only one other picture, "Over the Hill," has been able to stand up for more than one week in Milwaukee.

The critics lavished glowing praise on the picture, saying in part:

"Just about the nicest thing you can say about a picture is that it lives up to its advance advertising. Well, we can say that with good heart and gracious hand of 'Charley's Aunt.' It is a riot and a scream."—Milwaukee Journal.

"It is a rollicking picture and its humor is so clean that you could take your minister as well as your youngest child without embarrassment.

"A good, clean comedy with a riot of laughs."—News.

Harris Joins De Mille

Elmer Harris, well known playwright, scenarist and motion picture producer, is the latest entertainment expert to sign a contract with Cecil B. De Mille under that producers' new plan of independent operation.

Mr. Harris has signed a contract to be production editor of five pictures a year at the De Mille studio. The other five of the current De Mille supervision schedule will be handled by Production Editor Bertram Millhauser.

Pick "Forgotten Men" Cast

With the signing of John Harrington for "Whitey" one of the principal roles in Herbert Brenon's forthcoming picture, "The Street of Forgotten Men," Paramount announces that the cast is complete.

The featured players are Percy Marmont, Mary Brian and Neil Hamilton. In the supporting cast are several players from the legitimate theatre.

"White Thunder" Completed

Ben Wilson, director and producer of the F. B. O. series starring Yakima Canutt, champion cowboy, came back from location last week with the final shots on "White Thunder" completed. "White Thunder" was formerly called 'The White Vaquero."

It Speaks for Itself

Warner Brothers' New York office was quite elated over the receipt of the following telegram this week after the opening of "Recompense," the famous sequel to "Simon Called Peter" by Robert Keable, at the Forum Theatre, Los Angeles:

"H. M. Warner:

"'Recompense' broke all existing records Saturday and Sunday. Public and press lauded picture. Look for this to be one of the biggest box office attractions of the season.

"JOHN J. GORING,
"Managing Director,
"Forum Theatre."

ARTHUR W. KELLY

Who was recently elected treasurer of United Artists Corporation

Priscilla Dean in Cleveland, O.

The first public appearance of Priscilla Dean in her new "break-in" act for the Hunt Stromberg production, "The Crimson Runner," was made this week at Keith's 105th Street Theatre in Cleveland, Ohio, and pronounced a complete success by the newspaper critics.

The premiere of the act and the picture brought out a record attendance and the general impression created is evidenced in the following excerpts from the Cleveland daily newspapers:

"Priscilla Dean is even more lovable in person than in pictures if the tremendous ovation given her by the audiences at Keith's 105th Street is to be taken as a criterion."—Cleveland News.

"Miss Dean's reception was literally an ovation. 'The Crimson Runner' is an actionful melodrama and the audience expressed its approval by audible outbursts of enthusiasm."—Cleveland Press.

Eight weeks of personal appearances have been booked for Miss Dean by Producers Distributing Corporation and the itinerary will carry her back to Los Angeles where she will immediately start work in a new Hunt Stromberg production.

Next Thompson Production

Fred Thompson has romped through his latest Western vehicle for F. B. O. "The Bandit's Baby" and is now preparing to film "Sir Peigan Passes," an original story by William C. Tuttle. It is a Western story with much comedy, in which Fred and his famous white horse "Silver King" take a leading part. Marion Jackson, who has written the continuities for all of the successful Fred Thompson productions, wrote the script for his new vehicle. The cast has not yet been completed.

Comedy Companies on Location

Two of Hal Roach's Groups Quit the Spacious Studios

There are two less comedy units working on the Hal Roach lot this week on Pathe comedies with the leaving of the Charley Chase and Clyde Cook units for outside locations.

The Charley Chase company with thirty-five people has left for San Diego for boat and harbor scenes of the current Chase vehicle, directed by Leo McCarey. The players will make scenes on board the Emma Alexander in San Diego and Los Angeles harbor.

The Clyde Cook unit, making the first of Cook's Hal Roach starring comedies, has gone to Camp Hearn, near San Diego, to obtain backgrounds for the cavalry station scenes in the story. Cook portrays an underdog of military misadventure in his first Roach vehicle, which is under the direction of Thomas Buckingham.

New Ben Wilson Serial

In line with the policy of furnishing the independent field with a complete line-up of first-class box office attractions, J. Charles Davis, 2nd, announces the completion of negotiations with Ben Wilson for a serial co-starring Ben Wilson and Neva Gerber for early release, by the Davis Distributing Division.

The title of the serial will be "The Power God," and Ben Wilson will not only take the leading role but the entire production will be made under his supervision, the actual direction being in the hands of one of the best known serial directors on the Coast.

Ballin Writes Novel

Hugo Ballin, well-known motion picture director who produced Astor Distributing Corporation's second film, "The Shining Adventure," is author of a new book published by Watt and Cmpany. The title of the novel is "The Broken Toy," and book reviewers have praised it as an excellent piece of work in which Hollywood, which Ballin knows very well, figures quite prominently as the locals of the story. The book was completed several days before Ballin started work on "The Shining Adventure," and is one of the reasons why this popular director has been away from the screen for many months.

Many Pictures in Production At Universal City Studios

WITH six features in actual production, four in the cutting rooms, and eleven in preparation for immediate work, Universal City is well along on what Carl Laemmle has declared will be the biggest year in the company's history.

This does not include two comedy companies, one of which is shooting, and the other cutting one picture and preparing to shoot another.

The six pictures in production are: "Peacock Feathers," featuring Jacqueline Logan and Cullen Landis, directed by Svend Gade. "The Titans," starring House Peters, directed by Edward Sloman. "The Home Maker," featuring Alice Joyce and Clive Brook, under the direction of King Baggot. "Perils of the Primitive," a serialization of "Swiss Family Robinson," featuring Joe Bonomo, with Francis Ford directing. "The Border Sheriff," starring Jack Hoxie, under the direction of Robert North Bradbury. "The Dynamiter's Daughter," starring Josie Sedgwick, directed by Ernst Laemmle.

Pictures in the cutting rooms are: "The Teaser," starring Laura La Plante, directed by William A. Seiter; "I'll Show You the Town," starring Reginald Denny, directed by Harry Pollard; "A Daughter of the Dons," starring Hoot Gibson, directed by Herbert Blache, and "The Phantom of the Opera," starring Lon Chaney, Mary Philbin and Norman Kerry.

The eleven pictures in preparation include: "Doubling For Cupid," starring Laura La Plante, directed by Frank Griffin; "My Old Dutch," directed by Larry Trimble; an as yet untitled feature, directed by Charles Brabin; "Sporting Life," directed by Maurice Tourneur; "Looking For Trouble" and "Peace Medicine," starring Jack Hoxie and directed by Cliff Smith; "Kings Up," directed by Edward Laemmle; "Scarlet Streak," directed by Henry McRae; "The Circus Cyclone," directed by Al Rogell; "Red Dawn," directed by Harold Shumate.

Richard Smith is directing Charles Puffy in an untitled two-reel comedy, and C. Richard Wallace is cutting one picture and preparing for another in the "Sweet Sixteen" series featuring Arthur Lake, Olive Hasbrouck and Eddie Clayton.

To Start on Royal Series

It is expected that production on the Royal series of six pictures to be distributed by the Henry Ginsberg Distributing Corporation will commence May 1. William Russell will be featured in the earlier productions and the cast will be hand picked. Complete casts will be announced later.

Barbara La Marr in a scene in "The Heart of a Siren," a First National picture

International News Reel Gets Complete Pictures of Rum War

INTERNATIONAL NEWS has scored again, this time with one of the most interesting and noteworthy series of timely pictures ever obtained by a news reel. It is a complete camera record of the operations of the rum-runners off the coast of New York and New Jersey, and the activities of the Coast Guard in attempting to stamp out this traffic.

The pictures were obtained by U. K. Whipple, one of International's star cameramen, after many weeks of difficult work, much of which was in disguise and at great risk. Both the Coast Guard service and the rum fleet personnel are shy of publicity, both concerning themselves and their methods. This series of moving pictures, which are included in International's News No. 32, are said to be the first and exclusive pictures of the rum war.

Whipple was assigned to the task of getting these pictures about four months ago. The job had been tried many times before by International, as well as by others. Whipple worked night and day, and even enlisted as a member of the crew aboard a rum-runner in order to get comprehensive pictures of the blockade activities from the rum-runner's point of view. He also did service aboard a government boat to get the rum-chaser's side.

The pictures include spirited chases by the government boats, the capture of liquor carriers and the lining up of the captured crews. The activities of the Coast Guard in salvaging the illicit cargoes, often jettisoned during the chase, and the interning of the captured rum-runners, also are shown.

Pictures taken at the rum fleet, twelve miles or more from shore, show the visiting rum-runners, the transferring of hundreds of cases of whiskey from trans-oceanic ships to the fast speed boats of the blockade runners, and the precautions taken by the bootleggers to guard against surprise by the Coast Guard service.

Aileen Pringle and Edmund Breese in Vitagraph's "Wildfire"

Assembles Big Cast

A cast of Well known players has been assembled by B. P. Schulberg for the featured roles in "My Lady's Lips," John Goodrich's story which James P. Hogan is directing on the Schulberg lot in Hollywood. The principals selected for this society drama are Clara Bow, Frank Keenan, Alyce Mills, William Powell, Ford Sterling, John Sainpolis and Mathew Betz.

"My Lady's Lips" will be the tenth and last picture to be released by B. P. Schulberg Productions for the current season. The tentative date set for it is June 1.

Scenes from the B. P. Schulberg production, "Go Straight," with Gladys Hulette, Owen Moore, George Fawcett and Mary Carr.

Research Department Head Signed by Cecil B. DeMille

FRED KLEY, general manager of the De Mille Studio, announces that Mrs. Elizabeth McGaffey has been signed as head of the Research Department of the De Mille organization.

Mrs. McGaffey has held a similar position with Famous Players-Lasky for the past ten years, having conducted research on many big productions, including "Joan the Woman," "The Ten Commandments" and "Peter Pan."

In obtaining data to make "The Ten Commandments" perfect in detail, Mrs. McGaffey spent months of study. She will take charge of the research department of the De Mille Studio within the near future.

Garrett Ford Signed

Garrett Ford, scenarist, was signed under a long-term contract this week, to write scenarios for the De Mille Studio. He has had conspicuous success in motion picture writing, some of his originals being "The Fire Patrol," "Ports of Call," "Wickedness Preferred" and "In Fast Company."

Ford adapted "The Coming of Amos," from the novel by William J. Locke, and will assist Elmer Harris in the production details of the picture, which will be directed by Paul Sloane.

Harris. Sloane and Ford left New York for Los Angeles this week and in collaboration they will work out the final details of the Rod La Rocque starring vehicle en route.

De Mille Fashion Angles

That the famous fashion angles of the De Mille production will be continued in the pictures to be released through Producers' Distributing Corporation is confirmed in the announcement that five striking evening gowns, each radically different from the others, will be worn by Leatrice Joy in "Hell's Highroad," the first picture to be produced at the De Mille Studio.

The very latest motifs are carried out in Miss Joy's wardrobe, which includes everything from negligees to sport clothes in addition to evening wear.

Each article of wearing apparel has an individuality expressed by the cleverness of Mlle. Dallet, who has designed models for some of the most famous Parisian dressmakers.

Enters Fifth Week

Monty Banks enters his fifth week of production on his second production for the Associated Exhibitors which he is making at Culver City. The title of the new picture is "Keep Smiling." The supporting cast is headed by Anne Corwall and Robert Edeson.

"Off the Highway"

Tom Forman to Direct Hunt Stromberg Picture for Pro.-Dis.-Co.

It isn't necessarily the modern stories which make the best motion picture material. "Off the Highway," Hunt Stromberg's latest all-star special, will be an adaptation of Tom Gallon's novel, "Tatterly." This author belongs to the literary period which followed shortly after Dicken's era, but, having imbued his characters with all the gestures of reality, they are as living as they were when the authors created them.

Tom Forman has been chosen by Hunt Stromberg to direct "Off the Highway," because he has the rare qualifications for preserving all the fine feeling of a story and still adding the deft modern touches which mark a picture as unusual and distinctive. Mr. Forman was an actor before he began his successful career with the megaphone.

The production will be released as a Hunt Stromberg special, by Producers Distributing Corporation shortly after August first.

May McAvoy an Arrow Star

W. E. Shallenberger, president of Arrow Pictures Corporation, announces the acquisition by Dallas Fitzgerald of May McAvoy as the star in the first of a series of four Dallas M. Fitzgerald productions to be released by Arrow Pictures Corporation. The picture will be of the society type made from a well-known story.

Miss McAvoy recently completed her work in Metro-Goldwyn's "Ben Hur."

Scenes from "Lilies of the Street," a Banner production to be released through F. B. O., featuring Virginia Lee Corbin, Johnny Walker and Irma Harrison.

Strong Program Announced By Pathe, Week of May 10

"SUNKEN SILVER," Pathe's latest serial production, based on Albert Payson Terhune's novel, "Black Caesar's Clan," and Charley Chase in a Hal Roach comedy, "Looking for Sally," are the principal releases on the Pathe program for the week of May 10.

"Sunken Silver" starts its release this week. The story from which the serial was adapted had a very large sale in book form and numbers hundreds of thousands among its readers. Four months' time was taken in the making of this production, which was filmed in Florida. A strong cast supports Walter Miller and Allene Ray in the featured roles. The screen adaptation was made by Frank Leon Smith and the direction was in the hands of George Seitz.

The Charley Chase comedy, "Looking for Sally," leads the Pathe comedy offerings for the week. In this picture, directed by Leo McCarey, the popular young screen comedian is strongly supported by a cast headed by Katherine Grant, Noah Young, Jules Mendel and Leo Willis. The story of the comedy is based on a young man's search for a girl he is engaged to marry, but hasn't seen for years.

Hal Roach is also presenting a one-reel comedy on the Pathe program for the week of May 10. The title of the picture is "Grief in Bagdad." The cast of players in this picture comprises Earl Mohan, Billy Engle, Dolores Johnston, Katherine Grant, William Gillespie and Leo Willis. The production was made under the direction of Ross Lederman.

The fourth chapter of "The Origin of Man" series is the featured subject in the Pathe Review No. 19. This is an instalment of the Roy Chapman Andrews Expedition into Mongolia and consists of interesting views of "The Sacred City."

A cartoon novelty, "The Making of Man," by Hy Mayer, and a Pathecolor of the City of Washington in "Visiting Our Own America" series, complete the Review.

The Aesop's Film Fable for the week is entitled "Darkest Africa." Paul Terry's cartoon zoo characters center their little screen comedy in the jungle land of Africa.

Topics of the Day No. 19 and Pathe News Nos. 40 and 41 complete the Pathe program for the week.

Completes First Comedy Drama

The first of the new series of comedy dramas starring Lefty Flynn, similar to those in which the late Wallie Reid rose to fame, was completed this week at the F. B. O. Studios in Hollywood under the supervision of Harry Garson, of the Globe Pictures Corp. It is called "Speed Wild" and reveals the erstwhile Yale football star as a traffic cop with a romantic turn of mind.

The story was an original by H. H. Van Loan and the continuity was written by Paul Gangelin.

Gayne Whitman, leading man of the Morosco Theatre, Los Angeles, who has been signed to star in Warner Bros. pictures

Four 1st National Pictures Enter Production During May

FOUR new productions are scheduled by First National Pictures to go into work during May. The number may be increased.

In Hollywood, on May 15, work will start on "The Viennese Medley," Edith O'Shaughnessy's novel of Vienna before, during and after the war, under the editorial supervision of June Mathis. Kurt Rehfeld will direct. Anna Q. Nilsson and May Allison have been engaged for leading feminine roles. It will be released as a special.

Photography is now expected to start on the new Corinne Griffith picture, "Classified," from Edna Ferber's short story, on May 7. Supporting the star will be Jack Mulhall and Charles Murray. Al Santell will direct.

Two productions to be filmed under the supervision of Earl Hudson will soon get under way in the East. One of these is "The Half-Way Girl," from Ferdinand Reyher's story, "The Eternal Lamps," in which Doris Kenyon will be featured. This picture is scheduled to enter production on May 1, with John Francis Dillon directing. Besides Miss Kenyon, the cast includes Lloyd Hughes, Hobart Bosworth and Tully Marshall.

The new stellar vehicle for Milton Sills, "The Come-Back," from M. D. C. Crawford's new novel, is expected to go into production some time during May. No definite date has yet been set. Joseph Poland and Earle Snell are preparing the continuity.

Tom Mix, the famous Fox star (left), put on the gloves aboard the S.S. Aquitania, when enroute to Europe, and amused the passengers with half an hour of quick stepping and fancy boxing.

"That Royle Girl"

D. W. Griffith's First Paramount Picture on New Contract

D. W. Griffith's first picture for Paramount will be "That Royle Girl," by Edwin Balmer, a serial now appearing in the Hearst-Cosmopolitan Magazine. This was announced yesterday by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation in charge of production.

Mr. Griffith is engaged in filming his final production for United Artists, "Sally of the Sawdust," for which all interior scenes have been completed. The exteriors will remain to be taken.

"That Royle Girl" is a dramatic story of the conflict between the old Americanism of the bluebloods of New England, and the vivid new Americanism born of the many bloods that mingle in Chicago.

Production will start at the Paramount Long Island studio soon after the completion of "Sally of the Sawdust."

SERING D. WILSON

Progress in Photography

Remarkable Camera Used in the Filming of Emerson Hough's "Ship of Souls" for Associated Exhibitors

A step forward in the field of motion picture photography was made by Max O. Miller, head of the Stereoscopic Productions, Inc., in the producing of the Emerson Hough story, "Ship of Souls," for Associated Exhibitors distribution.

Mr. Miller, who is noted as a producer, is also the inventor of the Stereoscopic camera that eliminates distortion, and gives the player a rounded figure as well as depth to the scene. It also prevents backgrounds being out of focus. This remarkable camera was used extensively by Max O. Miller in the filming of "Ship of Souls," and the release of this Associated Exhibitors' picture is awaited with great interest by motion picture experts. This is the first production of feature-length that the producer has used his process on.

"Ship of Souls" is a dramatic picturization of the widely-circulated novel by Emerson Hough, with its action centered around the Great North country. Charles Miller directed the picture, which presents an unusually strong cast headed by Bert Lytell, Cyril Chadwick, Lillian Rich, Russell Simpson and Earl Metcalf. Other players appearing are Tom Santschi, Ynez Seabury, Lillian Leighton, and Mrs. Jack Mulhall.

"King of the Rodeo" Completed

"King of the Rodeo" will be the title of the fourth Yakima Canutt Western production just completed by Ben Wilson for F. B. O. Canutt, one of the greatest horsemen in the world, personally chose the title. In addition he proclaimed his eagerness to defend his title against any rider alive today and to put up a side bet in the bargain. Riding and roping and bull-dogging will be colorful features of "King of the Rodeo," it is stated.

Wray to Direct "Marriage"

To John Griffith Wray, former director general for Thomas Ince, falls the enviable task of picturizing for Fox "Marriage," by H. G. Wells, celebrated English novelist, and the first story from the pen of that author which he has allowed to be given a screen presentation.

Sering D. Wilson & Co., Inc., Announce 1925-26 Program

AN announcement has just been received from Sering D. Wilson, President of Sering D. Wilson & Co., Inc., outlining their production and distribution activities for 1925-1926. This company specializes in color pictures but not the hand colored type which has represented practically all of the colored film shown on the screen in recent years. In the Wilson pictures, special process is used which includes the actual photographing in true colors.

"In arranging our releasing schedule for 1925-1926," says Mr. Wilson, "we have provided for a reliable, dependable output of short length features in color to be available on the basis of two each week and our production plans will include a series of units tentatively classified as 'Ebenezer Ebony Comedies', 'Kid Noah Comedies', 'Color Shots', 'Karlo Kolor Komics', 'The Wonderbook Series', 'New Redhead Satires', and 'Color Melodies'.

"In addition to the above, we are arranging for a series of eight special productions which will be built around exceptionally beautiful color possibilities and will be a distinct innovation on the screen.

"Naturally we recognize the fact that inevitably certain of these units will prove of greater general popularity than others and our productions scheduled and facilities have been purposely made most flexible in character in order that we may increase the number of subjects which prove most popular but always having in mind our fundamental policy of being able to offer to exhibitors two high quality short length features in color each week for the coming year.

"In addition to our short feature program we are negotiating for a total of not less than eight special feature-length productions for release during the coming year. We have already completed the filming of the Richard Harding Davis novel 'The White Mice' in which Jacqueline Logan and William Powell are featured. This picture was directed by E. H. Griffith, who is at present engaged in cutting and editing it.

"The positives will be printed and developed by the special processes owned and controlled by Sering D. Wilson & Co., Inc. We feel that 'The White Mice' offers a distinctly unique attraction to exhibitors in that it is a famous story by one of the world's greatest writers, portrayed by a most excellent cast and Mr. Griffith's direction has been almost inspirational. With all these factors taken into consideration, plus the additional beauty given to the finished product by our color processes, we are confident that this, our initial feature production, will be most favorably received."

Unusual Boston Booking

A most unusual booking in the city of Boston was closed recently by Producers Distributing Corporation when the Tremont Temple booked the Al. Christie feature "Charley's Aunt" for a four weeks engagement. This engagement follows a three weeks showing of the production at The Modern, The Beacon and The Fenway Theatres and it will mark the first instance in which The Tremont Temple has played a picture after these theatres.

O. L. Meister, of the Milwaukee White House Theatre, sends a message to the exhibitors of the world. He visited Universal City recently as a guest of Carl Laemmle, and declared that never would he mind being held up for Hoot Gibson's pictures, as they always bring in the shekels

Schlesinger Says Europe Demands Warner Pictures

ON his return to the home office this week from a seven months' trip to Europe, Gus Schlesinger, in charge of Warner Bros.' Foreign Department, announced that all countries where motion pictures are shown had been sold the product of his company. He states that while there was very little production in Europe, outside of Ufa in Berlin, there was an effort being made to produce international pictures. That is, German and English interests, and French and English interests are trying to get together in combines to produce and fight American pictures which were being shown in 80 per cent of the motion picture houses of Great Britain and the Continent.

This effort, he stated, had met with very little success up to date, because of the popularity of the American product, and although Germany was making every effort to hold the foreign market for home-made product and stem the American invasion, he did not think the movement would get very far, as the foreign public was demanding the American brand.

Warner's product, he stated, led the demand in all foreign countries. Rin-Tin-Tin, said Mr. Schlesinger, was the premier star of Europe. In Germany, he stated the Warner's dog was particularly a favorite, and Marie Prevost and Monte Blue were in big demand.

In Paris, according to Mr. Schlesinger, "Where the North Begins," with Rin-Tin-Tin, had been running at the Cameo on the Boulevard for six weeks and the engagement would probably be extended to eight weeks.

The Establishment of Jacques Haik, 63 Ave des Champs Elysees, Paris, France, he said, had taken all of the Warner 20 Screen Classics of the 1923-24 season. Jacques also had a seven weeks' option through Mr. Schlesinger for the 20 of the 1924-25 season, and due to disposing of the 1923-24 product in such rapid-fire progress, Mr. Haik exercised his option for the 1924-25 product in three weeks, instead of waiting seven weeks.

Since taking over the 1924-25 product, which occurred when Mr. Schlesinger left Paris for his return to the states, Mr. Haik cabled the sale of fifteen productions for the territory of France, Belgium, Switzerland and Egypt. Mr. Haik controls the market of France, Belgium, Switzerland, Egypt, Spain and Portugal.

In London, Gaumont also has closed for the twenty-six first announced by Warners, and is waiting further word on the later announcement of forty to discuss options, and also on whatever other product Warner Bros. acquired through taking over the Vitagraph Company of America.

Mr. Schlesinger released the 1924-25 Warner product in Berlin direct and stated that the exhibitors in Germany were calling for all the Warner pictures they could get. Ufa, he stated, was working hard on production to meet the American competition, but in France and England only scattered pictures were being made.

He said that the foreign producers could not see spending four or five hundred thousand francs to make a picture, and then probably have no market for it outside of their own country, when they could buy better American pictures much cheaper. Consequently, he stated that with the exception of the interests, who were trying to arrange international production, every one abroad is hungry for American pictures and stars.

Before leaving for the United States, Mr. Schlesinger was tendered a dinner by Gaumont of London, which was attended by twenty of its branch managers and forty of its salesmen. At this time, after talking Warner product for fifty-two minutes, Mr. Schlesinger offered two prizes—one of $300 and one of $200, for the best showing of salesmen handling Warner Bros.' product.

The British trade papers also tendered a dinner to Mr. Schlesinger before he left for America.

Remarkable action shot of "Rin-Tin-Tin," featured in Warner Brothers' pictures, and the cast of "Below the Line." Lee Duncan, owner of "Rin-Tin-Tin," is on the extreme right.

GUS SCHLESINGER

Costello Girls With Warner

Beautiful Daughters of Former Vitagraph Star Follow Father's Footsteps

Just about the time Warner Bros. bought the Vitagraph Company of America in which Maurice Costello was at one time one of the best known and earliest stars of the company, his daughters Dolores and Helen, popularly known as the "Costello Girls," were affixing their signature to a contract with Warner Bros. in Los Angeles.

Jack Warner signed both of the young women just two or three days before Warners took over the company that their father helped to make famous.

The beautiful girls have appeared in vaudeville and on the speaking stage. They have been coached by their father, who is now in vaudeville, and are actresses of considerable talent as well as possessing youth and charm.

It is the intention of the Warners to develop the young women for the screen and assign them to prominent roles.

Maurice Costello, their father, was one of the best known of the old school screen players, and had a great following in his day. Of late he has been giving most of his attention to vaudeville.

New Lubitsch Picture

Included in Warner Bros. Releases for Current Month

Releases by Warner Bros. for April include the long awaited "Kiss Me Again," directed by Ernst Lubitsch, and "The Woman Hater," adapted by Ruby M. Ayres, from "The Eleventh Virgin," by Dorothy Day.

The Lubitsch production is a comedy written by Hans Kraely, featuring Monte Blue and Marie Prevost, supported by Clara Bow, John Roche and Willard Louis. It is a comedy of Parisian life in which Mr. Lubitsch has taken the eternal triangle and handled it in an entirely new way, depending upon comedy to break its corners.

"The Woman Hater" was directed by James Flood and features Helene Chadwick. Clive Brook, the young English actor recently acquired by the Warners, plays opposite her and they are supported by John Harron, Helen Dunbar and Dale Fuller.

BEN VERSCHLEISSER
Who will produce Banner 1925-26 series.

"Phantom of the Opera" Has Big San Francisco Premiere

"THE PHANTOM OF THE OPERA," Carl Laemmle's super picture, made by Rupert Julian from Gaston Leroux's celebrated novel, with Lon Chaney in the sinister role of the Phantom, had its world premiere last Sunday in the Curran Theatre, San Francisco, and established new box office records for that theatre, as well as meeting with high praise from both the press and the public.

The premiere was featured by an elaborate prologue and the presence of several of the popular stars who acted in the film. Among these stars, who journeyed to San Francisco from Los Angeles for the opening night were Lon Chaney, Norman Kerry, Mary Philbin, Arthur Edmund Carewe and Gibson Gowland. Kerry and Miss Philbin have the two leading roles in the picture next to the Phantom.

The presentation included a scene from the opera "Faust" which is enacted in part in the plot of the film, and a ballet scene adapted from the Walpurgis Ballet of "Faust." The music from "Faust" supplied the background of the music for the picture presentation. An orchestra of enlarged proportions was used for this.

The San Francisco newspaper critics were especially enthusiastic over "The Phantom," hailing it as one of the best super pictures ever seen. The San Francisco public sided with the critics in praising the work of Chaney, Miss Philbin and Kerry.

Dudley Burrows, critic of the San Francisco Call, referred to the picture as "a master film which is epochal." His contemporary on the San Francisco Herald, W. F. Elliott, had the following to say: "An immensely striking picture, and I think in many ways the best of the super pictures I have yet seen."

A. F. Gillaspey of the San Francisco Bulletin said: "Even from a cold critical standpoint, 'The Phantom of the Opera' is a real achievement." Thomas Nunan, of the Examiner, similarly praised the production in the following words: "The picture proved fully worthy of a world premiere in San Francisco and of the celebration with which we received it."

"Black Cyclone" Premiere At the Capitol, New York

"BLACK CYCLONE," the latest Hal Roach feature production, starring "Rex," King of Wild Horses, will have its world premiere at the Capitol Theatre, New York City, the week of May 10 or May 17.

This is the second production of this type made by Hal Roach and its presentation in Broadway's largest motion picture theatre strikes a new note in screen entertainment. The picture is an absolutely new departure in film production, and with the facilities of presentation offered by the Capitol Theatre, "Black Cyclone" is destined to be one of Broadway's outstanding pictures of the year.

A statement this week from the Pathe home office announces that the Capitol Theatre engagement of "Black Cyclone" is the first of a series of special key city runs, which are being arranged with elaborate exploitation and presentation effects with a view to demonstrate the unusual box office power of this feature when promoted in accordance with approved showmanship methods.

The plan of preceding national release with a series of special exploitation runs is a departure from the Pathe policy in the handling of features, but Pathe officials point out that the unusual character of "Black Cyclone" justifies the innovation in every respect.

Following the signing of "Black Cyclone" for its world premiere at the Capitol Theatre, Major Edward Bowes, managing director, stated that he had been unusually impressed by the picture at a private screening.

"A picture of this kind deserves a Broadway representation of the highest type," Mr. Bowes stated.

"Shore Leave" Begun

Richard Barthelmess Starts Work at Aquarium, New York

Director John S. Robertson shot the first scenes of Inspiration's new Richard Barthelmess picture for First National release, "Shore Leave," at the Aquarium, New York, last week. This is said to be the first screen appearance of the Aquarium. The interior scenes will be made at the Tec-Art Studio in West 44th Street, New York, with exteriors on board various battleships of the Atlantic fleet and on the Massachusetts coast.

"Shore Leave" is an adaptation of the play by Hubert Osborne, in which David Belasco presented Frances Starr a few seasons ago. In the screen version Mr. Barthelmess has the big role, that of "Bilge" Smith, the romantic gob-hero of the story. He will have the co-operation of the United States Navy in the making of this picture.

Franchise Holders Enthusiastic

Harold Bell Wright's latest novel to reach the screen as a Principal Picture is proving itself an excellent box office attraction, according to franchise holders. That "The Re-Creation of Brian Kent," which reached the high-water mark as a best-seller book, is again reaping the popularity it won for itself, is evidenced by the fact that theatres booking the picture have not been averse in writing in their satisfaction.

Tom Mix and "Tony" at the "Children's Party" aboard the Aquitania, Friday, April 10. This is the first time a horse ever stepped into the main dining room of a palatial ocean steamship.

O. E. GOEBEL
Secretary and General Manager of Associated Arts Corporation, at 80 Fifth Avenue, New York City, has gone to Hollywood to resume production

Totman Joins Meador

Scenarist of "Queen Calafia" Was Film Editor, Impresario, Theatre Publicist

Llewellyn Totman has joined the staff of J. E. D. Meador's Trucraft Pictures Corporation as scenario writer. He has completed the adaptation and continuity of "Queen Calafia," Blasco Ibanez's novel, which will be Meador's first Trucraft production.

Totman, who is 21, is one of the youngest screen writers, and before entering the Metro publicity department under Meador a year and a half ago had a varied experience in theatricals in the Middle West.

When he was 17 he held the titles of dramatic editor, photoplay editor and literary editor of the Duluth News Tribune. A little less than two years of that gave him his fill of newspaper work and he became an impresario. He brought to Duluth Geraldine Farrar, Ruth Draper on two occasions, and several other attractions. For a period he managed the tour of a concert artist in the South.

He press-agented the annual All-Star Concert Course in Duluth, and later became publicity representative for Clinton & Meyers Enterprises there. A year and a half ago he came to New York and joined Metro under "Jack" Meador, who recently left the Metro-Goldwyn organization to produce independently.

Dempsey in New York

To Complete "Manhattan Madness" for Associated Exhibitors

Jack Dempsey, accompanied by his wife, Estelle Taylor, and his director, John McDermott, arrived in New York last week to make the final scenes in his Associated Exhibitors production "Manhattan Madness."

The heavyweight champion was met at the depot by a score of sport writers and newspaper photographers, in addition to a committee from the Associated Exhibitors headed by J. S. Woody and Oscar Price, the producer of the picture. Many columns of newspaper space in the New York dailies were devoted to the champion and his picture because of the public interest in his plans for coming fistic encounters.

More Exhibitors Thank Vitagraph For Initiating Tax-Free Music Cue Service

Vitagraph continues to receive letters from exhibitors throughout the country, thanking it for its inauguration of a tax-free music cue service to theatres in connection with the distribution of ts attractons.

This letter, written by R. B. Grunauer, assistant general manager of the extensive West Coast Theatres circuit of Los Angeles, to C. M. Hill, Vitagraph's Los Angeles branch manager, was forwarded to New York and is the latest to be received by him at Vitagraph's executive offices in Brooklyn:

"West Coast Theatres, Inc., appreciates Vitagraph's splendid co-operation in regard to the tax-free music cue sheets. We truly believe that many other producers will follow in the footsteps of Vitagraph and use these cue sheets! We compliment you on being the first producer with a tax-free music cue sheet."

Vitagraph decided upon the radical innovation of extending to exhibitors a tax-free music cue service after receiving requests from scores of theatre managers, anxious to be relieved of the burden imposed upon them by the Authors and Composers Association. Members of this organization own copyrights on much standard music, which, in consequence, carries a fix charge for use in cue sheets. Even if a theatre used only one sheet of copyright music in a year it was required to pay a yearly fee of ten cents for each of its seats.

Not only have exhibitors deluged Vitagraph with letters and telegrams thanking it for the relief extended, but numerous organizations of exhibitors have adopted resolutions of commendation and thanks.

North Buys "Lying Wives" for New York and Northern N. J.

BOBBY NORTH, president of the Apollo Film Exchange, who holds the Warner Bros. franchise for Greater New York and Northern New Jersey, has secured the rights for "Lying Wives," an Ivan Abramson Production, for physical distribution for his territory next season.

The Apollo Exchange has been distributing the Warner Bros. product exclusively ever since Bobby North acquired the Warner franchise. The purchase of the New York rights for "Lying Wives" by North, to be released through his exchange, as his first Independent production, created quite a furore in film circles.

The acquisition of "Lying Wives" by Bobby North comes in the form of a precedent for the Apollo Exchange. Mr. North remarked after he made the announcement that "'Lying Wives' is probably the finest domestic drama I have ever had the pleasure to view. The cast holds a roster of six excellent artists, who are each a star in their own right."

"Lying Wives" was written and directed by Ivan Abramson. It is the first of a series of four Ivan Emerald productions to be produced by Ivan Players, Inc. In the cast are such brilliant screen luminaries as Clara Kimball Young, Madge Kennedy, Richard Bennett, Edna Murphy, Niles Welch and J. Barney Sherry.

"Charley's Aunt" Is Splendidly Received At London Premiere

The London premiere of "Charley's Aunt" at The Tivoli on the Strand has called forth the most glowing praise for the production and high tribute to the American producers from the entire English press.

London was the birthplace of this famous farce and the scene of its world record run on the speaking stage. It was in London that Brandon Thomas first produced it as a play over thirty-three years ago, and the run it made there still stands. Naturally the London critics and the public in general were anxious to see how the American motion picture producers would handle their long cherished comedy.. That they were delighted with the treatment it receive in its screen translation by Al. Christie is evidenced in the followng excerpts from the English newspapers:

"One could hardly find a better tribute to the genuine, right-down goodness of 'Charley's Aunt' as a farce than the way in which the familiar but immortal original shows up in this American film."—The London Referee.

"If a critic may confess to having laughed, it is a mere duty to record that I have never seen a film so wholly diverting."—London Evening Standard.

"'Charley's Aunt' is an entertainment that should appeal to the holiday mood of everyone."—London News.

"The film version of the famous old play is quite as good if not better than the original. Indeed the film when we saw it was shown to an accompaniment of laughter that only paused to become more hearty."—London News of the World.

The attendance at The Tivoli indicates that "Charley's Aunt" is in for a run that will rival its London stage record.

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

ALLIED PRODUCERS AND DISTRIBUTORS

	Kind of Picture	Review.	Feet
End of the World (J. Pickford)	Comedy-drama		6.500

ARROW

Come On, Cowboys (Hatton)	Western drama	May 24..	4,700
Mysteries of Mah Jong	Novelty	May 24..	2,000
Two After One (West)	Comedy	May 24..	2,000
Lash of Pinto Pete (Dearholt)	Stunt drama		4.437
Two Fisted Sheriff (Canutt)	Western drama	Dec. 6..	4,625
Sell 'em Cowboy (Hatton)	Western drama		4.821
Ridin' Mad (Canutt)	Western drama		4.927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4.648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Rip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4.920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20..	6,751
Lena Rivers (Earle Williams)	Drama		6,000

ASSOCIATED EXHIBITORS

Spitfire (all-star)	Modern drama	July 5..	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26..	6,000
Never Say Die (MacLean)	Comedy of thrills	Sep. 13..	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Adventurous Sex (C. Bow)	Flapper drama		
Children of the Whirlwind			
Great Air Mail Robbery			
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,718
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5.551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21..	6,710
Sky Raider (Logan)	Drama		
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28..	5,628

EDUCATIONAL FILM CORP.

Just Waiting	Robert Bruce series	May 31..	1,000
Echoes of Youth	"Sing Them Again"	May 31..	1,000
Hot Air	Lee Moran	June 7..	2,000
In a Drop of Water	"Secrets of Life"	June 14..	1,000
Grandpa's Girl	Kathleen Clifford	June 21..	2,000
The Chase	Alps Novelty	June 21..	2,000
Snapshots of the Universe	Hodge-Podge	June 21..	1,000
The Farewell	Bruce Scenic	June 21..	1,000
Wedding Showers	Jack White prod.	June 28..	2,000
The Ex-Bartender Retires	Bruce scenic	June 28..	1,000
Family Fits	Cameo comedy	June 28..	1,000
His First Car	Tuxedo comedy	July 5..	2,000
Pardon Us	Cameo comedy	July 5..	1,000
Melodious Moments	"Sing Them Again"	July 5..	1,000
Pigskin	Mermaid comedy	July 12..	2,000
Heads Up	Cliff Bowes	July 12..	1,000
Jumble in the Jungle	Hodge-Podge	July 12..	1,000
Never Again	Tuxedo comedy	Aug. 2..	2,000
Turn About	Cameo comedy	Aug. 2..	1,000
Frozen Water	Hodge Podge	Aug. 9..	1,000
Savage Love	Jimmie Adams	Aug. 9..	2,000
Good News	Cliff Bowes	Aug. 23..	1,000
Oh, Teacher	Juvenile comedy	Aug. 23..	2,000
Boneyard Blues	Earl Hurd cartoon	Aug. 23..	1,000
Drenched	Cliff Bowes	Aug. 30..	1,000
Wild Game	Mermaid comedy	Aug. 30..	2,000
Don't Fail	Cameo comedy	Sep. 6..	1,000
Jonah Jones	Lloyd Hamilton	Sep. 6..	2,000
Hazardous Hunting	Hodge-Podge	Sep. 13..	1,000

How to Use This Chart

First—Booking! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over—and under-length program.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and a fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

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We want it to be absolutely accurate—Moving Picture World recognizes the importance of accurate footage information, etc.

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Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review.	Feet
Rough and Ready	Lige Conley	Sep. 13..	2,000
Cheer Up	Cliff Bowes	Sep. 20..	1,000
Stupid but Brave	Al St. John	Sep. 20..	2,000
Dirty Hands	Juvenile comedy	Sep. 27..	2,000
Short Change	Hiers comedy	Sep. 27..	2,000
Bright Lights	Vernon comedy	Sep. 27..	2,000
Her Boy Friend	Larry Semon	Oct. 4..	2,000
Court Plaster	Neal Burns	Oct. 4..	1,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4..	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 11..	1,000
Fast and Furious (Conley)	Comedy	Oct. 11..	2,000
No Foolin' (Bowes)	Comedy	Oct. 18..	1,000
Sawmill Four	Hurd cartoon	Oct. 18..	2,000
Why Hurry? (Adams)	Comedy	Oct. 25..	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25..	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25..	2,000
Empty Heads (Bowes)	Comedy	Nov. 1..	1,000
High Gear (Vernon)	Comedy	Nov. 1..	2,000
The Mosquito	Instructive	Nov. 15..	1,000
Artist's Model	Hurd cartoon	Nov. 15..	1,000
Poor Butterfly	Mermaid comedy	Nov. 15..	2,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 22..	1,000
Easy Pickin's	Christie com.	Nov. 22..	2,000
Cut Loose (Dunham-Vance)	Cameo comedy	Nov. 29..	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29..	1,000
Go Easy (Bowes)	Cameo com.	Dec. 6..	1,000
Low Tide (J. White prod.)	Comedy	Dec. 6..	2,000
Little People of the Garden	Instructive	Dec. 13..	1,000
Earth's Oddities	Hodge-Podge	Dec. 13..	1,000
Goat Getters	Juvenile com.	Dec. 20..	2,000
French Pastry (Vernon)	Christie com.	Dec. 20..	2,000
Broadcasting	Hurd cartoon	Dec. 27..	1,000
Lovemania (St. John)	Tuxedo comedy	Dec. 27..	2,000
Mad Rush (Bowes)	Cameo comedy	Jan. 3..	1,000
Step Lightly (Lige Conley)	Mermaid com.	Jan. 3..	2,000
Hi-Fliers	Hodge-Podge	Jan. 17..	1,000
Hooked (Hamilton)	Comedy	Jan. 17..	2,000
Weak Knees (Bowes)	Cameo Com.	Jan. 17..	1,000
Have A Heart (Ruth Hiatt)	Cameo Com.	Jan. 24..	1,000
Good Spirits	Christie com.	Jan. 24..	2,000
Motor Mad	Mermaid com.	Jan. 31..	2,000
Sea Legs (Neal Burns)	Christie com.	Jan. 31..	2,000
Judge's Crossword Puzzles	Novelty	Jan. 31..	1,000
Paris Creations	Fashions	Feb. 7..	1,000
Topsy Turvy Travel	Hodge-Podge	Feb. 7..	1,000
His High Horse (Lee Moran)	Mermaid com.	Feb. 7..	2,000
He Who Gets Socked	Hurd cartoon	Feb. 14..	1,000
High Hopes (Cliff Bowes)	Cameo comedy	Feb. 14..	1,000
Wild Cat Willie	Juvenile com.	Feb. 21..	2,000
Our Six-Legged Friends	Secrets of Life	Feb. 21..	1,000
Great Guns (Bobby Vernon)	Comedy	Feb. 21..	2,000
Welcome Danger (Cliff Bowes)	Cameo comedy	Feb. 28..	1,000
Paris Creations in Color	Fashions	Feb. 28..	1,000
Half a Hero (Lloyd Hamilton)	Comedy	Mar. 7..	2,000
Two Cats and a Bird	Cartoon	Mar. 7..	1,000
Lots of Knots	Hodge-Podge	Mar. 7..	1,000
Voice of the Nightingale	Novelty	Mar. 14..	1,000
Love Goofy (Adams)	Christie com.	Mar. 14..	2,000
Hello, Hollywood (Conley)	Mermaid com.	Mar. 14..	2,000
Dynamite Doggie (Al St. John)	Tuxedo com.	Mar. 21..	2,000
Judge's Crossword Puzzles	Novelty	Mar. 21..	1,000
Merrymakers (Cliff Bowes)	Cameo comedy	Mar. 21..	1,000
Rarin' Romeo (Walter Hiers)	Comedy	Mar. 28..	2,000
Red Pepper (St. John)	White-Mermaid	Apr. 4..	2,000
Inside Out (Bowes)	Cameo comedy	Apr. 4..	1,000
Movie Morsels	Howe Magazine	Apr. 4..	1,000
Mellow Quartette	Hurd cartoon	Apr. 4..	1,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Why Hesitate? (Burns)	Comedy	April 11..	2,000
In the Spider's Grip	Novelty	April 11..	1,000
Ship Shape (Bowes)	Comedy	Apr. 18..	1,000
Iron Mule (St. John)	Tuxedo com.	Apr. 18..	2,000
Don't Pinch (Bobby Vernon)	Comedy	Apr. 25..	2,000
Dome Doctor (Larry Semon)	Comedy	Apr. 25..	2,000
Village School	Hodge-Podge	May 2..	1,000
Wide Awake (Lige Conley)	Mermaid comedy	May 2..	2,000

FILM BOOKING OFFICES OF AMERICA

Dangerous Coward (F. Thomson)	Western	May 31..	6,000
Napoleon and Josephine (all-star)	Hist. romance	June 7..	6,591
Fighting Sap (F. Thomson)	Western	June 14..	5,138
There's Millions In It (all-star)	Romantic thriller	June 28..	6,000
Swords and the Woman (DeCordoba)	Romantic drama	July 12..	6,000
Fools in the Dark (Patsy R. Miller)	Melo. farce	July 26..	7,002
Neglected Women (Seena Owen)	Society drama	Aug. 9..	6,265
Messalina	Italian spectacle	Sep. 6..	8,473
American Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6..	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20..	5,044
Vanity's Price (A. Q. Nilsson)	Society drama	Sep. 20..	6,124
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western	Dec. 6..	5,033
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama	Jan. 31..	6,413
Cheap Kisses (all-star)	Jazz-drama	Nov. 15..	6,536
Go-Getters Series	Thrill comedy	Oct. 18..	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
Going of Cumming	Go-Getters	Dec. 13..	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
Air Hawk (Al Wilson)	Airplane-dr.	Dec. 20..	5,000
Who's Hooligan?	Go-getters	Dec. 20..	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27..	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3..	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3..	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,000
Sleeping Cutie	Go-Getters	Jan. 31..	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000
Range Terror (Bob Custer)	Western	Feb. 14..	4,733
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb 28..	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7..	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr. 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800

FIRST NATIONAL

Secrets (N. Talmadge)	Drama	Apr. 5..	8,446
Enchanted Cottage (R. Barthelmess)	Drama	Apr. 19..	7,120
Abraham Lincoln (G. A. Billings)	Drama	Feb. 2..	9,759
Cytherea (all-star)	Society drama	May 21..	7,142
Why Men Leave Home (J. M. Stahl prod.)	Comedy-drama	May 3..	8,002
Woman on the Jury (all-star)	Drama	May 17..	7,408
Son of the Sahara (all-star)	Melodrama	May 24..	7,603
Sea Hawk (all-star)	Romantic drama	June 14..	11,527
Marriage Cheat (all-star)	Drama	June 21..	6,622
Those Who Dance (Ince prod.)	Drama		7,512
White Moth (LaMarr)	Drama	June 21..	6,571
Perfect Flapper (C. Moore)	Comedy	June 28..	7,030
Self-Made Failure (B. Alexander)	Comedy	June 28..	7,285
For Sale (all-star)	Drama	July 5..	7,304
Born Rich (C. Windsor)	Society drama	Dec. 20..	7,389
Single Wives (C. Griffith)	Society drama	Aug. 9..	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,260
Flirting With Love (C. Moore)	Comedy	Sep. 6..	6,926
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20..	6,685
Husbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,822
Madonna of the Streets (Nazimova)	Drama	Oct. 25..	7,674
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6..	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15..	6,298
Sandra (LaMarr)	Drama	Dec. 6..	7,905
Classmates (R. Barthelmess)	Drama	Nov. 29..	6,923
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,678
Silent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,530
Love's Wilderness (Griffith)	Drama	Dec. 20..	7,037
So Big (C. Moore)	Drama	Jan. 17..	8,562
If I Marry Again (Doris Kenyon)	Drama	Jan. 24..	7,401
Idle Tongues (Marmont)	Comedy-drama	Dec. 27..	5,447
Sundown (all-star)	Western epic	Oct. 25..	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,967
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17..	7,307
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31..	7,649
Enticement (Mary Astor)	Drama	Feb. 7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14..	7,357
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28..	8,745
Lost World (Conan Doyle story)	Special	Feb. 28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb. 28..	7,811
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7..	5,831
One Year to Live (Pringle)	Drama	Mar. 7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7..	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21..	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr. 4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4..	5,600
My Son (Nazimova)	Emotional dr.	Apr. 18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr. 18..	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr. 25..	6,565

FOX FILM CORP.

Arizona Express (D. Butler)	Railroad drama	Mar. 29..	6,316
Plunderer (Mayo)	Drama	Apr. 5..	5,000
A Man's Mate (Gilbert)	Drama	Apr. 5..	5,812
Circus Cowboy (Jones)	Western drama	May 3..	6,400
Trouble Shooter (Mix)	Western drama	May 17..	5,702
Lone Chance (Gilbert)	Western drama	May 24..	4,385
When Wise Ducks Meet	Comedy	May 24..	2,000
Western Luck (Jones)	Comedy-drama	June 28..	5,000
Magic Needle	"Etching"	June 28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12..	4,471
Heart Buster (Mix)	Comedy-drama	July 19..	4,500
Beaten Gold	Educational	July 19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9..	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
Desert Outlaw (Jones)	Drama		
Wolves of the Night (W. Farnum)	Drama		
It Is the Law (all-star)	Drama	Sep. 13..	6,855
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,400
Conquerer (W. Farnum)	Reissue		
The Fool (all-star)	Drama	Apr. 25..	9,500
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,500
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,535
End of the Trail (W. Farnum)	Drama		
Rambles of a Raindrop	Instructive	Sep. 27..	1,000
Daughters of the Night (all-star)	Modern drama	Dec. 13..	5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special	Dec. 27..	
Gold Heels	Race track dr.	Feb. 7..	6,020
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14..	5,250
Teeth (Mix-Tony Duke)	Western drama	Nov. 15..	6,190
Tainted Souls	Modern drama		
Darwin Was Right	Monkey novelty com.	Nov. 8..	4,992
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama	Jan. 3..	5,677
Hunting Wild Animals in Hollywood	Novelty		
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18..	4,960
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Educational	Nov. 1..	750
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Educational	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Educational	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13..	7,619
The Burglar	Van Bibber	Dec. 13..	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20..	6,700
Deadwood Coach (Mix)	Western drama	Jan. 10..	6,346
Troubles of a Bride	Melodrama	Dec. 27..	4,915
Dick Turpin (Mix)	English drama	Feb. 7..	5,224
Arizona Romeo (Jones)	Western drama	Jan. 31..	4,694
Curlytop (Mason)	Melodrama	Jan. 10..	5,828
Stardust Trail (Mason)	Melodrama	Mar. 7..	4,686
Scuttlers (W. Farnum)	Western drama		4,684
Movie-Mad Maid (Babe London)	Slapstick	Dec. 20..	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24..	2,000
Hell-Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,000
Nobody Works But Father	Slapstick	Feb. 7..	2,000
Trail Rider (Jones)	Western	Feb. 21..	4,752
Man Without a Country (all-star)	Special	Feb. 28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14..	5,281
Mysterious Stranger	Comedy	Mar. 14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar. 21..	5,578
House of Flickers	Imperial com.	Mar. 21..	2,000
Gold and the Girl (Jones)	Western	Mar. 28..	4,512
Amateur Detective	Van Bibber	Mar. 28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr. 4..	2,000
From Mars to Munich	"arieties"	Apr. 4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11..	4,800
Where the Waters Divide	"Varieties"	Apr. 25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May 2..	5,251

METRO-GOLDWYN

Janice Meredith (Davies)	Romantic dr.	Aug. 23..	10,655
Rejected Woman (Rubens-Nagel)	Drama	May 3..	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19..	4,909
Fool's Awakening (Ford)	Drama	Feb. 16..	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1..	6,459
Thy Name Is Woman (LaMarr)	Drama	Mar. 1..	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8..	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,414
Women Who Give (all-star)	Sea drama	Mar. 22..	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr. 12..	6,318
Sherlock, Jr. (Keaton)	Comedy	May 17..	4,065
Arab (Novarro-Terry)	Drama	July 12..	6,710

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Bread (all-star)	Drama	Aug. 2..	6,726
Fess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,736
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16..	6,126
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,089
Wine of Youth (all star)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,558
Bandolero (all star)	Drama	Oct. 11..	6,000
Great Divide (all star)	Drama	Feb. 21..	7,811
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Sporting Venus (Sweet)	Drama		
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Zander, the Great (Cosmopolitan)			
Romola (Lillian Gish)	Famous novel	Dec. 13..	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14..	5,921
A Man's World (Joyce-Marmont)	Drama		
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7..	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7..	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770

PARAMOUNT

Bluff (Ayres-Moreno)	Drama	May 10..	6,504
Men (Negri)	Society dr.	May 17..	6,700
Wanderer of Wasteland (Holt-Technicolor)	Western	May 31..	6,086
Code of the Sea (LaRocque-Logan)	Sea melodr.	Jun. 7..	6,550
Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21..	6,550
Guilty One (Ayres)	Heavy mystery	Jun. 28..	5,365
Tiger Love (Melford prod.)	Modern dr.	Jun. 28..	5,325
Changing Husbands (Joy)	Dual role dr.	July 5..	6,799
Unguarded Women (Daniels-Dix)	Society dr.	July 5..	6,051
Enemy Sex (Compson)	Romantic dr.	July 12..	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2..	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9..	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9..	6,337
Monsieur Beaucaire (Valentino)	Spectacle melo.	Aug. 23..	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30..	6,976
Lily of the Dust (Negri)	Drama	Sep. 6..	6,811
The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Demestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,736
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Sainted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3..	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3-10,	9,593
Locked Doors (Compson)	Original story	Jan. 24..	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24..	5,903
East of Suez (Negri)	Drama	Jan. 17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb. 21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr. 4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May 2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar. 21..	6,186
New Lives for Old (Compson)	Drama	Mar. 7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar. 28..	7,000
Air Mail (feature cast)	Melodrama	Mar. 28..	6,000
Grass	Drama	April 11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April 11..	6,732
Men and Women (Dix)	Feature	April 11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr. 18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr. 18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr. 25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May 2..	6,602

PATHE

	Kind of Picture	Review.	Feet
Yukon Jake	Ben Turpin	June 7..	2,000
Up and At 'Em	"Dippy Doo Dads"	June 7..	1,000
The Flying Carpet	Terry cartoon	June 7..	1,000
Declaration of Independence	"Chronicles"	June 14..	3,000
Fast Black	Mohan-Engle	June 14..	1,000
Lion and the Souse	Sennett comedy	June 14..	2,000
On Guard	"Sportlight"	June 14..	1,000
Suffering Shakespeare	"Spat Family"	June 14..	2,000
Young Oldfield	Charles Chase	June 21..	1,000
His New Mama	Sennett comedy	June 21..	2,000
Don't Park There	Will Rogers	June 21..	2,000
Her Memory	Will Nigh Miniature	June 21..	1,000
Solitude and Fame	"Sportlight"	June 28..	1,000
Stolen Goods	Charles Chase	June 28..	1,000
Jubilo, Jr.	"Our Gang"	June 28..	2,000
Jeffries, Jr.	Charles Chase	July 5..	1,000
The Wide Open Spaces	Stan Laurel	July 5..	2,000
The Body in the Bag	Terry cartoon	July 5..	1,000
Yorktown	Chronicles of America	July 12..	3,000
Why Husbands Go Mad	Charles Chase	July 12..	1,000
Desert Sheiks	Terry cartoon	July 12..	1,000
Radio Mad	"Spat Family"	July 12..	2,000
Maud Miller	Special	July 19..	2,000
Our Congressman	Will Rogers	July 19..	2,000
A Woman's Hour	Terry cartoon	July 19..	1,000
A Ten-Minute Egg	Charles Chase	July 19..	1,000
It's a Bear	"Our Gang"	July 26..	2,000
The Sport of Kings	Terry cartoon	July 26..	1,000
Our Defenders	"Sportlight"	July 26..	1,000
Seeing Nellie Home	Charles Chase	July 26..	1,000
Into the Net	Mulhall-Murphy serial	Aug. 2..	
Romeo and Juliet	Sennett comedy	Aug. 2..	2,000
Flying Fever	Terry cartoon	Aug. 2..	1,000
Short Kilts	Hal Roach comedy	Aug. 2..	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9..	2,000
The Puritans	"Chronicles" series	Aug. 9..	3,000
Amelia Comes Back	Terry cartoon	Aug. 9..	1,000
The First Hundred Years	Sennett comedy	Aug. 16..	2,000
A Truthful Liar	Will Rogers	Aug. 16..	2,000
The Battling Orioles	Special	Aug. 23..	5,000
East of the Water Plug	Sennett comedy	Aug. 23..	2,000
High Society	"Our Gang"	Aug. 23..	2,000
The Prodigal Pup	Terry cartoon	Aug. 23..	1,000
Hoofbeats	"Sportlight"	Aug. 23..	1,000
House Cleaning	Terry cartoon	Aug. 23..	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6..	3,000
Lizzies of the Field	Sennett comedy	Sep. 6..	2,000
Barnyard Olympics	Terry cartoon	Sep. 6..	1,000
South of the North Pole	"Spat Family"	Sep. 6..	2,000
One Third Off	Cobb-Rice comedy	Sep. 6..	2,000
The Happy Years	"Sportlight"	Sep. 6..	1,000
Why Men Work	Charles Chase	Sep. 6..	1,000
Message From the Sea	Terry cartoon	Sep. 6..	1,000
Luck of the Foolish	Harry Langdon	Sep. 13..	2,000
Outdoor Pajamas	Charles Chase	Sep. 13..	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13..	2,000
In Good Old Summertime	Terry cartoon	Sep. 13..	1,000
Danger Lure	Sportlight	Oct. 11..	1,000
Dixie	Chronicles	Oct. 11..	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1,000
Sporting Rhythm	Sportlight	Oct. 18..	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18..	2,000
Every Man for Himself	Our Gang	Oct. 18..	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5,000
On Leave of Absence	Detective	Oct. 25..	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,000
Galloping Bungalows	Sennett com.	Nov. 1..	2,000
Stunts	Sportlight	Nov. 1..	1,000
Hot Stuff	Spat family	Nov. 1..	2,000
Cat and the Magnet	Terry cartoon	Nov. 1..	1,000
Fast Company	Our Gang	Nov. 15..	2,000
She Knew Her Man	Terry cartoon	Nov. 15..	1,000
Gridiron Glory	Sportlight	Nov. 15..	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2,000
Out of the Storm	Detective	Nov. 22..	2,000
Good Old Circus Days	Terry cartoon	Nov. 22..	1,000
All Wet (Chase)	Comedy	Nov. 29..	1,000
Deaf, Dumb and Daffy	Spat Family	Nov. 29..	2,000
Cannon-Ball Express	Sennett com.	Nov. 29..	2,000
Champions	Sportlight	Nov. 29..	1,000
Lumber Jacks	Terry cartoon	Nov. 29..	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6..	6,091
Feet of Mud (Sennett cast)	Comedy	Dec. 6..	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6..	2,000
Bucking the Bucket Shop	Detective series	Dec. 6..	2,000
She's In Again	Terry cartoon	Dec. 6..	1,000
Mysterious Mystery	Our Gang	Dec. 13..	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13..	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13..	1,000
Just a Good Guy (Stone)	Comedy	Dec. 20..	2,000
Royal Razz (Chase)	Comedy	Dec. 20..	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20..	1,000
Nature's Rouge	Sportlight	Dec. 20..	1,000
Rubber Neck	Spat Family	Dec. 27..	2,000
Buff and Sand	Sennett comedy	Dec. 27..	2,000
Invaders	Sportlight	Dec. 27..	1,000
Down on the Farm	Terry cartoon	Dec. 27..	1,000
The Sea Squawk	Sennett com.	Jan. 3..	2,000
On the Ice	Terry cartoon	Jan. 3..	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan. 3..	
Wages of Tin (Tryon)	Comedy	Jan. 3..	2,000
Rat's Knuckles (Chase)	Comedy	Jan. 10..	1,000
Rough and Tumbling	Sportlight	Jan. 10..	1,000
Our Game Pup	Terry cartoon	Jan. 10..	1,000
The Big Town (Our Gang)	Comedy	Jan. 10..	2,000
Plumber (Graves)	Comedy	Jan. 10..	2,000
Wild Geese Chaser (Turpin)	Sennett Com.	Jan. 17..	2,000
Hello Baby (Chase)	Comedy	Jan. 17..	1,000
Laugh That Off	Spat Family	Jan. 24..	2,000
Honeymoon Hardships	Sennett comedy	Jan. 24..	2,000
Brain and Brawn	Sportlight	Jan. 24..	1,000
Bombs in the Woods (Langdon)	Sennett comedy	Jan. 31..	2,000
Field That Thought	Terry cartoon	Jan. 31..	1,000
Fighting Fluid (Chas. Chase)	Comedy	Jan. 31..	1,000

	Kind of Picture	Review.	Feet
Beloved Bozo (R. Graves)	Sennett comedy	Feb. 7..	2,000
Circus Fever	Our Gang	Feb. 7..	2,000
Biting the Dust	Terry cartoon	Feb. 7..	1,000
Transatlantic Flight	Terry cartoon		1,000
Change the Needle (Arthur Stone)	Comedy	Feb. 14..	1,000
Family Entrance (Chas. Chase)	Comedy	Feb. 14..	1,000
Bigger and Better Jails	Terry cartoon	Feb. 14..	1,000
Fisherman's Luck	Terry cartoon	Feb. 21..	1,000
A Fox Hunt	Spat Family	Feb. 21..	2,000
Sporting Armor	Sportlight	Feb. 21..	1,000
Idaho (Vivian Rich)	Serial	Feb. 21	10 ep.
Water Wagons	Sennett com.	Feb. 21..	2,000
His Marriage Wow (Langdon)	Comedy	Feb. 28..	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb. 28..	1,000
Clean-Up Week	Terry cartoon	Feb. 28..	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb. 28..	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb. 28..	2,000
Neptune's Nieces	Sportlight	Mar. 7..	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar. 7..	2,000
In Dutch	Terry cartoon	Mar. 7..	1,000
Dog Days	Our Gang	Mar. 7..	2,000
Percy (Charles Ray)	Typical dr.	Mar. 14..	6,000
Should Husbands Be Watched	Comedy	Mar. 14..	1,000
Hard Boiled (Chase)	Comedy	Mar. 14..	2,000
Jungle Bike Riders	Terry cartoon	Mar. 14..	1,000
Excuse My Glove	Spat Family	Mar. 21..	2,000
Giddap (Billy Bevan)	Comedy	Mar. 21..	2,000
Traps and Troubles	Sportlight	Mar. 21..	1,000
Pie Man	Terry cartoon	Mar. 21..	1,000
Zowie!	Stereoskopik	Mar. 21..	1,000
At the Zoo	Terry cartoon	Mar. 28..	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar. 28..	1,000
Plain Clothes (Langdon)	Comedy	Mar. 28..	2,000
Sailor Papa (Tryon)	Comedy	Mar. 28..	2,000
Breaking the Ice (Graves)	Comedy	Apr. 4..	2,000
Love Bug	Our Gang	Apr. 4..	2,000
Housing Shortage	Terry cartoon	Apr. 4..	1,000
Marriage Circus (Turpin)	Sennett com.	April 11..	2,000
Bad Boy (Chase)	Comedy	April 11..	2,000
Are Husbands Human? (Findlayson)	Comedy	April 11..	1,000
Sunken Silver (Ray-Miller)	Serial	Apr. 18..	10ep
Lion's Whiskers	Sennett com.	Apr. 18..	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr. 25..	2,000
S-O-S	Terry cartoon	Apr. 25..	1,000
Adventures of Adenoid	Terry cartoon	Apr. 25..	1,000
Deep Stuff	Terry cartoon	Apr. 25..	1,000
Beauty Spots	Sportlight	Apr. 25..	1,000
Remember When (Langdon)	Comedy	Apr. 25..	2,000
Shootin' Injuns	Our Gang com.	May 2..	2,000
Big Red Riding Hood (Chase)	Comedy	May 2..	2,000
Sporting Judgment	Sportlight	May 2..	1,000
He Who Gets Smacked	Sennett comedy	May 2..	2,000
Permanent Waves	Terry cartoon	May 2..	1,000

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May	10..	6,242
Daring Youth (Daniels)	Comedy-drama	May	17..	5,975
Daughters of Pleasure (Prevost)	Drama	May	24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May	31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June	7..	5,198
Captain January (Baby Peggy)	Sea story	July	12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama			
Mine With Iron Door (all-star)	Adventure drama	Dec.	27..	7,800
Re-Creation of Brian Kent	Drama	Mar.	14..	6,878

PRODUCERS DISTRIBUTING CORP.

Love's Whirlpool (Lee-Kirkwood)	Drama	Mar.	22..	6,605
Hoosier Schoolmaster (Hull)	Drama	Mar.	29..	5,556
His Darker Self (L. Hamilton)	Comedy	Apr.	5..	5,000
Try and Get It (Washburn)	Comedy-dr.	Apr.	12..	5,607
Not One to Spare (all star)	Pathos dr.	Apr.	19..	5,000
Wandering Husbands (Lee-Kirkwood)	Drama	May	10..	6,300
Hold Your Breath (Devore)	Thrill com.	Jun.	7..	5,900
Miami (Compson)	Drama	Jun.	14..	6,317
Night Hawk (Carey)	Western	Jun.	14..	5,115
Lightning Rider (Carey)	Western	Jun.	21..	5,000
What Shall I Do? (Mackaill)	Drama	Jun.	28..	6,000
Legend of Hollywood (Marmont)	Drama	Jan.	10..	5,414
Wise Virgin (Miller)	Drama			5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct.	25..	6,618
Ramshackle House (Compson)	Comedy-dr.			6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct.	11..	7,179
Chalk Marks (M. Snow)	Drama			
House of Youth (Logan)	Drama			6,669
Roaring Rails (Carey)	Railway dr.	Oct.	25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov.	1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance	Comedy feature	Nov.	22..	5,530
Siren of Seville (Dean)	Drama	Nov.	29..	6,724
Girl on the Stairs (Miller)	Comedy-dr.			6,214
Chorus Lady (Livingston)	Comedy-dr.	Feb.	21..	6,020
Cafe in Cairo (Dean)	Drama	Mar.	28..	5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			
Let Women Alone (O'Malley-Hawley)	Drama			
Soft Shoes (Carey)	Western			
Off the Highway (Logan)	Drama			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb.	21..	7,243
Her Market Value (Ayres)	Drama			
Girl of Gold (Vidor)	Drama			
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			
Crimson Runner (Dean)	Drama			
Beauty and the Bad Man (Star)	Western			
Friendly Enemies (Weber & Fields)	Comedy dr.			

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	Society drama			6,940
White Man (Joyce)	Jungle romance	Nov.	22..	6,370
Triflers (Busch-Mayo)	Paris soc. dr.	Dec.	27..	6,626
Capital Punishment (Clara Bow)	Prison dr.	Jan.	24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar.	21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan.	31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar.	14..	6,147

	Kind of Picture	Review	Feet
UNITED ARTISTS			
Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17..	9,351
Amoreen (Griffith prod.)	Historical drama	Mar. 8..	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec. 13..	8,000
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar. 29..	12,000
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb. 14..	5,500
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April 11..	4,892
UNIVERSAL			
Excitement (LaPlante)	Comedy-dr.	Apr. 19..	4,913
Storm Daughter (Dean)	Drama	Apr. 19..	5,203
Racing Kid (Messinger)	Comedy	Apr. 19..	2,000
Forty Horse Hawkins (Gibson)	Western	Apr. 26..	5,140
Riders Up (Hale)	Race drama	May 3..	4,904
Dangerous Blonde (LaPlante)	Comedy-dr.	May 17..	4,919
Fast Steppers (New Series)	Race dr	May 10..	2,000
Ridgeway of Montana (Hoxie)	Western	May 17..	4,843
The Lone Round-Up (Dougherty)	Short Western	May 17..	2,000
The Signal Tower (Super-Jewel)	Drama	May 24..	6,714
Honor of Men (N. Hart re-issue)	Western	May 24..	2,000
Reckless Age (Denny)	Drama	May 31..	6,954
Fighting American (all star)	Drama	May 31..	5,251
Boss of the Bar-20 (Lawrence)	Western	May 31..	2,000
Delivering the Goods (Pal)	Comedy	May 31..	2,000
The Gaiety Girl (Philbin)	Drama	Jun. 7..	7,419
High Speed (Rawlinson)	Drama	Jun. 7..	4,927
Back Trail (Hoxie)	Western	Jun. 21..	4,615
Fight and Win (Jack Dempsey)	Fight series	Jun. 21..	...
Blue Wing's Revenge (Lawrence)	Western	Jun. 28..	2,000
Dark Stairway (Rawlinson)	Drama	Jun. 28..	5,000
Iron Man (Albertini)	Serial	Jun. 28..	...
Behind the Curtain (Bryson)	Drama	July 5..	4,875
Why Be Jealous? (Roach)	Comedy	July 5..	1,000
Young Ideas (LaPlante)	Comedy-dr.	July 12..	4,849
Her Fortunate Face	Century com.	July 12..	2,000
Little Savage	Short Western	July 12..	2,000
Sawdust Trail (Gibson)	Western	July 19..	5,500
Cry Baby (Summerville)	Comedy	July 19..	1,000
Starving Beauties (Wiley)	Comedy	July 26..	2,000
Flying Eagle (Lawrence)	Short Western	July 26..	2,000
Patching Things Up (Roach)	Comedy	July 26..	2,000
Fighting Fury (Hoxie)	Western	Aug. 2..	4,491
Kid Days (Snooky)	Comedy	Aug. 2..	1,000
Her City Sport (Wiley)	Comedy	Aug. 2..	2,000
The Gun Packer (Morrison)	Western	Aug. 2..	2,000
Big Timber (Desmond)	Forest dr.	Aug. 9..	4,650
Paging Money	Century com.	Aug. 9..	2,000
King's Command (Lawrence)	Short Western	Aug. 9..	2,000
Love and Glory (all star)	Drama	Aug. 16..	7,084
Hit and Run (Gibson)	Baseball dr.	Aug. 16..	5,504
Wolves of the North (Duncan)	Serial	Aug. 16..	...
Wine (C. Bow)	Drama	Aug. 23..	6,220
Hysterical History (Z Series)	Novelty	Aug. 23..	1,000
Sagebush Vagabond	Western	Aug. 23..	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug. 30..	7,472
The Blow Out (Messinger)	Comedy	Aug. 30..	2,000
K—The Unknown (Valli-Marmont)	Drama	Sep. 6..	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep. 6..	2,000
So This Is Paris (Dempsey)	Fight and win	Sep. 6..	2,000
Scared Stiff	Century com.	Sep. 6..	2,000
Mind the Baby (Pal)	Comdey	Sep. 13..	2,000
College Cowboy	Western	Sep. 13..	2,000
Traffic Jams (McCoy)	Comedy	Sep. 13..	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep. 13..	2,000
That's the Spirit (Roach)	Comedy	Sep. 13..	1,000
Measure of a Man (Desmond)	Drama	Sep. 20..	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep. 20..	6,506
Low Bridge (Messinger)	Comdey	Sep. 27..	2,000
Game Hunter (Roach)	Comdey	Sep. 27..	1,000
Between Fires	Western	Sep. 27..	2,000
Rose of Paris (Philbin)	Drama	Oct. 4..	6,362
Rip Van Winkle	Hysterical Hist.	Oct 4..	1,000
Trouble Fixer	Century com.	Oct. 4..	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct. 11..	4,611
Hello, Frisco (Summerville-Dunn)	Comedy	Oct. 11..	1,000
Snappy Eyes (Wiley)	Comedy	Oct. 11..	2,000
An Eyeful (Sullivan)	Short drama	Oct		
Pocahontas & John Smith	Hysterical hist.	Oct.	18..	1,000
What an Eye	Comedy	Oct.	18..	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct.	25..	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov.	1..	
Robinson Crusoe	Hysterical hist.	Nov.	1..	1,000
Some Tomboy (Wiley)	Comedy	Nov.	1..	2,000
The Tornado (H. Peters)	Melodrama	Nov.	15..	6,375
Sweet Dreams	Century comedy	Nov.	15..	2,000
Antony and Cleopatra	Gysterical History	Nov.	15..	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov.	22..	2,000
Oh, Doctor (R. Denny)	Comedy	Nov.	29..	6,597
Omar Khayyan (Hysterical history)	Comedy	Nov.	29..	1,000
Double Cross (Sullivan)	Drama	Nov.	29..	2,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec.	13..	7,356
Hurricane Kid (Gibson)	Western	Jan.	3..	5,206
Secrets of the Night (Kirkwood-Bellamy)	Drama	Dec.	20..	6,138
Mad Whirl (May MacAvoy)	Comedy-dr.	Dec.	27..	6,134
Saddle Hawk (Gibson)	Western dr.	Mar.	7..	4,419
Eyes of Fools (Rubens-Marmont)	Society dr.			
Fifth Avenue Models (Mary Philbin)	Drama	Jan.	24..	6,381
Up The Ladder (Valli)	Drama	Jan.	31.	5,922
Let 'Er Back (Gibson)	Western	Jan.	3..	5,380
Dangerous Innocence (LaPlante-O'Brien)	Drama	Mar.	28..	6,739
Man in Blue (Rawlinson-Bellamy)	Drama	Feb.	28..	5,624
Taming the West (Gibson)	Western	Feb.	28..	5,384
Paul Revere	Hysterical histy.	Dec.	20..	1,000
Border Maid (Ed Cobb)	Drama	Dec.	20..	2,000
Family Row (Messinger)	Comedy	Dec.	20..	2,000
Present Arms (Wiley)	Comedy	Dec.	27..	2,000
Red Age (Sullivan)	Drama	Jan.	3..	2,000
Ponce de Leon	Hysterical history	Jan.	3..	1,000
Prehistoric Man	Hysterical history	Jan	3	1,000
Sign of the Cactus (Hoxie)	Western	Jan.	10..	4,938
Ridin' Pretty (Desmond-Forrest)	Western com.-dr.	Jan.	17..	4,812
Looking Down (Wiley)	Comedy	Jan.	24..	2,000
Aggravatin' Kid (Messinger)	Comedy	Jan.	31..	2,000
Pistol Point Proposal (Eddie Polo)	Western dr.	Jan.	31..	2,000
Whip Hand (Billy Sullivan)	Western dr.	Jan.	31..	2,000
Rembrandt	Hysterical histy.	Jan.	31..	1,000
Last Laugh (Emil Jannings)	Human drama	Feb.	7..	6,500
Fighting Ranger (Sedgwick-Daugherty)	Serial	Feb.	7..	
Roaring Adventure (Jack Hoxie)	Western	Feb.	14..	4,800
Sir Walter Raleigh	Hysterical Histy.	Feb.	14..	1,000
Taming the East (Messinger)	Comedy	Feb.	14..	2,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Tempest Cody's Man Hunt (Walcamp)	Western series	Feb. 21	2,000
Seeing Red (Billy Sullivan)	Cowboy drama	Feb. 21	2,000
Lost Chord (Bert Roach)	Comedy	Feb. 21	1,000
Nobody's Sweetheart (Wanda Wiley)	Century comedy	Feb. 21	2,000
Itching for Revenge (Eddie Gordon)	Comedy	Mar. 7	2,000
Kicked About (Gordon)	Comedy	Mar. 7	2,000
Puzzled by Crosswords (Gordon)	Comedy	Mar. 7	2,000
Olympic Games	Hysterical histy.	Mar. 14	1,000
Dangerous Peach (Al Alt)	Century com.	Mar. 14	2,000
Don't Worry (Wanda Wiley)	Century com.	Mar. 21	2,000
Cowpuncher's Comeback	Mustang westn.	Mar. 21	2,000
Storm King	Mustang westn.	Mar. 21	2,000
Both Barrels	Mustang westn.	Mar. 21	2,000
Girl Problem	Sweet 16 com.	Mar. 21	1,000
Headwinds (H. Peters-Patsy R. Miller)	Drama	Mar. 28	5,486
Fighting Terror (Sullivan)	Mustang westn.	Mar. 28	2,000
Powdered Chickens (Edna Marian)	Century com.	Mar. 28	2,000
Tenting Out (Neely Edwards)	Comedy	Mar. 28	1,000
Burning Trail (Wm. Desmond)	Western	April 11	4,783
Loaded Dice (Ed. Cobb)	Mustang western	April 11	2,000
Papa's Pet (Roach-Edwards-Howell)	Bulls-eye com.	April 11	1,000
Putting On Airs (Edna Marian)	Century comedy	April 11	2,000
Smoked Out	Bulls-eye com.	April 11	1,000
Getting Trimmed (Wiley)	Century com.	Apr. 18	2,000
Raisin Cain (Beth Darlington)	Century com.	Apr. 18	2,000
Valley of Rogues (Perrin)	Mustang western	Apr. 18	2,000
Black Gold Bricks	Bullseye com.	Apr. 25	1,000
Spook Ranch (Gibson)	Western	May 2	5,147

VITAGRAPH

Virtuous Liars (Allen-Powell)	Society dr.	Apr. 19	5,650
One Law For The Woman (Landis)	Mining camp		6,000
Code of the Wilderness (Bowers-Calhoun)	Modern west.	July 12	6,480
Behold This Woman (Rich)	Movie romance	Aug. 2	6,425
Captain Blood (Star Cast)	Sabatini romance	Sep. 20	10,680
Clean Heart or Cruelties of Life	Modern dr.	Sep. 27	7,950
Greater Than Marriage (Tellegen-Daw)	Theatre dr.		
Beloved Brute (De La Motte)	Melodrama	Nov. 22	6,719
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama	Feb. 21	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31	6,227
Barree, Son of Kazan	Special		
Fearbound (Daw-Welch)	Melodrama	Feb. 14	5,700
Steele of Royal Mounted	Special		
Tides of Passion	Drama	May 2	6,279
Happy Warrior	Special		
Road That Led Home	Special		
Unknown Story	Special		
School for Wives (Tearle-Holmquiest)	Drama	April 11	6,182

WARNER BROTHERS

George Washington, Jr. (Barry)	Comedy-drama	Mar. 22	5,674
Daddies (Belasco)	Comedy-drama	Feb. 23	7,228
Conductor 1492 (Hines)	Comedy-drama	Feb. 23	7,080
Beau Brummel (J. Barrymore)	Romantic drama	Apr. 12	10,930
Broadway After Dark (Menjou)	Comedy-drama	May 31	7,019
Babbitt (all-star)	Character drama	July 1	7,900
Being Respectable (all-star)	Society drama	Aug. 16	6,040
How to Educate a Wife (star cast)	Society drama		6,000
Her Marriage Vow (all-star)	Society drama		7,100
Cornered (all-star)	Society drama		7,300
Lovers' Lane (all-star)	Character drama	Nov. 29	5,100
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct. 4	7,300
This Woman (Rich)	Society drama	Nov. 1	7,100
Lover of Camille (all-star)	Romantic drama	Nov. 29	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6	6,800
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan. 17	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan. 10	6,700
Lost Lady (Irene Rich)	Social drama	Feb. 7	6,700
Broadway Butterfly (Devore-Landis)	Broadway dr.		7,705
On Thin Ice (Moore-Roberts)	Crook drama		7,298
Man Without a Conscience (Rich-Lewis)	Drama		6,850
Recompense (Prevost-Blue)	Society drama	May 2	7,480
My Wife and I (Irene Rich)	Domestic dr.		6,700
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar. 21	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr. 4	6,694

MISCELLANEOUS

IVAN ABRAMSON

Lying Wives (C. K. Young)	Domestic dr.	May 2	7,000

ARTCLASS PICTURES CORP.

Rough Ridin' (B. Roosevelt)	Thrill dr.	Apr. 26	4,670
Rarin' to Go (Buffalo Bill, Jr.)	Thrill dr.	Aug. 2	5,000
Battling Buddy (B. Roosevelt)	Thrill dr.	Sep. 13	4,000
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18	5,000
Gold and Grit (B. Roosevelt)	Thrill dr.	April 11	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.		4,650
After Six Days	Biblical spec.		10,000
Woman Who Believed (Ann Luther)			5,700
Deerslayer (J. W. Kerrigan)			5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr. 4	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May 2	4,851

COLUMBIA

Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6	5,967

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug. 30	6,000
Average Woman (Pauline Garon)	Drama	Feb. 9	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18	6,500
The Early Bird (Hines)	Comedy	Dec. 27	7,000
Cracker Jack (Johnny Hines)	Drama		6,500

	Kind of Picture	Review	Feet

CHADWICK PICTURES CORP.

Fire Patrol (all-star)	Melo. of Sea	May 24	6,600
Meddling Women (L. Barrymore)	Dom. melo.	Oct. 18	6,400
Painted Flapper (all-star)	Comedy-drama	Oct. 25	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1	7,600
Flattery (Bowers)	Political dr.	Nov. 8	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3	6,000
Midnight Girl (Lila Lee)	Drama	Mar. 28	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr. 25	6,300

CRANFIELD & CLARKE

Lily of the Alley (Chrissie White)	Slum drama		6,289
Strangling Threads (Alma Taylor)	Society drama		5,410
A Soul's Awakening (LeBreton)	Slum drama		5,597
Speak No Evil (Alma Taylor)	Society drama		5,500
Comin' Thru The Rye (all-star)	Romantic dr.		6,500

DAVIS DISTRIBUTING CORP.

Tales of 1,001 Nights (French Cast)	Arabian Nights	Feb. 14	6,800

J. J. FLEMING PROD.

Shackles of Fear (Ferguson)	Melodrama		5,000
Trail of Vengeance (Ferguson)	N. W. Police		5,000
Phantom Shadows (Ferguson)	Melodrama		5,000
Scarlet and Gold (Ferguson)	N. W. Police		5,000

FRENCH SUBJECT

(American Distributor not announced)

Miracle of the Wolves	Historical dr.	Mar. 7	10,246

INDEPENDENT PICTURES CORP.

Barriers of the Law (Desmond-Holmes)	Bootlegging dr.	Nov. 29	4,960
Bill Cody series of eight	Stunt dramas		
Baffled (F. Farnum)	Western dr.		4,940
Bandit Tamer (E. Farnum)	Comedy west.		5,240
Barriers of the Law (Desmond-Holmes)	Society dr.		4,980
Billy, The Kid (F. Farnum)	Western		4,790
Blood and Steel (Desmond-Holmes)	Society dr.		5,000
Calibre 45 (F. Farnum)	Western dr.		4,950
Courage (F. Farnum)	Western dr.		5,020
In Spider's Web (Alice Dean)	Melodrama		6,000
Moonshine (B Cody)	Western		4,980
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb. 7	4,356
Riders of Mystery (Bill Cody)	Western	May 2	5,000

RAYART

Battling Brewster (Farnum)	15 ep. ser.		6,067
Easy Money (All-Star)	Drama		
Butterfly Comedies (Gloria Joy)			
Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7	5,227
Geared to Go (Howes)	Drama		5,117
Right Man (Larkin)	Drama		4,571
Winning a Woman (Perrin-Hill)	Drama		4,865
Getting 'Em Right (Larkin)	Drama		4,669
Snob Buster (Howes)	Drama		
Quick Change (Larkin)	Drama		
Youths Gamble (Howes)	Drama		
Double Fister (Perrin)	Drama		

RED SEAL PICTURES CORP.

League of Nations (Out of Inkwell)	Cartoon	Nov. 29	1,000
The Cure (Out of Inkwell)	Cartoon	Dec. 13	1,000
Zoo's Who's Who (Gem of Screen)	Novelty	Dec. 27	1,000
Film Facts	Magazine	Jan. 10	1,000
Marvels of Motion (Issue B)	Slow motion nov.	Jan. 17	1,000
Animated Hair Cartoons	Marcus cartoon	Jan. 24	300
Cartoon Factory	Cartoon nov.	Jan. 24	1,000
Mother Goose Land	Cartoon	Jan. 24	1,000
Storm (Out of Inkwell)	Cartoon	Mar. 21	1,000
Do You Remember	Scenic novelty	Mar. 21	1,000
Animated Hair (Issues R and UU)	Marcus cartoon	Mar. 28	300
Film Facts (Issue D)	Magazine	Mar. 28	1,000
Ko-Ko the Barber (Out of Inkwell)	Cartoon novelty	Mar. 28	1,000
Day With the Gypsies	Screen Gem	April 11	1,000
Animated Hair Cartoon F	Novelty	April 11	300
Shakespeare (Special)	Life of poet	Apr. 18	1,000
Film Facts (Issue E)	Magazine	Apr. 18	1,000
Suwanee River	Song Car-tune	Apr. 25	1,000
Hair Cartoons (Subject RR)	Marcus cartoon	Apr. 25	300
Hair Cartoons (Issue O. O.)	Marcus cartoon	May 2	300
Big Chief Ko-Ko (Out of Inkwell)	Fleischer cartoon	May 2	1,000

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29	4,712
Courageous Coward (Jack Meehan)	Western	Dec. 6	4,052

WM. STEINER PROD.

Poison (Hutchison)	Stunt dr.	Sep. 13	5,000
Turned Up (Hutchison)	Stunt dr.	Sep. 27	4,900
Riding Double (Maloney)	Western dr.		5,000
Tucker's Top Hand (N. Hart)	Western dr.		4,618
Rainbow Rangers (Morrison)	Western dr.		4,982
Perfect Alibi (Maloney)	Western dr.		5,108
Left Hand Brand (N. Hart)	Western dr.		4,884
Pot Luck Pards (Morrison)	Western dr.		4,927
Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11	5,175
On Probation (Edith Thornton)	Drama	Dec. 13	5,000
Across the Dead Line	Western		5,000
Always Ridin' to Win	Western		5,000
Hidden Menace	Stunt dr.		5,000
Branded a Thief	Western		5,060
Verdict of the Desert	Western		4,745
Valley of Vanishing Men	Western		4,652
Trouble Buster (Leo Maloney)	Western	Feb. 21	5,000

SERING D. WILSON

Wonder Book (Kellycolor)	Series	Apr. 25	625
Thundering Waters (Kellycolor)	Niagara Falls	Apr. 25	700
In a Cottage Garden Kellycolor)	Floral subject	Apr. 25	700
Flying Elephant (Kellycolor)	Novelty	Apr. 25	650

PROJECTION

EDITED BY F. H. RICHARDSON

Why and Wherefore

F. H. Miller, Dayton Theatre, Dayton, Pa., says:

Have been using Mazda for projection, on a 32 volt direct current supply, using a rheostat to control the lamp amperage. Am changing to 110 volt A. C. supply, which I have been advised will necessitate the purchase of a controller to regulate the lamp amperage. Same party told me that the rheostat uses 800 watts and the lamp 900. If that is so, why is it so? Is it because of the difference between A. C. and D. C.? Is there any other means of controlling the lamp amperage besides the controller?

To begin with, the amperage of a Mazda projection lamp must be controlled within very narrow limits. The 900 watt lamp works at capacity at 30 amperes. At 28 it only gives 72 per cent. of its normal illumination, while at 33 it gives illumination 66 per cent. above normal. The former, as you will see, won't do at all because there would not be nearly enough light. The latter also won't do, because of the fact that it would burn the lamp filament out very quickly, and lamps are expensive articles.

Adjustable Rheostat

With a 32 volt supply, either A. C. or D. C., you might be able to regulate the current very well by using a specially built adjustable rheostat which would increase or decrease amperage by half ampere steps, or even by one ampere steps. You could do the same thing on 110 volt supply, either A. C. or D. C. You could do it with an ordinary adjustable rheostat, but the regulation would not be what it should be; also you could use a non-adjustable rheostat of just sufficient capacity to supply the lamp, PROVIDED your supply voltage be absolutely rock steady, BUT there would be a heavy jolt to the lamp at starting, because a rheostat allows a much heavier flow of current when cold than it does when it has heated up.

Then, too, a rheostat would be very expensive on 110 volt supply, because you are taking 30 amperes at 110 volts, or a total of 110 x 30 equals 3,300 watts from the lines, 900 of which ONLY are "consumed" in the lamp the rest, or (3,300—900 equals 2,400 watts), being consumed in the rheostat, where it is dissipated in the form of heat.

"Breaking Down" Voltage

In other words, your lamp circuit must and will take amperage times line voltage from the line. The rheostat MUST consume all this that is not used by the lamp. This is called "breaking down the voltage." In fact what the rheostat does is "break down" or reduce the line voltage to the value which will force just 30 amperes through the resistance of the lamp, and in doing this it consumes the difference between amperage times the voltage of the lamp and amperage times the voltage of the difference between the lamp and the line voltage.

There, I guess that is as clear as I can make it. You will find all these things fully explained in the Bluebook, a copy of which I would advise you BY ALL MEANS TO GET. Price six dollars, and it's worth many times that sum to you, or should be.

To wind up: the best, most practical, and in fact the only really good way to handle your Mazda projection lamp when taking A C from a 110 volt supply is through a controller, which you may obtain from the General Electric Company, or from your supply dealer. It is an expense fully justified and one you will have to stand. DON'T try a rheostat. It is NOT suitable for such work.

Bluebook School

Question No. 276—Is low frequency or high frequency current best for projection? Don't merely give an answer, but explain the answer. We want to know just how well you understand the effect of current frequency, and why there is such an effect.

Question No. 277—Is there a "positive" and "negative" where A. C. is used in an arc? Is there a positive crater?

Question No. 278—Just why is the crater on the upper carbon of an A. C. arc smaller than on a D. C. arc where equal amperage is used?

Question No. 279—Explain the effect of 2-phase and 3-phase current as compared with single phase.

Question No. 280—Does current "flow" from positive to negative?

How?

From Jessie Lawrence, Projectionist, Lake Placid, New York, comes the following:

Am having trouble with my motor driven Power 6B projectors. Spoke to the Boss, asking him for the new governor type speed control. He seems to think it O. K., provided he can see where he will be bettering himself. He has advised me to write asking your advice.

The projectionist who was here before me told me to fill the intermittent movement oil well with oil until it runs out of the top hole. Have been doing that, but find that the oil runs all over the mechanism and stand. Please advise as to what the correct oil level is.

To settle an argument, will you kindly tell me whether or not the Simplex has the same intermittent movement that the 1902 Powers had.

Same Type

If you mean is it the same type of movement, the answer is yes. Both had the familiar "star and cam" movement, generally referred to as the "Geneva movement." If you mean literally the "same movement," I don't know. One may have been a faster movement than the other. You know such movements may be made with different speeds. That is to say, one may be a movement which will consume less time from point of starting of the sprocket to the ending of its movement than the other one. You see, brother, how much sometimes depends upon correct description, or nomenclature. To say is it the "same movement" and is it the "same TYPE of movement," may have very different meanings.

As to the oil level, and the instruction to fill the oil well to the point where the oil runs out of the upper hole, how do they get that way? The correct thing is to fill the oil well until the oil runs out of the OIL CUP—out of the hole you put the oil in at.

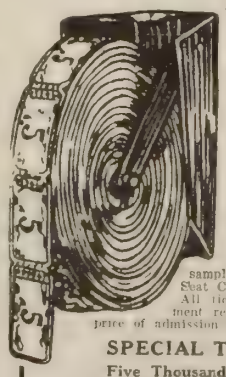
Amazing

It is an amazing thing, but some alleged projectionists actually force the oil in with a pump until, as you say, it runs out of the upper hole, which latter is merely a vent hole for the oil well. OF COURSE THE OIL RUNS OUT AGAIN. There is absolutely nothing to be gained by such procedure, and much to be lost. The man who told you to do that certainly knew very little about a Powers projector.

Oiling

OIL YOUR PROJECTOR AS FOLLOWS: FILL THE OIL WELL AS ABOVE DIRECTED. GIVE THE OTHER MECHANISM BEARINGS ONE DROP OF OIL, OR AT MOST TWO, EVERY TWO HOURS OF ACTUAL OPERATION. NEVER USE MORE THAN TWO DROPS OF OIL ON ANY PROJECTOR BEARING. IT DOES NO MANNER OF GOOD, AND DOES MUCH HARM, BECAUSE THE SURPLUS RUNS OFF, OR IS THROWN OFF, GETS ON THE FILM AND MAKES A NASTY MESS GENERALLY.

BUT don't, DON'T, D*O*N'T! use any but a really high grade oil. NEVER, under any circumstances, very thin, light oils, such as sewing machine oils. They are totally unsuited to the lubrication of a projector mechanism. Either use an oil recommended by the projector manufacture, or else see page 593 and 594 of the Bluebook. OR go to your local light station and get a gallon of oil such as they use for their dynamos. At least it will be a very good lubricant, be-



SPECIAL ROLL TICKETS

Your own special Tickets, any colors, accurately numbered, every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000 for $7.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.50
Ten Thousand	6.00
Fifteen Thousand	7.00
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

cause they cannot use a poor oil for the generators.

Governor Motor Drive

As to the governor motor drive, your "Boss" is entirely right in demanding to be shown that there will be benefit before he invests a very considerable sum in these most excellent speed regulators. Inasmuch as you have given me no information as to just why your present speed regulators are not giving satisfactory service, I cannot very well advise you. Quite possibly your present drives are worn out. The old type speed regulators gave more or less trouble. They were good in their day, but their day is past. I think it would be better that you take the matter up with the Nicholas Power Company, 90 Gold Street, New York City. Tell them just what seems to be wrong, and ask their advice as to the replacement of your present drives with the new governor type. The manufacturers of projectors—any of them—will give you what they believe to be the advice calculated to serve your best interests. You may always depend upon that. There are no fly-by-night, penny-grabbers in the motion picture projector manufacturing business. I of course will be glad to advise you further upon receipt of additional information, but really think the manufacturer is in position to give you better service in this matter than myself.

S. M. P. E. Program

THE Society of Motion Picture Engineers will meet at Schenectady, New York, May 18 to 21. The actual meeting place has been changed to the new million dollar Hotel Van Curler, which will be opened by the S. M. P. E. meeting. The following papers have been promised: The Machine Development of Negative and Positive Motion Picture Film, by A. B. Hitchins, Duplex Motion Picture Industries, New York City; Some Early Historic Facts, by F. H. Richardson, Moving Picture World, New York City; A Museum of Motion Picture History, by T. K. Peters, Los Angeles, Cal.; Static Markings on Motion Picture Film, by J. I. Crabtree, Eastman Research Laboratories, Rochester, New York. (1) An Improved Sensitometer Sector Wheel. (2) Student Psychology and Educational Motion Pictures, by M. Briefer; Powers Film Products, Rochester, New York; The Standardization of Screen Illumination, by R. M. Hill, U. S. A. M. P. Service, Washington, D. C.; A New Reflectometer, by Dr F. Benford, General Electric Company, Schenectady, New York; Artistic Utilization of Light in the Photography of Motion Pictures, by D. W. Atwater, Westinghouse Lamp Company, New York City, and W. B. Ihnen, Motion Picture Art Director, New York City. Paper describing installation of tungsten lamps for color motion picture work, title as yet unknown. Tentative subject "The Manufacture of Incandescent Motion Picture Lamps," by R. S. Burnap, Edison Lamp Works, Harrison, New Jersey. Control of Series Arc Generating Sets, by J. H. Hertner, The Hertner Electric Company, Cleveland, Ohio. Color Lighting Effects for Use in Connection With the Exhibition of Motion Pictures, by L. A. Jones, Eastman Research Laboratories, Rochester, New York, and Lewis Townsend, Eastman Theatre, Rochester, New York. The Use of Desensitizers in the Development of Motion Picture Film, by J. I. Crabtree and M. L. Dunton, both of Eastman Research Laboratories, Rochester, New York, and How Theatres Should be Ventilated, by F. R. Still, American Blower Company, New York City.

Also there probably will be papers on "Infra Red Photography in Motion Picture Work." A paper on Special Color Work and An account of recent development in radio vision.

Quite a considerable program, I think you will all agree, so it is up to each and every individual member of the Society to be present on the job at Schenectady May 18 to 21. An excellent program has been arranged to fill in what time we can grab from listening to those most promising papers and the discussion they will inevitably call forth. Incidentally I am advised that every member not present will be fined two fish hooks and six of his best marbles, so be warned! It's going to be the best meeting of all the splendid meeting we've had up to this time.

Lucas An Exhibitor

Last week I received a neatly printed card invitation from the General Enterprises, Inc., to attend the opening of the New Egyptian Theatre, Greenville, South Carolina, April thirteenth, this year. When I looked at the bottom I nearly had palpitation of the wishbone, for there appeared, in bold type, the name Harry K. Lucas, General Manager.

So it seems our old friend Harry Lucas, who for years has laid claim to being the top notch motion picture theatre supply dealer in the Southeast (Atlanta, Georgia), has gone and went and become an exhibitor. Well, Harry, both as an editor and as F. H. Richardson, I wish you all that meed of success deserved by so good a scout as yourself. More I cannot say.

You can't blame the weather.

You *know* it will be hot in July and August. It always is.

You *know* people like to be comfortable—and won't sit and perspire in a hot theatre.

So you can't blame the weather—nor the public. It's up to yourself if you want good, profitable business this summer.

Why not write for our Booklet W-9?

TYPHOON FAN COMPANY
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Philadelphia Jacksonville New Orleans Dallas

DIXIE CUPS IN EVERY KEITH THEATRE

In the equipment of Keith Houses, nothing is omitted that will contribute to the comfort and convenience of their patrons. Throughout performance and intermission alike, DIXIE Penny Vendors provide pure-white, sturdy DIXIES—one at a time.

To drink from DIXIES is delightful—and *safe*. And your patrons know it.

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With Branches at Philadelphia, Chicago, Baltimore, Los Angeles.

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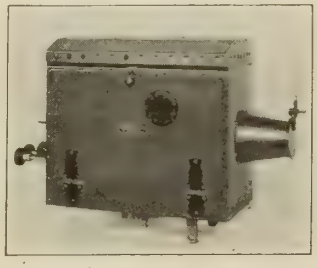

For any make of Machine. Automatic feed type, $300. Hand feed type, $200. Write for Bulletin. Two of these Lamps may be burned at one time on Rectifier or Small Generator.

Has many valuable features not found in other makes.

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PHELCO
PERFECT ARC CARBONS

Slower burning Increased light
Smooth and quiet arc
Less condenser pitting and cracking
If your dealer cannot supply you, write to us.

Charles W. Phellis & Co.
Incorporated
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For Canada: Keystone Trading Co., Ltd., 10 Ste. Sophie Lane, Montreal

Sixteen hundred opera chairs made to sell at $4.00. Company being bankrupt will offer them arranged to fit at $2.75. Also booth asbestos curtain and about 500 yards of government standard battleship linoleum, and complete set of stage scenery and fittings. Get our price on this and save half.

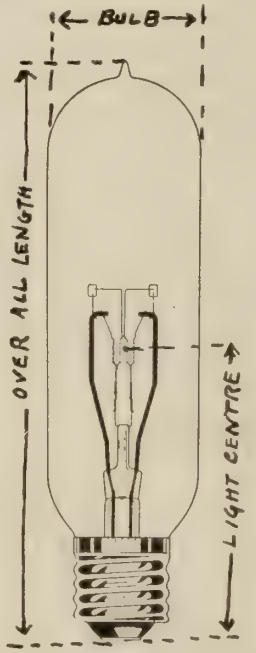
Redington & Co., Scranton, Pa.

WELDED WIRE REELS
For Sale by
Howells Cine Equipment Co.,
740 7th Ave., New York

Lamp Centers

Some weeks ago a Massachusetts projectionist, Hobdell by name, sent to the department certain criticisms regarding the height of the center of the filament coils, or center of the light source would perhaps be more understandable, from the face of the center electrical contact in the base of the incandescent lamp. He also sent suggestions for overcoming this variation, all of which was published.

I am in receipt of the following letter from the General Electrical Company, Harrison works. You will note that there is none of the rather silly "There can't possibly be anything ever wrong with OUR product," which is still indulged in by a gradually lessening number of manufacturers of various sorts of products. There is no human product which is perfect. There is no human organization, large or small, which ever has, or probably ever will turn out any considerable amount



of any sort of manufactured article without errors occurring occasionally, and articles reaching the consumer which are lacking in one way or another.

A Compliment

I pay the General Electric Company the deserved compliment of saying that it comes as close to eliminating error as any organization, large or small, that I know of. This I think is because of the uniformly high grade, careful men in charge of its various departments. I have noticed, however, that through all the years past, when errors are brought to its attention, these men (men in charge of departments and their immediate subordinates) never waste energy denying, but always offer such explanation as may be offered, and such information as seems to be available for its correction. And I like them for it.

I shall print the letter just as received. The letter reads:

Dear Mr. Richardson: It is unfortunate that Mr. Hobdell received the incandescent lamps with a long light center. The incandescent lamp manufacturers realize the importance of manufacturing all focusing lamps with the correct light center. However, it sometimes happens that several lamps with centers slightly wrong beyond the tolerance permitted may get past the inspectors in the factory, but as the art advances incandescent lamps will be manufactured with greater precision.

The light center of all motion picture lamps now supplied the trade is 4¾ inches, with an approximate plus or minus tolerance in manufacture of ⅛ inch. In figuring out the light center length of any incandescent lamp used for focusing purposes and referring to your cut in the article in the Motion Picture World on page 401 of the March 28 issue, 1925, italic A at a point at the foot of the filament as shown in the cut is the point that the light center length should be computed at.

You therefore realize that the consumer may receive motion picture projection lamps with a light center centered at 4¾ inches, but the actual light center will vary from 4⅝ inches to 4⅞ inches, which data corresponds with the suggestion made in your article and seems somewhat more close than the limits suggested by you.

It appears to me that you could reply to Mr. Hobdell in your columns and tell him in your own way the proper light center, without publishing this note. However, I am giving this information to you for your future guidance, and if you might desire to publish this note you are at liberty to do so.

Destruction Cause

From Locksley Clark, who writes on the stationery of the "British Columbia Projectionists' Society," comes the following:

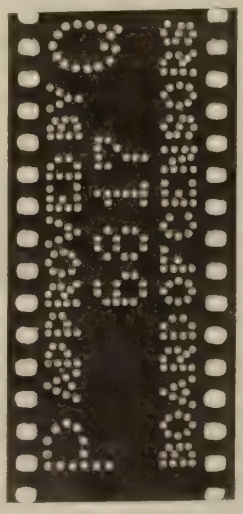
Question: Film Destruction! What is the real cause? Answer: Patronage system of politics.

This sounds a bit queer until I show you one of the several samples clipped from films which Brother Clark sends along. He heads the letter as above, then says:

Dear Sir and Brother: After following Mr. Dennison's and your own articles on film damage, which have been most educational, I feel impelled to forward attached clippings of film which I believe were butchered up by the Quebec censors. They even go so far as to censor their own advertisement of uselessness.

We all know censors are an unnecessary evil (Wrong, brother. Evidently you have not considered the fat jobs supplied people unable or unwilling to work for a living.—Ed.) to the public and to the moving picture industry, but even so, it seems like rubbing it in a bit when they start to destroy film in this manner.

I would like to hear the matter commented on in the department. My best wishes to yourself. I hope the good work will be kept up.



Really, Brother Clark, what is the use commenting on such an obvious outrage? Men or women who would deliberately ruin film thus would, I imagine, be entirely beyond talking to or reasoning with. Such work is

stupid. It is adding deliberate insult to injury and then rubbing it in.

By the way, how come I hear from you boys of British Columbia so infrequently; also how come none of you has taken up the Bluebook School work? How come? I'm inquiring of you with entire good nature, of course.

Joplin, Missouri

Thomas L. Jackson, Joplin, Missouri, sends in drawings of three things he believes have value. They are reproduced. He says:

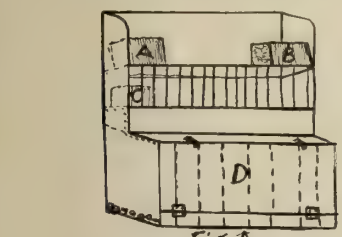


Fig. A

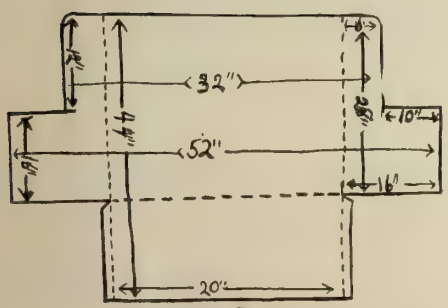


Fig. B T.J. Joplin, Mo.

FIGURE 1

Figure I of Brother Jackson's drawings illustrates his Slide and Reel Container. A B are piles of slides on the top shelf. As the slides in pile A are used, they are placed in correct position in pile B, so that when it is all finished it is only necessary to shove the pile from position B to position A and begin over again. C is compartments for merchant advertising slides, which may only run every other show or every other day, etc. These racks make it easy to keep track of them. A receiver for a paper label card may be placed at the top of each compartment. It resembles a card filing system. D is the container for ten or fourteen inch reels. Fig. B shows how the whole outer casing may be cut from a sheet of metal 44 x 52 inches

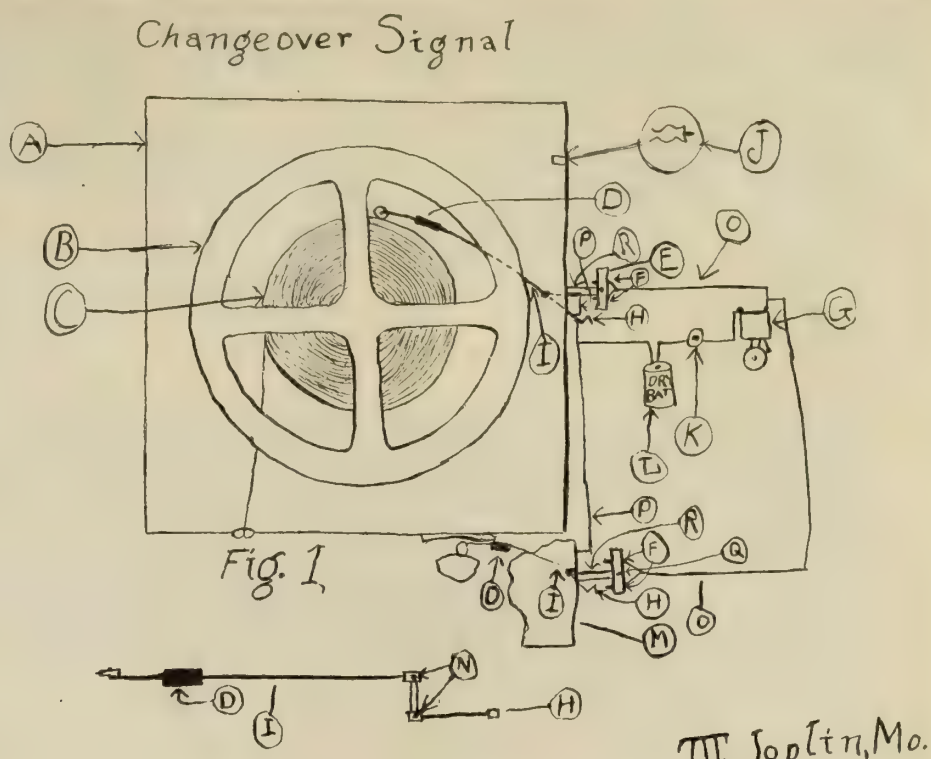


FIGURE 3

Change-over signal device, by Jackson, Joplin, Mo.—A, Upper magazine of projection No. 1. M Upper magazine projector No. 2. D lead weight. F contact points set in a slot in a fibre block so that they may be adjusted up or down to suit. I think the drawing makes the rest sufficiently clear

I want to congratulate you on the excellence of the S. M. P. E. paper Powers printed as an advertisement. Such papers are a great help to the industry. You hit the nail right slap dab on the head, and I don't mean maybe either.

Attached find some foolishment. If you think it worthy of publication, why, that's good. If you don't, just forget all about it. Personally I don't like the idea of using film to line up the projector sprockets, as per Powers in March 21 issue. Get me straight. I'm not telling the Powers engineers their business, but merely giving my own views, fully understanding that they forgot more about a projector in one night than I ever knew.

Brother Jackson's slide and reel container play may have considerable value to those who desire to make such a device, but I doubt if many would expend the labor necessary to make a really good one. However, the plan is good, and we thank Jackson for submitting it. Incidentally, why didn't you tell us something about the conditions in and around Joplin while you were writing?

I would suggest that this change-over signal with one slight change which I shall suggest would work very well, and if the roller on end of rod D be ball bearing there would be no possible appreciable damage done to the film.

The improvement I would suggest is that contact points F be set out away from the magazine at least six inches, using aluminum wire for said extension. Lower contact point F could then be set for "light the lamp" signal, and since there would then be considerable travel necessary to bring contact H up

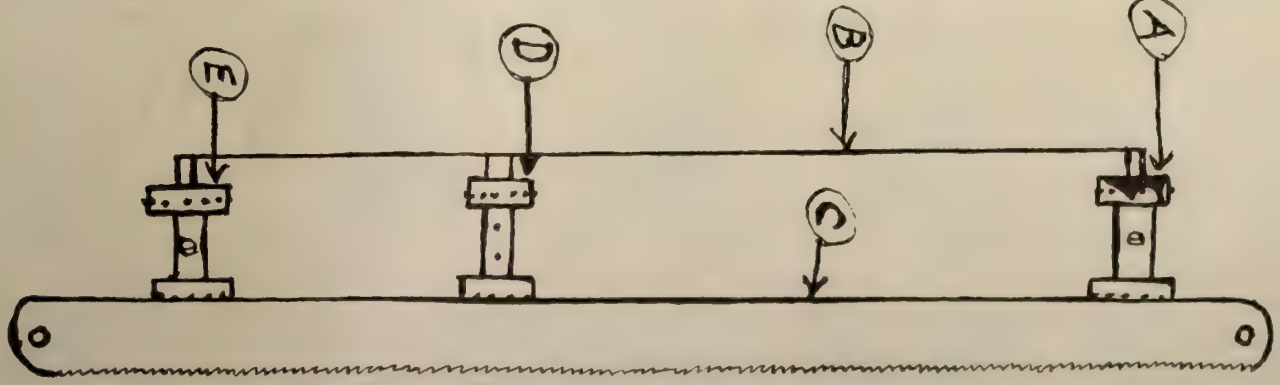


FIGURE 2

The hack saw method of lining sprockets, as suggested by Brother Jackson, of Joplin, Missouri. As to the hack saw method of lining sprockets —well I dunno. I suppose the back of a hack saw blade really is perfectly straight, but still I could not make oath upon that point. On the whole I believe the film method is at least the more dependable, since the hack saw blade would necessarily have to be bent considerably, and I'm pretty certain that the bending would, at least to some extent, throw it out of line, unless a small, very perfect steel square be used to take care of the intermittent sprocket. Nope, Jackson, the more I think the matter over the less I am inclined to favor your hack saw stunt, though I'm nevertheless placing it before our department fans for consideration.

to the upper contact point, the signal could readily be set for both a lamp lighting and a change-over signal. Of course the lower contact would have to be very light, but since only a very light contact is necessary, that sets up no objection.

Why do I publish such things, do you ask? Simply because, while you and I may and do agree that the cue sheet is the ONLY correct change-over, and that the use of such devices invites carelessness and inattention on the part of the projectionist, still, make no error, it will be a long while before men who just can't or won't make a cue sheet and USE IT will be eliminated. Meanwhile the change-over signal is better for general results than the missed change-over with a white glare of light on the screen, and it is results we are after.

Mirror Screen

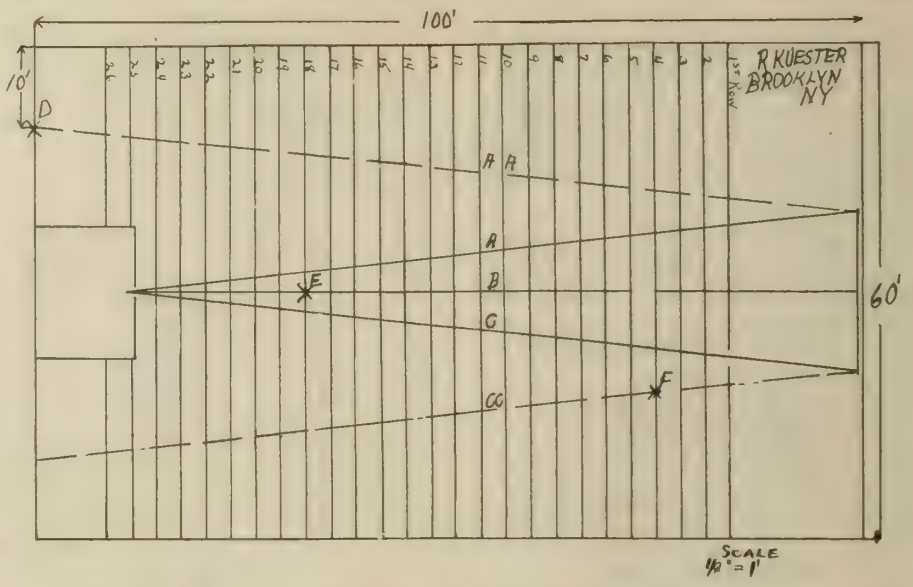
Richard Kuester, Projectionist, Brooklyn, N. Y., sends us the following:

Dear Friend Richardson: In March 28 issue you ask the American Projection Society to explain why the audience cannot see a picture if it is projected upon a plain mirror.

I am not a member of the A. P. S., but if you will permit I will attempt an explanation, basing my argument upon facts as I believe them to be. I will hand you herewith three drawings, scale ⅛ inch equal to 1 foot, intended to make my argument more clear. In looking them over you will find I have merely laid out a floor plan, making no allowance for aisles, etc.; that the projection angle is twelve degrees, which is heavy; that the floor has no pitch; that the screen is large and is not figured for distortion from projection angle. The projection angle and large screen I have made purposely so in order to make my explanation more clear.

Now let us get started. In figure 1 we have the elevation plan of an auditorium 100 feet long, with 26 rows of seats and a picture fifteen feet high. Line B represents the axis of projection. Its angle is 12 degrees from the horizontal.

Now let us assume that we are projecting three spots of light to the screen, the same being 1½ inches in diameter at the screen



due to thickness of glass not figured in the drawings.

Let us now apply the principle shown in figure 3 to figures 1 and 2. The ray of light represented by A would be reflected along broken line AA until it reached the rear wall at D, which we find would, under the condition shown, be about fifteen feet from the floor, and about ten feet from the side wall, see figure 2. If we follow ray B, according to the same law, we would find it would strike the eye of a person at E, figure 1, sitting in the eighteenth row from the front, and in the center of the theatre. Ray C would, in the same way, meet the eye of a person seated at F, or in the fourth row, and about twelve feet from the center.

Neither of these three persons would see the light reflected from rays other than the one shown, because they would be seated outside the angle of reflection for those rays. He therefore would not even know the other two spots existed on the screen. Each person sees ONLY the rays which fall along the angle of reflection which strike the place his eyes happen to be.

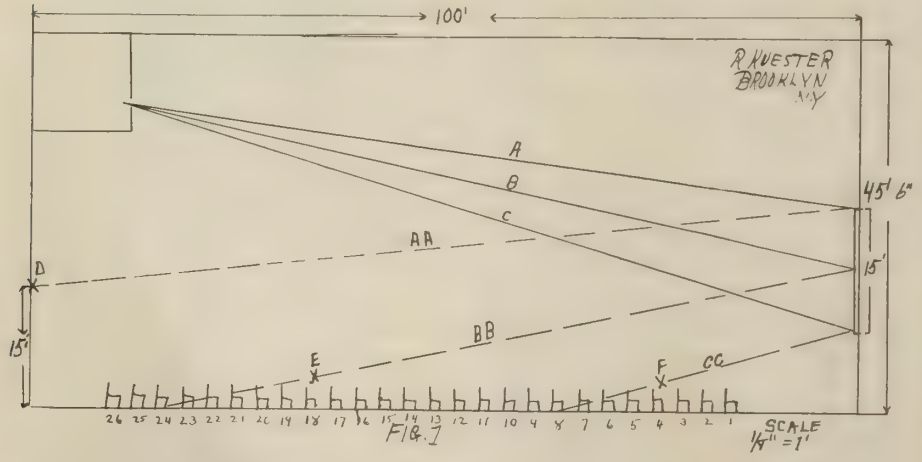


Fig. 1

surface. These spots are represented by lines A, B and C, figure 1. Let us assume that line A reaches the screen in the upper right hand corner, line B reaches it in its exact center, and line C at its lower left hand corner.

Broken lines AA, BB and CC represent the light rays as they would be reflected by a plain mirror surface when lines A B C are the incident rays.

In figure 2 we have the floor plan, showing the auditorium to be sixty feet wide and the mirror itself twenty feet wide. You may see just how the rays from lines A B C will be reflected as to the side angle.

Figure 3 shows that any ray striking a surface such as a mirror will be reflected in exactly the same angle. Refraction of rays

This is why, I believe, a picture projected upon a plain mirror is not visible, as a whole, to a spectator. On the other hand, let us examine into the reason why a person sees the entire screen image when a diffusing surface screen is used.

Applying the principle involved in figure 4, we see that lines A, B and C, figures 1 and 2, would be reflected in every direction, hence the spot of light they produce upon the screen surface will be visible from any and every point in the auditorium. I have shown, in figures 1 and 2 that the reflected rays AA and BB diverge after leaving the screen, which is contrary to the sketch submitted by Brother Thomas, who shows all rays parallel after leaving the screen surface. Those desiring a more detailed illustration of light action should turn to page 222 of the Bluebook of Projection—the Handbook.

There, gentlemen, that is a very excellent explanation of why we cannot see a picture, but only a spot of brilliant light, when a picture is projected to the surface of a mirror, and the explanation of Brother Kuester is based upon the well known optical law that, in dealing with a straight reflection surface, the "angle of incidence is always equal to the angle of reflection." In other words, the ray will leave the surface at an angle equal to the angle at which it met the surface, as shown in figure 3, in which the angle is 40 degrees for both the "angle of incidence" and the "angle of reflection."

Overlooked One Thing

But Brother Kuester has overlooked one thing which enables me to ask you a new question. Not one of the A. P. S. replied to the original question. MAYBE they could, but they did NOT demonstrate that fact. Our boys (the A. P. S.) rather pride themselves upon being pretty high class, and they are, too, as the men of the profession go. I use the term "high class" as meaning well informed in technical knowledge. I will again invite them to try their hand to this very SIMPLE problem. Probably they can all answer it, for it really is VERY simple, BUT they need not fail to do so and then put up a squawk that they "could if they wanted to." That's BULL! If you can, then DO IT! Here is the problem. For reasons so ably set forth by Brother Kuester the audience could not possibly see any picture in a plain mirror screen, but instead merely a bright spot of light, which would move on the screen surface as one moved about the auditorium, but always be visible so long as the angle of incidence and reflection as represented by a straight line from lens to screen and from the same spot on the screen (mirror) to the eyes of the spectator was incident upon the surface of the mirror.

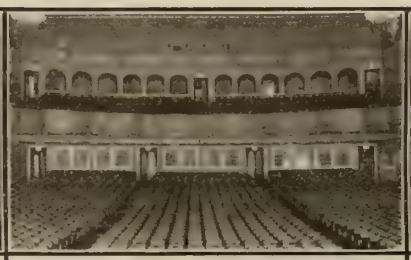
Now, A. P. S. members OR ANY ONE ELSE who can, tell us just how the same audience which is unable to see a picture on the mirror surface can be made to, without leaving their seats and without in any way altering the mirror location or its surfaces, be made to see the picture in its entirety?

That is a very simple question, or rather it deals with a very simple problem in ap-

(Continued on page 242)

H-W Seats for Theatres from Coast to Coast

BOB WHITE THEATRE, PORTLAND, ORE.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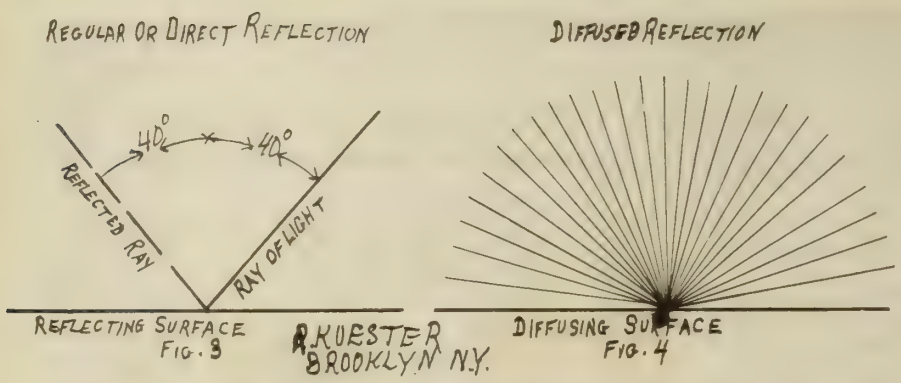

(Continued from Page 242)

plied optics. Brother Kuester, as I said, evidently overlooked it, though it had nothing to do with the answer to the thing he dealt with.

By the way, Friend Kuester, if you are not a member of the A. P. S., then you ought to be, or so it would seem to me.

A Square Deal—Not!

E. N. Prescott, Union, Maine, in writing Friend Van Powell, Editor of the Straight From the Shoulder department, says:

Am enclosing samples of film taken from the comedy "Shanghaied Lovers." All these cuttings were taken from No. 1 reel. Had three stops in this reel, and don't see how it ever got through at all. The sprocket holes were strained throughout the entire length of the production. The second showing we had a non-stop projection, for the simple reason that we inspected and repaired the films. I WONDER IF THE BOSTON EXCHANGE WOULD BE WILLING TO PAY ME FOR HAVING THIS INSPECTION MADE AND THE REPAIR WORK DONE?

We experience considerable trouble with a certain brand of comedies, which are apt to pull apart at splices. We find that, in many cases the emulsion has not been removed when the splice was made. These splices have every appearance of having been made in the final assembly of the production. If I do not get better service I will buy our comedies where I can, and that's that! WILL WE EVER GET A SQUARE DEAL ON PRINTS? IF SO, WHEN?

Wretched Prints

Van Powel turned this over to this department for attention. The samples show a wretched condition. It is nothing short of an outrage for an exchange manager to permit films in such unprojectable condition to go out under the guise of "service." I note that friend Prescott wants to know what the exchange would say if he sent in a bill for inspection work.

Why not try it once and see? I'll bet dollars to a busted no good egg that the exchange manager would have an attack of heart failure at your nerve in presuming to ask to be paid for doing the work YOU PAID HIM TO HAVE DONE. In my 'umble opinion some exchange—pardon me, exchange MIS-managers—deliberately try to compel the theatre projectionist to do their inspection and repair work, and DO IT GRATIS. Of course if they send out films in non-projectable condition and the propectionist tries to use them, with result that there is from one to half a dozen stops in the show, why that is too bad—but the darned "Op'rater" should have examined the films and fixed them. He should know (from experience) that this exchange supplies JUNK, not a show. And if through the wretched condition of the film a fire occurs, with resultant panic, and perhaps death—well that's too bad, but (again) why did'nt the d——d "Op'rater" inspect the films and fix um?

A Plain Outrage

Gentlemen, THE SENDING OUT BY AN EXCHANGE OF FILMS IN ANYTHING LESS THAN DECENT, PROJECTABLE CONDITION IS NOTHING LESS THAN A CRIME AGAINST THE EXHIBITOR, THE PROJECTIONIST, THE AUDIENCE AND THE MOTION PICTURE INDUSTRY AT LARGE. It should NOT be tolerated. IT INCREASES THE FIRE HAZARD VERY MEASURABLY. It is bad practice from any and every possible point of view. I, for one, honor Mr. Prescott for refusing to accept films in such condition as the samples submitted show the ones they were taken from to be in. I would go further and refuse to accept films in anything less than good projectable condition. That is what you are paying for, why not get it? If all exhibitors made a real stand in this matter there very quickly would be a change for the better.

Operators—Yes!

W. C. Budge, Garden City, Long Island, says:

Attached find slip containing wording copied from a stamping on the band around reel one of a production just received. It was from the Boston Paramount exchange. In all the eight reels there was no punch mark or change-over scratch signal. If Boston can thus clean up this change-over signal situation, why cannot the rest do it in the same way, or is it that all the projectionists are in Boston and the operators elsewhere?

Warning!

The wording of film band reads: "Warning: Do not punch holes or scratch the emulsion of this film. Seventy-five per cent of the OPERATORS refuse to project them to the screen. This means loss of film. We are compelled to charge for films thus damaged. —'The Confidence Man,' 2349, Print F."

So they permit confidence men to show in Boston! I'm s'prised! Well, anyhow, I am glad to see that the Boston Paramount exchange has the decency not to include the Projectionist in their indictment. They are right. It IS the machine operator, or machine attendant, and NOT the projectionist, who thus manhandles film. It is encouraging to note that exchange men are beginning to realize that fact, and to give the projectionist credit by accusing machine operators ONLY.

The fact that the films contained no punch or other change-over marks proves nothing, however, because that set of films may have just had them all removed, or maybe they have not been in the hands of any machine operators since all change-over signals were removed. It is even possible that that particular set of films had been handled ONLY by motion picture projectionists, and thus had escaped the devastating hands of the machine attendant or operator.

Notice Won't Stop Butchers

It is hardly to be expected that this notice would completely stop the punching and scratching perpetrated by machine operators, because those of them who do such things could hardly be stopped by anything less vigorous than a club, and as the Boston exchange has rightly said, their number includes about 75 per cent of them all.

This last is to be expected, because not too much may be expected from men who have no more pride than to class themselves as merely the operator of a mechanism.

But anyhow the notice the Boston exchange has put on the reel band is a step in the correct general direction. If they will follow it up by really assessing the theatres where the damage is perpetrated with the full price of the film ruined, and DO IT PERSISTENTLY AND CONSISTENTLY, the trouble will soon stop. I have told you that YEARS ago, but it has seemed impossible to get film exchanges to carefully examine film, remove the damaged portion and assess the charge against the theatre, except perhaps spasmodically, which merely creates a row and remedies nothing.

My compliments to the Boston exchange for having recognized the fact that machine operators ONLY and NOT motion picture projectionists are responsible for thus outraging film.

P. S.—I'm wondering how you, who are located way down in the New York City end of Lang Island, happen to have film from a Boston exchange.

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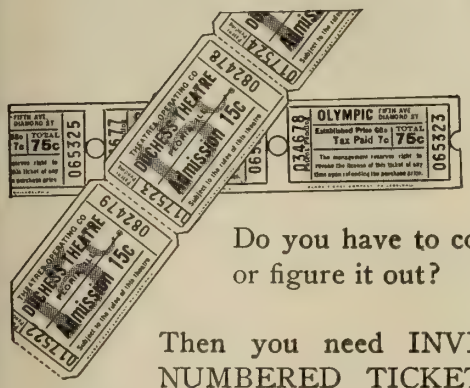

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Bluebook School—Answers No. 246 to 250

Question No. 246—Is it practicable to rewind at the rate of a thousand feet of film in six to eight minutes? Give us your views as to the advantages and disadvantages of such a rewinding speed.

G. W. Bennewitz, Sioux Falls, So. Dakota; Harold C. Hurlbutt, Oskosh, Wisconsin; Harry T. Dobson, Toronto, Ontario; S. F. Cooley, Manchester, New Hampshire, Walter Johnson, Champaign, Illinois; A. F. Fell, Collingswood, New Jersey; F. H. Moore, Taunton, Massachusetts; Glenn G. Wallace, Muskegon, Michigan; Philip Mannino, Madera, Pennsylvania; W. C. Budge, Garden City, Long Island; W. C. Whitt, Red Bluff, California; William A. Burnett, Newton, Iowa; H. C. Mallery, Castle Rock, Wyoming; C. H. Hanover, Burlington, Iowa, and Dan W. Jameson, Denver, Colorado, all expressed views entitling them to be included in the above list. This is, to my way of thinking, a very important matter, hence I shall print several answers, so that you may have the views of various men.

Brother Hanover's answer is long and most interesting, most of it being given over to the description of a machine he has made. He says:

You will doubtless remember, Brother, Richardson, that some considerable while ago you described a plan which you believed would, in conjunction with slow rewinding, give a fairly effective inspection of film. This was some two years ago. You drew a sketch to illustrate your idea.

After thinking the matter over, and making several experiments, I came to the conclusion that your views were sound, and proceeded to construct such a device, which I have perfected, improving on your plans somewhat, I think, and have had it in successful operation for quite some while. I find that when carefully and intelligently adjusted, it remains in adjustment indefinitely and detects all ripped sprocket holes, even to just one division between two holes being torn out, and all loose splices except the very wide, stiff ones, which are themselves detected by the device.

In the sketches I have drawn, I have tried to make the whole clear as possible, so that any ordinary projectionist may use the same for building one. And now to answering question No. 246.

It certainly is practicable to rewind at the rate of six to eight minutes per thousand feet of film in any theatre not cursed with the speed mania, and even for those, six minutes ought to be pretty nearly practicable, though it would be too fast to successfully use the device I shall describe effectively. Rewinding may be done at essentially the same speed as projection. If it requires fifteen minutes to project a thousand feet of film, there is no good reason why rewinding ought to be at a much higher rate.

It seems almost foolish to discuss the advantages of low speed rewinding, since they are so very obvious. First, at high speed (we discuss only motor driven rewinders, of course. Theatres so back-number as to still oblige the rewinding to be be done by hand are, it seems to me, hardly worth discussing) the projectionist is literally compelled to remain at the rewinder throughout the whole process, which is NOT good practice, as you will agree. With slow rewinding—and I call anything faster than eight minutes to the thousand feet fast—this is entirely unnecessary, except when inspection is required, when a hand rewinder should be used anyhow. This is particularly true if the device I shall present to you is used.

Sketch A shows an END view, looking toward the tail end (dummy) of the rewinder. G is the end of the film. H H are two uprights of strap iron one inch wide by one-eighth thick, of suitable height. These are attached to the rewind table by hinges B B, midway between the rewinder elements and exactly in line with the film travel. On their surface is a hardened metal block shaped as at F, between which the film runs. These uprights are held together under pressure exerted by spring D, which is adjustable by thumb screw X. To each of these copper parts E E are attached, as shown, the same being two inches in length, and not so thick as the drawing indicates; also shaped a bit differently. R R are two electric contacts making electrical contact with parts R R, as shown. One thing of importance is that parts E E must be thin and have a certain amount of "spring" to them, so that a slight movement of parts H H will not break the contact. I had considerable trouble arranging this, but finally did it by using thin, wide stock, curved at its angle end, and not just as I have drawn it. I arranged this so as to have the contact break upon an inward movement of either bar amounting to 3/16 of an inch at the film contact, which I find to take care of everything really necessary.

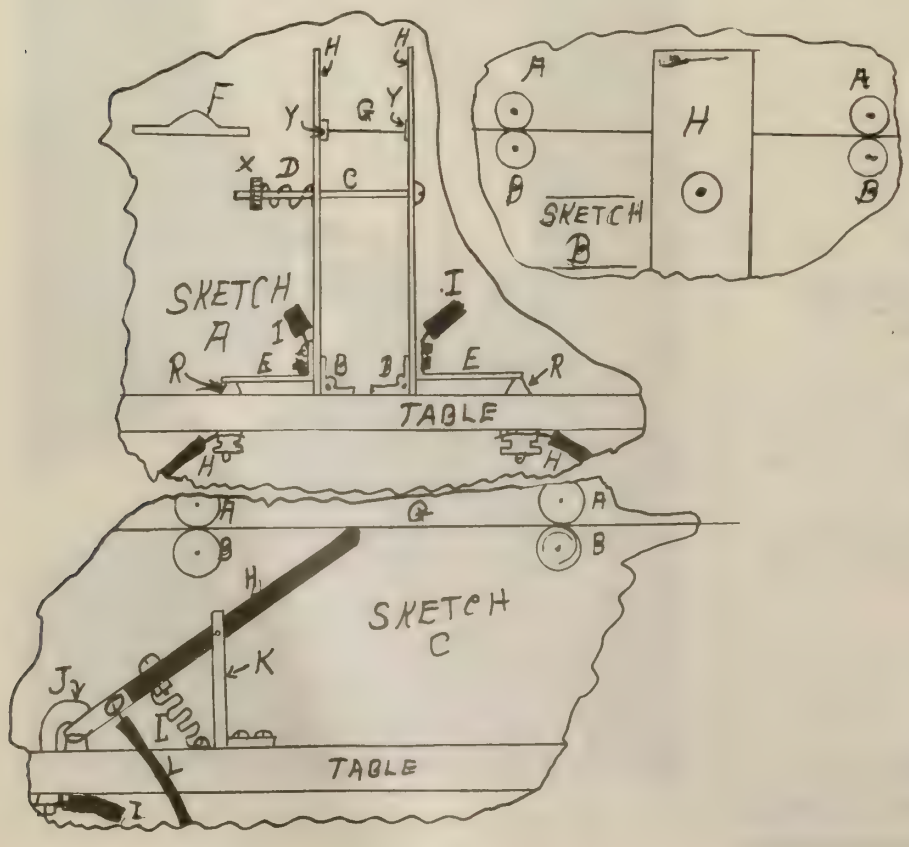
In order that this machine be operative it is necessary that the film be held rigid. This I accomplish by means of sprocket-idler rollers, as at sketch B, plus rigid, hardened side pieces just back of them, not shown, to prevent any side motion. These latter I find operate to detect mis-matched splices and thick, stiff splices, which make a snapping sound in passing between them.

The operation is as follows: H H and I I, sketch A, are both sides of the motor circuit, which is only closed when parts E E are in electrical contact with parts R R, and this is only when parts H H are held at film width by the film itself. When a splice is sufficiently loose to allow either part H and F to move inward to exceed one-fourth of an inch, contact is broken and the motor instantly stopped. Of course a tension sufficient for tight rewinding is necessary, in order that the film between rollers A A, sketch B and the rigid side pieces not shown, be held tight and rigid, in which condition, since it is only a total of three inches from rollers A B to rollers A B, quite a lot of tension may be given spring D without buckling the film.

NOTICE PART F and its shape. These parts are at Y Y, sketch A. When a loose splice comes along, spring D pulls parts H H together, since the "hump" on part F can and will enter the loose place, and thus the contact at R is broken and the motor instantly stopped. The "hump" must be carefully shaped, so that it will pull out of the break without injuring the film. This can be done, though it took quite a bit of experimenting to get it just right.

Sketch C takes care of ripped sprocket holes. When the film is pulled tight it holds part H, sketch C, against contact J against the pull of spring I. Lever H is made of fibre and copper, the black being fibre. Its upper end I have covered with a bit of clock spring. Wire I comes from I of sketch A, and wire L to main circuit switch. There are two of the devices shown in sketch C, of course—one for each side, so that both circuit wires pass through duplicate make-and-break contacts.

Those who attempt to make one of these will doubtless find trouble, as I did, in getting it so that it will do the work, and at the same time not be too much trouble starting, and not be continually stopping. But I have overcome all this, and can now put my film on the rewinder, start the thing and go on about my business, secure in the knowledge that if there is any serious fault with the film, the buzzer (I have one rigged so that when the rewinder stops it rings) will notify me of that fact. The rewinding speed is twelve minutes to the thousand feet, or about 83 feet per minute, at which speed no damage to the film is likely to occur through rewinding, and all noise is eliminated. All electrical contacts (make and break) are carefully inclosed.



The editor can readily understand that this device could not be built or successfully operated by any but a careful, painstaking man. He believes, however, that such men can build and successfully operate this device, just as Brother Hanover has done, and it certainly would do the work it is designed to do, and without damage to the film. Let it be understood that BOTH sides of the motor circuit pass successively through contacts R, sketch A and J, figure C.

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Budge says:

The answer to this question depends upon whether you have a "position" or a "job." If it is a position, then the manager sees to it that the projectionist is made at least reasonably comfortable, and is permitted to project at proper speed, in which case the projectionist should and will rewind at not less than six minutes to the thousand feet. If you merely have a job—well, in that case you will do what conditions compel you to do, and that will be that.

Fell says:

Where two men are on duty, or the rewinder is motor driven, as it should be in any case, it then is practical to rewind at six to eight minutes to the thousand feet of film, and ten minutes would be even better. At these speeds, with proper tension on the dummy end, and the rewinder in proper alignment, the job will be done right and the film saved from the hard knocks and abuses it is subjected to when rewound at high speed.

Should a splice pull apart at these speeds, the dummy reel will not continue to revolve, and possibly run a lot of film off on the more or less dirty floor before it is stopped. Low speed, with ample tension, eliminates the "pulling down" evil and loosely rewound film, which is the seat of oceans of "rain," some of which we now find in almost new prints.

The only disadvantage or fault of low speed rewinding is that where but one man is on duty and the rewinding is done by hand, it keeps the projectionist away from the projector, where he should be, and where he may even be unable to see the screen. That condition is, however, in my view, the fault of the exhibitor, rather than of the projectionist.

Dobson says:

The majority of men probably do all their rewinding at a speed of six or seven minutes per 1,000 feet, but good practice does not permit it, as a speed of ten minutes for each thousand feet is quite fast enough for all normal conditions. Where the film is rewound at a speed of, say, 10 minutes a reel, and sufficient tension is applied, all patches that are at all weak will be pulled apart.

At a greater speed there is always the chance that a weak patch will go by so fast and will be gone before it can be caught; also there will be a greater chance for the film to be wound loosely on the reel, and then to be pulled down and scratched.

Bennewitz says:

Not only is rewinding at six to ten minutes practicable, but it is a well proven fact that when eight to ten minutes are consumed in rewinding a thousand feet of film, there is less damage done to the film.

The advantages of rewinding at slow speed are that the film may be wound tightly, so that there is no necessity for "pulling down," which makes "rain," there is no noise and there is no necessity for watching the process closely, as is the case with rapid rewinding.

The only disadvantages I know of are that some mis-managers are so darned "tight" that they just won't spend a few dollars for a motor to drive the rewinder, or for the gearing necessary to reduce speed. Of course when rewinding is done by hand it is not to be expected that the projectionist either can or will spend ten minutes, or even eight of them, doing it, which would mean four or five minutes at the projector.

Question No 247—Where a power rewinder is used, ought there to be a separate hand rewinder?

Every one of the before named, and several others, agree that a hand rewinder should always be supplied, if only for inspection purposes.

Question No. 248—Tell us briefly what you know about what a "wet" and "dry" battery is, how it acts and why it acts.

Not so good! Only Bennewitz, Hurlbutt, Wallace, Whitt, Hanover, Fell (who very properly calls me down for using the term "battery" where I really meant "cell") and Dobson got by, and some of them by only a rather narrow squeak, on this one. On the whole, I think the reply of Friend Whitt is perhaps best, and I shall print it exactly as written, with the notation that I'm not so certain on one or two points raised myself, though I believe he is right. Incidentally, Whitt is a new "scholar," but his answers mostly stack up rather remarkably well. He says:

A "wet" battery consists of two or more cells containing a fluid called the electrolyte. A "dry" battery consists of two or more cells which, while not absolutely dry, do not contain liquid that will escape if the cells are placed in an inverted position. A primary wet cell usually consists of a glass, rubber or porcelain jar, containing a chemical fluid —the electrolyte—in which are suspended two plates (electrodes) of different kinds of metal or metal and carbon. The electrodes terminate in suitable binding posts for wire a short distance above the top of the jar.

The electrolyte may be solutions of sal ammoniac, sulphuric acid, common salt, caustic potash, iron and zinc chlorides, zinc sulphate, cadmium sulphate and many more of a long list. The electrodes, or plates, may be made of almost any metal, or combination of metals or carbon. The electrodes are named anode and cathode, to distinguish them apart. The anode is the positive plate and the negative pole, and the cathode is the negative plate and the positive pole. In the internal circuit through the electrolyte, the action is from the anode to the cathode. In the external circuit (the one that interests us) the action is from the cathode, or positive, to the anode, or negative. It is the chemical action of the electrolyte upon the anode, the gradual "burning up" of the metal and the electrolyte that produces chemical energy. The presence of the cathode or another kind of metal or carbon acts as a collector which catches the chemical energy in the form of electrcial energy. It is the maintaining of the E M F that forces the current through the external circuit, when this circuit is closed, that causes the electrolyte to attack and consume the metal and itself. The solution and the anode can be replaced, and the battery thus made the same as new, because the cathode is not affected by the chemical action. The chemical and electrical actions are the same in all primary cells, however, they are built.

There can be no action, either chemical or electrical, in a secondary cell until an electric current has been forced through it. Hence the combination of several of these cells constitute the thing we call a storage battery and swear at when it goes dead. A dry cell acts just the same as a wet cell, though its construction is of course a little different. The anode of a dry cell is the zinc container which holds the remainder of the cell together. The cathode is composed of carbon-manganese-dioxide. The electrolyte is the same composition as the cathode, only that it is in granulated form, and is saturated with sal ammoniac and zinc chloride solution. The whole thing is wrapped in blotting paper saturated with the same solution before being inserted into the zinc container. The container is then sealed with a water and air proof cement and is ready for work.

Fell adds this excellent and very clear explanation of an important point:

The fundamental fact upon which electrochemical generation of current depends is that if a plate of metal be placed in a liquid (I'm not so sure that this holds good for all liquids, or that it doesn't.—Ed.) there is a difference of electrical condition produced between the metal and the liquid, of such nature that the metal takes a different electrical potential than the liquid, which may be either higher or lower, according to the nature of the metal and the liquid.

If two metals of different nature be placed in an electrolytic liquid, there is a difference of electrical condition established between them, as such nature that if they be joined by a conductor, as in an outside circuit, a current of electricity will flow over the conductor. This current proceeds in the liquid from the metal most acted upon chemically by the fluid, to the one least acted upon. The plate attacked by the liquid is the negative, and the one unattacked the positive. The size and nature of the elements, their proximity to each other, and the strength of the electrolytic fluid governs the power a primary cell can produce.

Question No. 249—What is the voltage of an ordinary single cell of a dry battery? What amperage will it supply?

Everyone seems to agree on 1.5 volts, and from 20 to 30 amperes for a fresh, normal cell, though of course such an amperage would flow but a short while.

Question No. 250—How high a voltage, and how great an amperage would it be possible to get from dry batteries of the ordinary sort used for door bells?

Cooley says:

In theory, but hardly in actual practice, it is possible to obtain almost any voltage or amperage desired, dependent upon the number of cells of battery and the manner in which they are connected—which is what all the rest say, and it is correct—only I wonder if enough cells were connected to raise the voltage very high—say, two or three hundred—would or would not the individual batteries (cells) sort of burn themselves up when current started to flow, even though controlled. I wonder. Guess, not, but don't seem to quite get the matter clear in my alleged brain.

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A Correction

Both P. A. McGuire, advertising manager of the Nicholas Power Company, and Harry Blumberg, of the Philadelphia Theatre Equipment Company, have written Moving Picture World in correction of an announcement in the April 25 issue of the installation of Simplex projectors in the New Colony Theatre, Philadelphia. The projectors really installed were the latest type Power projectors. The New Colony also has Power's Dissolving Stereopticons, Power's Speed Indicators and other equipment installed by the Philadelphia Theatre Equipment Company. Moving Picture World's original article appeared in another trade paper as well, and evidently is an error on the part of some publicity department.

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A HANDY CHECK-OFF ON CURRENT PICTURES

ATTRACTION	STARS	DIRECTOR	DESCRIPTION	BUSINESS COMMENT	CHECK
He Who Gets Slapped	Lon Chaney Norma Shearer John Gilbert	Victor Seastrom	The immortal story of a man who loved in vain	Broke 3 World's records at Capitol (N. Y.) and everywhere	
Elinor Glyn's His Hour	John Gilbert Aileen Pringle	King Vidor	The great lovers of the screen in a Glyn Epic	Broke records Tower Theatre, St. Paul, and many other theatres	
Sinners in Silk	Eleanor Boardman Adolphe Menjou Conrad Nagel	Hobart Henley	The inside story of a gay bachelor's life	"Wonderful business"—Frank Buehler, Stanley Company	
The Red Lily	Ramon Novarro Enid Bennett Wallace Beery	Fred Niblo	A drama of Paris' underworld love	"Breaking all house records" —Dreamland Theatre, Columbus, Ohio	
The Navigator	Buster Keaton	Donald Crisp	The screaming adventures of a lover at sea	"Business capacity" —State Theatre, Pittsburgh Broke many records	
Married Flirts	Pauline Frederick Mae Busch Conrad Nagel	Robert G. Vignola	The adventures of a flirtatious married man	"Standing room"—East "Business exceptional"—West	
Janice Meredith	Marion Davies and All Star Cast	E. Mason Hopper	Thrills and romance in a film epic of brave days	"Business very good" —Strand, Elmira, N. Y.	
The Silent Accuser	Eleanor Boardman Raymond McKee	Chester M. Franklin	A gripping drama of a dog loyal to its mistress	"Shout from housetops about this one" —Electric Theatre, Brady, Neb.	
So This Is Marriage	Eleanor Boardman Conrad Nagel Lew Cody	Hobart Henley	The modern classic with a startling episode in colors	"A 100 per cent picture" —Elite Theatre, Iola, Kansas	
Wife of the Centaur	John Gilbert Eleanor Boardman Aileen Pringle	King Vidor	A frank novel made into a fast-stepping film	"Recommend it to all exhibitors" —Strand, Albany, N. Y.	
The Arab	Ramon Novarro Alice Terry	Rex Ingram	A romance of the desert with Novarro a great lover	"Tremendous sensation Warfield Theatre"—West Coast Theatres, San Francisco	
The Dixie Handicap	Claire Windsor Frank Keenan Lloyd Hughes	Reginald Barker	Loves and fortunes of the Kentucky turf	"Went over with a bang" —Carolina Theatre, Pinehurst, N. C.	
Excuse Me!	Norma Shearer, Conrad Nagel, Renee Adoree, Walter Hiers	Rupert Hughes—Alf Goulding	A side-splitting comedy of an adventurous courtship	"100 per cent entertainment" —Rialto Theatre, Bozeman, Montana	
Tess of the D'Urbervilles	Blanche Sweet Conrad Nagel Stuart Holmes	Marshall Neilan	A soul-stirring drama of of a love betrayed	"Beautiful and thrilling film" —N. Y. Tribune	

(Continued on Inside of Cover)

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year.

(Continued)

ATTRACTION	STARS	DIRECTOR	DESCRIPTION	BUSINESS COMMENTS	CHECK
Wine of Youth	Eleanor Boardman, Ben Lyon, Pauline Garon, William Collier, Jr.	King Vidor	A charming tale of youth and romance in this Jazz age	"Pleased 100 per cent." —Princess Theatre, Sayre, Oklahoma	
The Snob	Norma Shearer, John Gilbert, Conrad Nagel, Phyllis Haver	Monta Bell	A story taken out of life	"First class picture" —Strand, Grinnell, Iowa	
Revelation	Viola Dana, Monte Blue Marjorie Daw Lew Cody	George D. Baker	The best-selling novel of Paris in a great film	"Very satisfactory business" —Tower Theatre, St. Paul, Minn.	
Lady of the Night	Norma Shearer	Monta Bell	Loves that flower amidst the bright lights	"No one should miss it" —Louella Parsons in N.Y. American	
The Rag Man	Jackie Coogan	Eddie Cline	A waif of the city streets brings sobs and sunshine	"Biggest business in months" —Apollo, Indianapolis	
The Great Divide	Alice Terry, Conway Tearle, Wallace Beery Huntly Gordon	Reginald Barker	America's classic drama of the West's golden age	"Breaking all house records" —Marion Theatre, Marion, Ind.	
Cheaper To Marry	Conrad Nagel Lewis Stone Marguerite De La Motte	Robert Z. Leonard	The spotlight of thrilling truth on modern marriage	"Excellent business"—East "Very good picture" —Rex, Montezuma, Ind.	
Seven Chances	Buster Keaton	Buster Keaton	The convulsing story of a man who had to marry	"Best from box-office angle" —James Theatre, Columbus, Ohio	
The Way of a Girl	Eleanor Boardman Matt Moore William Russell	Robert G. Vignola	The screen's cleverest comedy-drama	"Gem of a picture" —Allen Theatre, Ohio	
Proud Flesh	Eleanor Boardman Pat O'Malley Harrison Ford	King Vidor	The popular novel of a girl taught how to love	"Crackerjack entertainment" —Daily Mirror, N. Y.	
Broken Barriers	Norma Shearer, James Kirkwood, Mae Busch, Adolphe Menjou	Reginald Barker	Powerful drama in the gilded paths of society	"They ate it up!" —King's Theatre, Oak Hill, W.Va.	
Don't! *(Successor to Excuse Me!)*	Sally O'Neill Bert Roach	Alf Goulding	Rupert Hughes' comedy of flapper adventure	The new screen find in a more hilarious comedy than even "Excuse Me!"	
Zander the Great	Marion Davies and All Star Cast	George William Hill	A great modern comedy of thrilling Arizona days	"Tremendous business Criterion" —West Coast Theatres, Inc. Los Angeles	
Man and Maid	Lew Cody Renee Adoree Harriet Hammond	Victor Schertzinger	The romance of a millionaire and his beautiful secretary	"Line forms as soon as door opens" —N.Y. American	
The Sporting Venus	Blanche Sweet Ronald Colman Lew Cody	Marshall Neilan	A beauty of the night clubs finds true love	Three big drawing names in a top notch entertainment	
The White Desert	Claire Windsor Pat O'Malley Robert Frazer	Reginal Barker	Drama of the snow country—thrills and romance	The avalanche is one of the best thrills ever pictured	
Confessions of a Queen	Alice Terry Lewis Stone	Victor Seastrom	The story of a love behind a throne	"Holds interest of audience throughout" -Morning Telegraph, N.Y.	
Bread	Mae Busch, Pat O'Malley, Wanda Hawley Hobart Bosworth	Victor Schertzinger	The fabrics of which life's drama is made	"Mighty fine picture that took well" —Grand Theatre, Princeton, Mo.	
Daddy's Gone-A-Hunting	Alice Joyce Percy Marmont	Frank Borzage	The pitfalls of Art study in Paris	"One of best of season" —Evening Sun, New York	
The Denial	Claire Windsor Bert Roach	Hobart Henley	The story of a love that could never be	"Unquestionably satisfying drama" —Brooklyn Daily Eagle	
The Monster	Lon Chaney	Roland West	Thrills! Chills! A mystery of fun and action!	"Something for everyone— A box-office hit" —N.Y. Evening Graphic	
Little Robinson Crusoe	Jackie Coogan	Produced under supervision of Jack Coogan, Sr.	The thrilling and comic adventures of a kid among cannibals	"They piled in. Drew good business"—Orpheum, Harrisburg, Ill.	

No wonder Metro-Goldwyn is the Talk of the Industry. Watch 1925-26.

"Madame Sans-Gene" breaks Rivoli (New York City) record by $8,000!

$41,000 taken in at the box office the first week against the former record of $33,000 (held by "Blood and Sand").

The second week's receipts on "Madame Sans-Gene" broke the house record also! The picture is now in its third week at the Rivoli and going strong as ever.

At Grauman's Metropolitan, Los Angeles, the crowds are as great as they were at the gala opening performance, which Miss Swanson attended in person!

At the Missouri, St. Louis, and other key centers "Madame Sans-Gene" is topping every former high! It's the greatest Swanson clean-up ever offered to exhibitors—a $2 road show released as one of the Second Famous Forty!

It's a Paramount Picture

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

GLORIA SWANSON in "Madame Sans-Gene"

FROM THE PLAY BY VICTORIEN SARDOU AND EMILE MOREAU
DIRECTED BY LEONCE PERRET
SCREEN PLAY BY FORREST HALSEY

Griffith's In Again!

The Silk Hat Comedy Scream is knocking 'em dead once more in "The Night Club." "Riotously entertaining," says the New York World. "Griffith is sending Rialto audiences into gales of laughter. A real sensation!" yells the Mirror. The Brooklyn Eagle calls it "the most hilarious film of the season."

What a comedy bet this boy Griffith is! The public is crazy about him. Exhibitors are "discovering" him daily by the hundreds. What a wallop you can hand warm weather and your opposition with Griffith comedies! Get the next one too—"Paths to Paradise"—coming in June.

Adapted by Walter Woods from Wm. de Mille's "After Five." Directed by Urson and Iribe. Screen play by Keene Thompson.

Members of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

NOW BOOKING!

F.B.O.'s big-time drama of love behind the scenes

"LOVE'S BARGAIN"

starring **Clive Brook and Marjorie Daw**

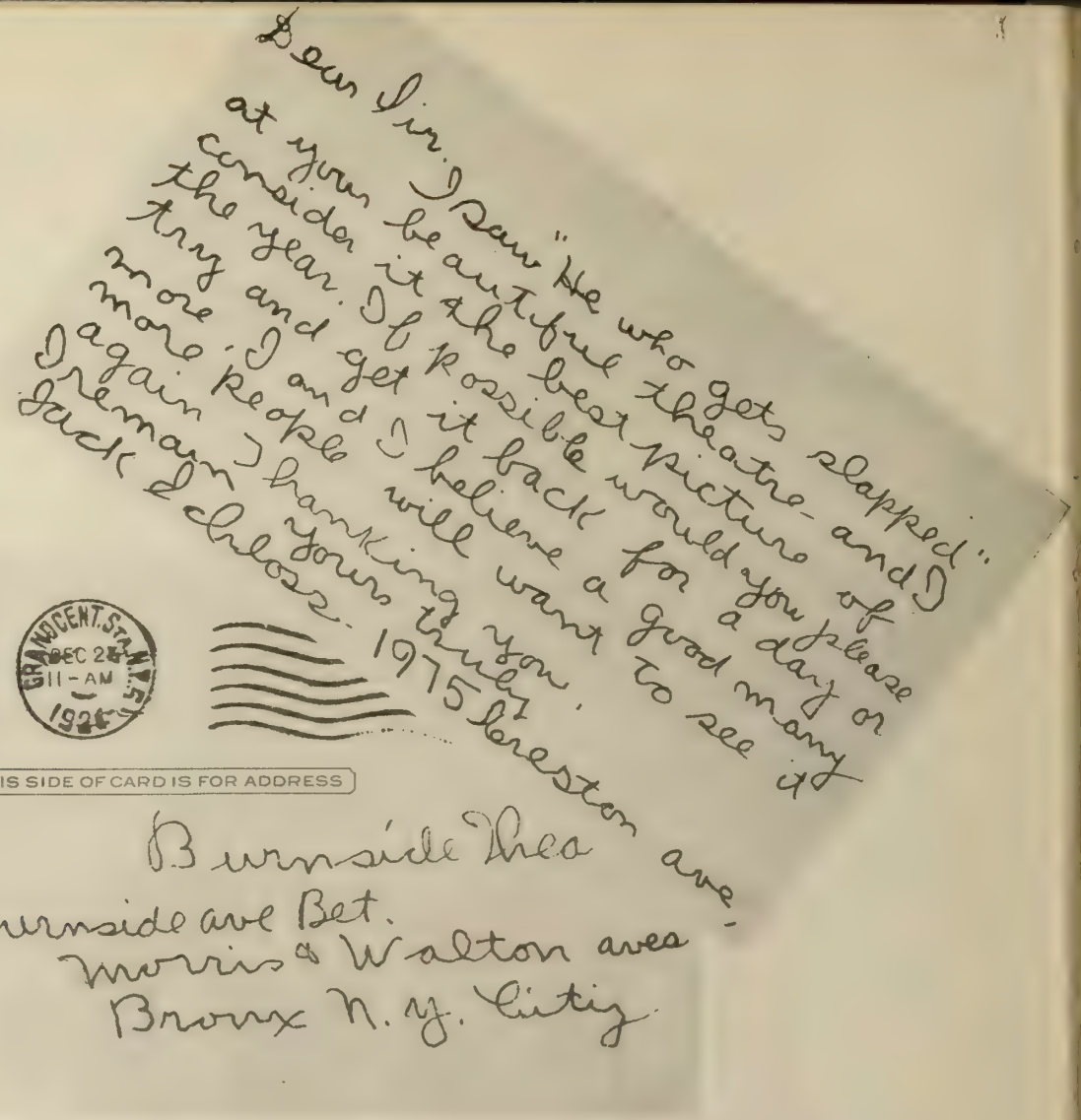
Here is a picture of big time proportions, made to order for women, and where the women go, the male element follows, and that means capacity when you announce and show "LOVE'S BARGAIN" . . . HOW LOVE WORKS BACK STAGE is a never ending lure of powerful drawing power . . . You give it to them in this special production, now being sold everywhere by F. B. O. Salesmen. Buy it now.

FILM BOOKING OFFICES

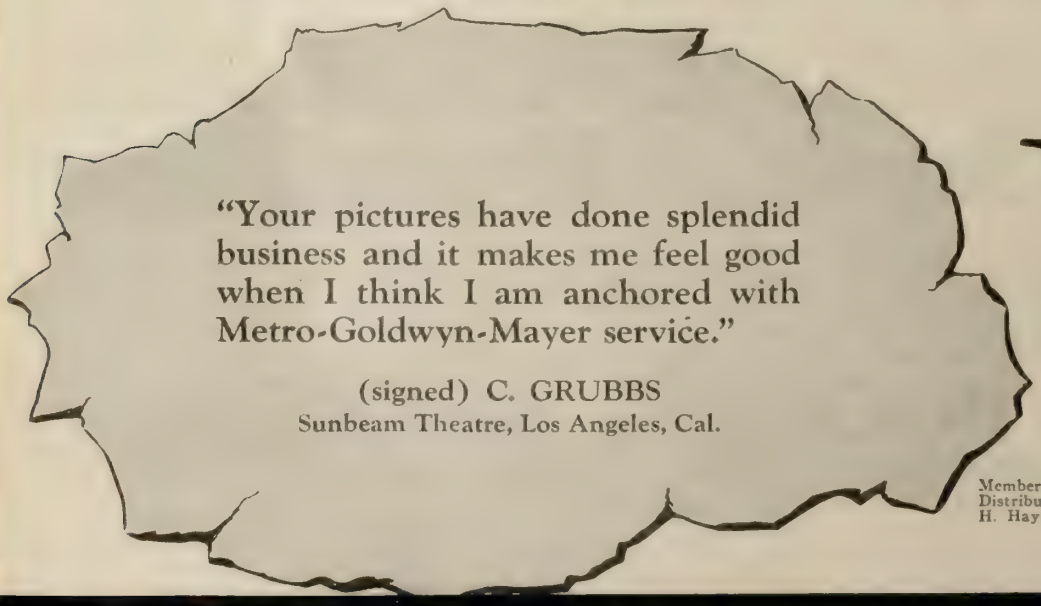
of America, Inc.—723 7th Avenue, New York

Thematic Music Cue Sheets available on all our features.

f you
ot this
ost-card-


Dear Sir. I saw "He who gets slapped"
at your beautiful theatre- and I
consider it the best picture of
the year. If possible would you please
try and get it back for a day or
more. I and I believe a good many
more people will want to see it
again. Thanking you.
Yours truly,
1975 Loreston ave.
Bronx N.Y. City
Manager
GRAND CENT. STA. N.Y.
DEC 25
11-AM
1924
THIS SIDE OF CARD IS FOR ADDRESS
Burnside Thea
Burnside ave Bet.
Morris & Walton aves
Bronx N. Y. City

and then you came across this note from a representative showman



"Your pictures have done splendid business and it makes me feel good when I think I am anchored with Metro-Goldwyn-Mayer service."

(signed) C. GRUBBS
Sunbeam Theatre, Los Angeles, Cal.

You'd

Member Motion Picture Producers and Distributors of American, Inc.—Will H. Hays, President.

and then you read what other exhibitors are saying

(Telegram) Elinor Glyn's "His Hour" positive sensation here on opening. Extra show necessary opening night for holdout crowds.

LEN S. BROWN
Lyceum Theatre
Minneapolis, Minn.

(Telegram) Started Jackie Cooga in Rag Man. Taking rest sinc men, women and children almo tore me to pieces trying to get in Tell exhibitors they are makin mistake if they do not play Ra Man.

JOSEPH FRIEDMA
Tower Theatre
St. Paul, Minn.

(Letter) Just finished playing "Excuse Me!" 100 per cent entertainment. Will be pleased to play any future Metro-Goldwyn product equal in entertainment value.

A. M. RUSSELL
Rialto Theatre
Bozeman, Montana

(Telegram) "Way of a Girl" a gem of a picture. The kind you never forget. Clever. Loads of humor and action. Eleanor Boardman great.

FRED DESBERG
Allen Theatre
Cleveland, Ohio

(Letter) My desire to compliment Metro-Goldwyn on "His Hour." I do not recall any picture this season receiving more favorable criticism from patrons.

CLAUD F. LEE
Rivoli Theatre
Hickory, N. C.

(Telegram) Congratulations best comedy feature of year. Rupert Hughes' "Excuse Me!" positive sensation. Any exhibitor who shows it will make real money. Give us more like this.

J. E. TOMPKINS
Pres. Tompkins Theatre Co.
Colorado Springs, Col.

(Letter) Opened yesterday with "The Great Divide" breaking all house records. Your product has shaped up 100% and is without doubt one of the leaders in the field.

BILLY CONNERS
Marion Theatre
Marion, Ind.

(Telegram) Red Lily at Dreamland breaking all house records. Ramon Novarro outstanding star. Whole Columbus wild about Novarro.

T. J. PEKRAS
Dreamland Theatre
Columbus, Ohio

(Letter) Buster Keaton in "Seven Chances" one of best in entertainment value and from the box-office angle. Business far beyond expectations. More power to Metro-Goldwyn.

J. REAL NETH, Gen. Manager
James Theatre, Columbus, Ohio

(Letter) "His Hour" wonder picture—had them in line every day of engagement. It has box office success written all over it.

ULY S. HILL
Strand Theatre
Albany, N. Y.

(Telegram) Coogan in Rag Man breaking all records here. Everybody loves it.

F. EMERLING
Dayton Theatre
Dayton, Ohio

(Telegram) "Dixie Handicap" went over with a bang. Everybody talking about it. Corking entertainment.

CHARLES W. PICQUET
Carolina Theatre
Pinehurst, N. C.

be happy too with Metro Goldwyn

The Talk of The Industry

The Supreme Achievement of the Independent Producer!

Never Before in the Annals of the Independent
Field Has Such a Meritorious Cinema Classic
Ever Been Contributed for Its Posterity

IVAN PLAYERS, Inc.

Have the Honor to Present

"LYING WIVES"

Written and Directed by IVAN ABRAMSON
With a Brilliant Array of Screen Luminaries Including

CLARA KIMBALL YOUNG
RICHARD BENNETT
NILES WELCH
MADGE KENNEDY
EDNA MURPHY
J. BARNEY SHERRY

The Sort of a Special That Will Flabbergast All Opposition

A Quality Production of the Kind That Will Quicken the Pulse of Your Business

Write or Wire for Territorial Status

"LYING WIVES" is the First of the Four IVAN EMERALD PRODUCTIONS to Be Produced by

IVAN PLAYERS, Inc.

729 Seventh Avenue **New York City**

F. B. O. presents the Exhibitors' Surest Bet—

Fred Thomson

and his marvelous horse SILVER KING

in Leete Renick Brown's Wonderful Story

"The Bandit's Baby"

Directed by James Hogan

On top of the smashing success of Fred Thomson's preceding successes comes this latest and great Thomson picture — "THE BANDIT'S BABY," absolutely made to order for thousands of theatres.

Never has Thomson appeared to finer advantage. Never has he had a story so full of heart interest, romance and punch as "THE BANDIT'S BABY." If you think Thomson is popular now, wait till your patrons see "THE BANDIT'S BABY." It's guaranteed to triple his tremendous popularity among every type of film fan. ARE YOU READING THE FILM TRADE PAPER REPORTS—under the heading of WHAT THE PICTURE DID FOR ME? Read them. You'll get an idea of what Fred Thomson means to your bank account.

You can get the Fred Thomson pictures only through

FILM BOOKING OFFICES

723 Seventh Ave., New York City. Exchanges Everywhere

THEMATIC MUSIC CUE SHEETS AVAILABLE ON THIS PICTURE—PRODUCED AT THE F. B. O. STUDIOS, HOLLYWOOD, CAL.

SOL LESSER PRESENTS

"BALTO'S RACE to NOME"

"Fascinating—Vivid—Powerful"

The Heroic Dash to Save Plague-Stricken Nome Reenacted by

Gunnar Kasson

and his immortal dog team headed by

BALTO

A sensation at its world première at Loew's State, Los Angeles. Edwin Schallert wrote, in the Los Angeles Times:

"I do not know when I have seen anything more fascinating than the film that depicts the terror-haunted, hardship-fraught journey across the frozen wastes. To miss this portion of the program will be to overlook a thrill that is more unusual than any ordinarily provided by entertainment because of its vivid and powerful reality."

An *Educational Pictures* Special in two reels

Educational Pictures
"THE SPICE OF THE PROGRAM"

Member,
Motion Picture Producers and Distributors of America, Inc.,
Will H. Hays, President

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

432 Pre-release Dates!

(Release Date—June 14th)

Douglas MacLean

IN "Introduce Me"

The Laughing Lightning Comedy!

—Pre-release Honor Roll—

MARK STRAND
New York City

LOEW'S STATE
New York City

CRITERION and
ALHAMBRA (Run)
Los Angeles

METROPOLITAN
Atlanta

RIALTO
Washington, D. C.

LOEW'S STATE
Cleveland

RIVOLI
Tacoma

LAUGHLIN'S
Long Beach

LUCAS
Savannah, Ga.

ARCADIA
Jacksonville, Fla.

FAIRFAX
Miami, Fla.

BROADWAY STRAND
(2 Wks.)
Detroit

STRAND
Syracuse, N. Y.

EMPIRE
San Antonio, Texas

CAMBRIA
Johnstown, Pa.

GARDEN
Paterson, N. J.

REGENT
Battle Creek, Mich.

STRAND
Akron, Ohio

REGENT
Elizabeth, N. J.

NEW BROADWAY
Charlotte, N. C.

ORPHEUM (Run)
Chicago

GRANADA
San Francisco

PARAMOUNT'S FENWAY
Boston

COLISEUM (2 Wks.)
Seattle

RIALTO
Fort Worth

LOEW'S STATE
Newark, N. J.

AMERICA
Colorado Springs

CHARLESTON
Charleston, S. C.

STRAND
Birmingham, Ala.

BEAUX ARTS
Palm Beach

EMPIRE
Montgomery, Ala.

STRAND
Des Moines

QUEEN
Houston, Texas

HIPPODROME
Waco, Texas

CAPITOL
Scranton, Pa.

ROYAL
Sioux City, Ia.

WEST END
Santa Ana, Cal.

LIBERTY
Youngstown, Ohio

NEW MONTAUK
Passaic, N. J.

STRAND
Pasadena, Cal.

ORPHEUM
Omaha

COLORADO
Denver

ALBANY (2 Wks.)
Albany, N. Y.

RIVOLI (2 Wks.)
Portland, Ore.

STRAND
Madison, Wis.

MODERN
Providence, R. I.

ORPHEUM
Ogden, Utah

PALACE
Tulsa, Okla.

MODJESKA
Augusta, Ga.

RIVIERA
Knoxville, Tenn.

PHEIL
St. Petersburg, Fla.

KARLTON (2 Wks.)
Philadelphia

QUEEN
Galveston, Texas

LYRIC
Huntington, W. Va.

CAPITOL
Wilkes-Barre, Pa.

PALACE
Fort Wayne, Ind.

RIALTO
Allentown, Pa.

IDEAL
Winston-Salem, N. C.

STRAND
Dubuque, Iowa

CERAMIC
East Liverpool, Ohio

KINGS & RIVOLI
St. Louis

ALDINE and
CAMERAPHONE
Pittsburg, Pa.

NEWMAN
Kansas City

VICTORY
Salt Lake

ISIS
Cedar Rapids, Iowa

FARR-RIALTO
Brooklyn, N. Y.

BALBOA
San Diego, Cal.

CRITERION
Oklahoma City

TIVOLI
Chattanooga, Tenn.

RIALTO
Macon, Ga.

HIPPODROME
Tampa, Fla.

LOEW'S CRESCENT
New Orleans

MAJESTIC
Austin, Texas

PLAZA
Wheeling, W. Va.

CLARIDGE
Mt. Claire, N. J.

PALACE
Rockford, Ill.

GARDEN
Davenport, Iowa

GRAND
Steubenville, Ohio

PASTIME
Iowa City, Iowa

PRINCESS
Sioux Falls, S. D.

Loew's Greater N. Y. Circuit
Jensen-Von Herberg Circuit

West Coast Circuit

Paramount's So. Enterprises Circuit
Comerford Circuit

352 approved pre-release contracts not listed here.

Released by

PATHE EXCHANGE
Physical Distributors

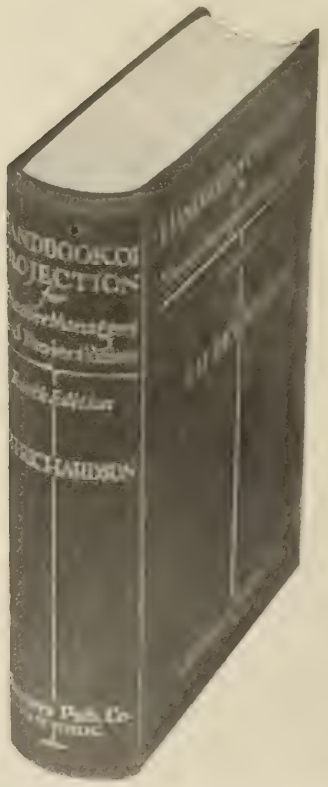
ASSOCIATED EXHIBITORS

J. S. WOODY, President

Foreign Representative
Sidney Garrett

THE WAY TO IMPROVE!

PROJECTION



Some things in the Theatre Business, Mr. Exhibitor, are beyond your power to control. You have to use your best judgment—and gamble.

But you can control the quality of your Projection because it is a purely mechanical process governed by definite knowledge.

The Public Follows Perfect Projection.

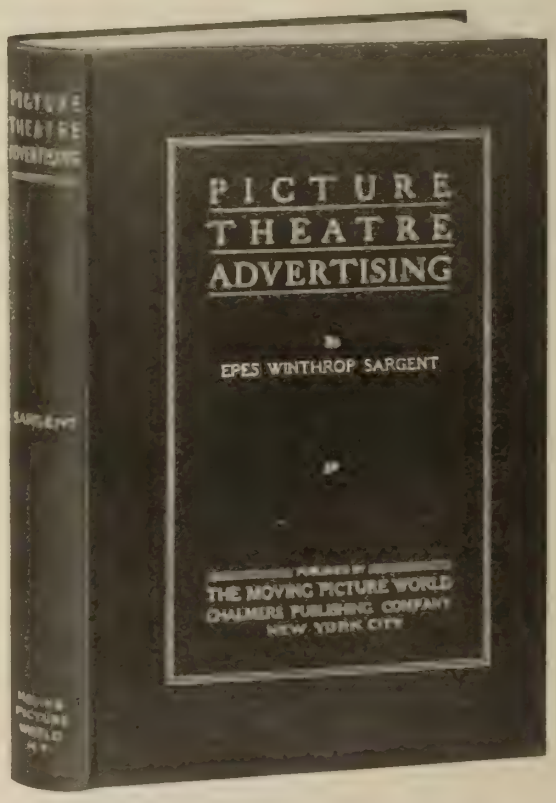
F. H. Richardson's 4th Edition HANDBOOK OF PROJECTION is constant power in your hands.

Its 974 pages of illustrated practical information, and its 842 appropriate questions and answers has enabled thousands of exhibitors to have perfect projection.

It will do the same for you.

PRICE, $6.00 POSTPAID

THEATRE ADVERTISING



Epes W. Sargent has condensed for you in this 300-page book the fundamentals of theatre advertising.

Look over the following chapter headings, for they are the best guide to the contents of the book:

Table of Contents

Introduction
I. The Personality of the Theatre
II. The Lobby as an Advertisement
III. Advertising Features for the House
IV. The Importance of House Trade Marks
V. Music as an Advertisement
VI. Tabulating Information
VII. Catchlines.
VIII. Advertising on the Screen
IX. Lithographs and Billboards
X. Doing Press Work
XI. Newspaper Advertising
XII. Type and Typesetting
XIII. Halftone and Line Cuts
XIV. Printing, Paper and Cuts
XV. Preparing Advertising Copy
XVI. Distributed Matter
XVII. Novelty Advertisement
XVIII. House Program Forms and Advertisements
XIX. Copy for House Programs
XX. Methods of Distributing
XXI. Form Letters
XXII. Street Advertising
XXIII. Getting Matinee Business
XXIV. Prize and Contest Schemes
XXV. Premium and Coupon Schemes
XXVI. Various Schemes
XXVII. Advertising Special Seasons
XXVIII. Handling Specials and Serials
XXIX. Summer Advertising
XXX. Rainy Day Advertising
XXXI. Opening a House
XXXII. Opposition

Just the sort of advertising information every exhibitor wants—all condensed in one book.

PRICE, $2.00 POSTPAID

At Your Dealer's or Direct from

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE **NEW YORK CITY**

Warner Pictures for 1925-26 Thru Vitagraph Exchanges Only

Exhibitors are cautioned against negotiating with any distributor other than Vitagraph Exchanges for the new Warner product for the season of 1925-26.

Warner Pictures for 1925-26 will be sold and distributed ONLY through Warner Bros. newly acquired Vitagraph exchanges. No other agent, salesman, or distributor is authorized to sell or deliver Warner's next season product.

Until plans for the new Warner product are announced, no bookings will be made. Not one contract has been signed. Warner pictures for the new season are available to every Exhibitor in the country.

Wait for these profit pictures. They mean *independence* and *prosperity* for every showman playing them.

Book them through Warner's Vitagraph exchanges ONLY!

WARNER BROS.
Classics of the Screen

ERNST LUBITSCH · · HARRY BEAUMONT · · WILLIAM BEAUDINE · ·

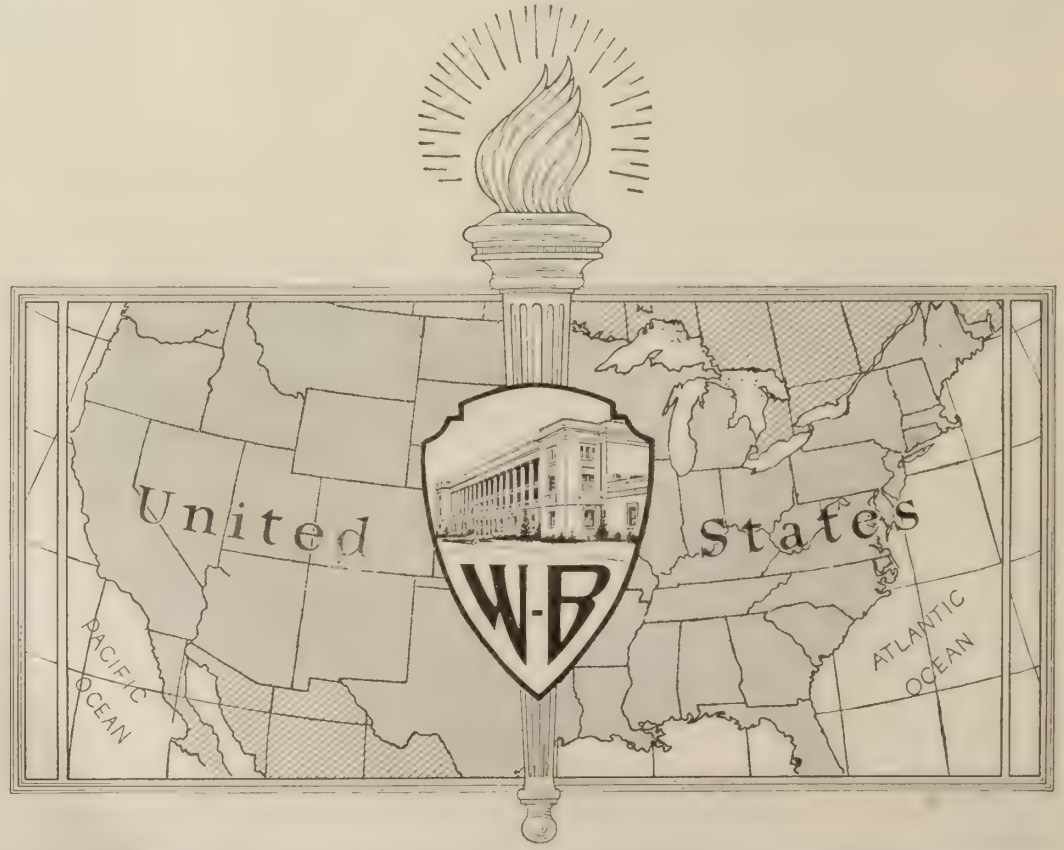
DARRYL FRANCIS ZANUCK · · BESS MEREDITH · · HOPE LORING AND LOUIS LIGHTON ·

WARNER BROS.

and

National Advertising

Warner Bros. believe that their obligation to the Exhibitor does not end with the production of good pictures. They believe a part of their obligation is to use every means available to bring the public into the theatres.



CHARLES A. LOGUE · · G. GARDNER SULLIVAN · · HANS KRAELY · ·

MILLARD WEBB · · · JAMES FLOOD · · · ROY DEL RUTH · HERMAN RAYMAKER · · · ALAN CROSLAND · · · GEORGE HILL · · JULIEN JOSEPHSON · · CHUCK REISNER · · FRED NEWMEYER ·

Telling the World

Warner Bros. are now preparing a powerful national advertising campaign on their coming FORTY Classics of the Screen.

Without doubt this will be the most impressive—most dominating—and we believe the biggest in direct results, as measured in increased theatre attendance, of any advertising campaign in the history of motion pictures.

You remember the great campaign on the 1923-24 Warner Classics. That was admittedly the biggest thing ever attempted up to that time. The present campaign will overshadow that by far. It will surpass the former in number of publications used—surpass it by millions in number of people reached—and greatly exceed the former in cost.

This campaign in its plan and magnitude will be unique and absolutely without precedent or parallel in motion picture advertising. Never before in this industry has any producer backed up his product and the Exhibitor with such forceful, timely and direct selling help.

Heralded by this mighty volume of advertising, the new Warner pictures will be FIRST in the minds of the motion picture public.

Hold your dates open till you get all the details of the coming FORTY WARNER pictures. Warner Bros. never stop with half-way measures. They are in a position now as never before to do big things in a big way and the coming pictures—and the advertising of these pictures—will awake the entire country to Warner Bros. Leadership. Wait for the FORTY winners!

WARNER BROS.
Classics of the Screen

HARRY LANGDON
COMEDIES

Produced by
MACK SENNETT

Directed by
HARRY EDWARDS

Distributed by
PATHE EXCHANGES

Presented by
A. CARLOS

Continuity by
Frederick Stowers

Directed by
ART ROSSON

a Richard Talmadge production

THERE'S A WALLOP IN THIS ONE

RICHARD TALMADGE IN "TEARING THROUGH"

It's what the Public Wants

That's why Thousands of Exhibitors are buying the entire series of 5 new whirlwind action RICHARD TALMADGE Productions

Distributed by

FILM BOOKING OFFICES

723 Seventh Ave., New York City

Thematic Music Cue Sheets Available on all our features

"'His Supreme Moment,' considerably beyond the ordinary. This picture is of the box office; it should please everywhere."

WILLIAM A. JOHNSTON
Editor, MOTION PICTURE NEWS

A title that sparks with go-gettem values.
Two big ticket selling artists names.
A drama with world wide appeal story.
Unusual color treatment of love scenes.

Samuel Goldwyn *presents*

The George Fitzmaurice
PRODUCTION

"His Supreme Moment"

Adapted by FRANCIS MARION
From MAY EDGINTON'S *novel* "HIS SUPREME MOMENT"
with
Blanche Sweet *and* Ronald Colman

A First National Picture

Members *of* Motion Picture Producers *and* Distributors of America Inc.—Will Hays *President*

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
First National Pictures Inc
383 Madison Avenue New York

another

"In every respect 'MY SON' stands head and shoulders over any picture I have seen this year"
N.Y. Morning Telegraph

a notable cast including
HOBART BOSWORTH, IAN KEITH,
CHARLES A. MURRAY, MARY AKIN,
CONSTANCE BENNETT, DOT FARLEY.
Directed by Edwin Carewe. Scenario by Finis Fox.
Asst. Director Wallace Fox. Cameraman L. J. O'Connell.
Art Direction John D. Schulze Film Editor Laurence Creutz

for box office consistency
BOOK

First National

hit!

EDWIN CAREWE
presents
Nazimova
In a picturization of Martha Stanley's stage Success
"MY SON"
with
JACK PICKFORD

Pictures

FIRST NATIONAL PICTURES

Foreign Rights Controlled by
First National Pictures Inc.
383 Madison Avenue New York

Members of Motion Picture Producers and Distributors of America Inc.~Will Hays President

—another money maker!

FIRST NATIONAL PICTURES

consistency of big pictures keeps FIRST NATIONAL at the top!

Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue, New York

Members of Motion Picture Producers and Distributors of America Inc.~Will Hays *President*

The
MOVING PICTURE
WORLD

Founded in 1907 by J. P. Chalmers

We Tell How

"ON the eve of the battle, mother." What is going to happen? What should happen? About the time this is being read several hundred of us will be packing the bag preparatory to a descent on Milwaukee. Some few, probably, are going just to watch. But several hundred are traveling buoyed with high hopes. Hoping that something will happen; and that what happens is—that which should happen.

What will happen? What should happen?

Let's see. We will tackle the easy part first, the "don'ts." And we are edging in with full consciousness that nothing an editor says about conventions or politics is likely to go further than the mutilation of good white paper.

What should not happen? Modestly, we make one suggestion:

There should be no election of a president or other national officers—with the exception of the necessary Board of Directors—at Milwaukee.

A minor matter? Maybe. And maybe not. Because if they keep the minds of the exhibitors gathered in Milwaukee away from thoughts of who is, or is not to be, president; away from all thoughts of politics, they are apt to keep them on business.

Business.

That is the essential.

* * *

WE feel pretty certain that Sydney Cohen is going to Milwaukee ready to stake his entire career as an exhibitor leader on getting something real accomplished. We know that Al Steffes is going solely to be on the ground and ready to lend a shoulder to the wheel if the signpost ahead says "Constructive."

There has been no talk of the politics that concerns itself merely with offices and titles. There should be none.

And if the minor matter of postponing all elections of officers will but serve to check the possibility of office-seeking wrangles entering the picture—then do so.

An humble suggestion, timidly offered.

* * *

ON another page we spryly dodge Sydney Cohen's request that we favor his Board of Directors with any specific suggestions we may have towards a solution of the problem of producer-distributor-exhibitor competition.

Our editorial humility is to blame. As a matter of fact we could very easily solve the problems of independent distributor and exhibitor — IF. The "if" is merely a matter of a few words. Here it is:

We could very easily solve the difficulties of independent distributor and exhibitor IF we were a happy blend of Washington, Lincoln, and Von Hindenburg.

Otherwise it looks like a tough job. Especially if you leave out the Hindenburg driving qualities.

* * *

ENDOW us with those qualities—gosh, maybe we should have asked for a dash of Alexander Hamilton, too—and we can lead the independent out of the wilderness.

Our first move would be to take a dictator's job —the Hindenburg strain is represented here. And then we would demand at least fifty per cent of the dates present through exhibitor representatives at Milwaukee.

Give us that fifty per cent of the dates—unyielding, unwavering, solid—and men like Carl Laemmle, Bill Fox, the Warners, Joe Schnitzer, and a host of others to talk to, and we'll lick the world.

A modest request. Certainly.

But back us up with a prettily engraved set of resolutions, a mess of petty politics, an army that will rush to cover under the enemy's dugouts as soon as our back is turned, and seek a balance by starving the independent—and we'll go home.

Robert E. Welsh

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - - - - ROBERT E. WELSH

Published Weekly by **CHALMERS PUBLISHING COMPANY, 516 Fifth Avenue, New York, N. Y. Telephone: Murray Hill 1610-1-2-3. Member Audit Bureau of Circulations.** John F. Chalmers, president; James P. Chalmers, Sr., vice-president; Alfred J. Chalmers, vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: Joseph Esler, 5434 Glenwood Avenue, Chicago; W. E. Keefe, 1312 Stanley Avenue, Hollywood, Cal.

Managing Editor—John A. Archer. Advertising Manager—Ben H. Grimm. Circulation Manager—Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year.

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Other publications: Cine Mundial (Spanish). Technical books.

VOLUME 74 NUMBER 2

To Keep You Posted

Editorial 273
He Elected Mayor to Get Theatre Permit 275
U. S. Capital Now Prospecting Continental Europe 276
"Competition!" My Town Said "No" 278
Milwaukee Forcefully Purposeful 279
Only Independent Exchangemen Allowed in Oklahoma Meeting 280
Pre-Convention Statement from O'Toole and Cohen 280
Enmities Discarded for Unity 281
N. J. Instructs Delegates to Fight Duplication of Dues 282
Many Film Heads Aid Jewish Fund 282
Agitation for Court of Appeals 283
Hays Completes 52 Programs for Saturday Morning Children's Shows 285
M. P. D. E. of Canada Building up Large Exhibiting Following 285
Exhibitor Booking Combines Urged at Kansas City Session 286
Daylight Saving Hits Box Offices 286
Tremendous Influence is Arousing Public for Greater Movie Season 287
Paul Mooney Resigns Vice-Presidency of Producers Distributing 288
Flinn Made General Manager of Producers Dist. Co. 289
Exhibitors' News and Views 299
Projection 369

To Sell Your Seats

Selling the Picture to the Public (Department) 290
Uses Open Letters to Prominent Men to Sell a Theatre's Special Features 290
Production Hints from Edward L. Ryman 291
Took aFull Page in New York Paper 292
Picked Radio Stars in a Combined Bill 293
Sold Atlantic City on The Lost World 294
Used Three Angles in Selling Lincoln 295
The First Run 319

To Aid Your Bookings

Reviews 298
Straight From the Shoulder Reports 305
Pep of the Program 317
Current and Advance Releases 364

First in the Field!

4 out of every 5 motion picture theatres in the United States are reached by a copy of MOVING PICTURE WORLD!

He Elected Mayor to Get Theatre Permit

By Sumner Smith

FORGET cross-word puzzles, film rentals and spring cleaning for the moment and turn an attentive ear to the story of R. E. Connell, exhibitor extraordinary of Aberdeen, Wash., who built a theatre for which a permit had been denied and then, to get legal permission to operate, lined up candidates for local office and had them elected. The story of Connell's victory will give heart to the small operator who finds a big combination trying to monopolize the theatre business in his town. Public opinion is a mighty power and Connell knew how to mobilize it.

R. E. CONNELL
Aberdeen, Washington

Although Mr. Connell's experience only covers a period of six years, they have been six years of colorful activity. He is a determined man, and when asked how he happened to open the Connell Theatre in Aberdeen, in the face of what seemed obstacles which could not be overcome, he replied, "I feel that this is a free country and I have just as good a right to make a living here in Aberdeen as any city in the U. S. A."

In October, 1919, Mr. Connell sold his plumbing business and bought a small theatre in Hoquiam, Wash., and with his opposition running the two largest and best theatres in the town, he found it tough sledding. His next move was to buy the Arcade Theatre, the best of the two theatres operated by his opposition. He operated these two theatres for a year and finally consolidated with his opposition. About eleven months later they sold their entire holdings to Dolan & Ripley, who controlled all the theatres in Aberdeen, four miles from Hoquiam.

Wishing to rest from strenuous labor, he took a three-months' trip to California. It was during this period that the Aberdeen council passed an ordinance limiting the number of theatres in Aberdeen. The ordinance said there was to be one theatre to every 7,500 people. Aberdeen has a population of around 20,000 people, and as there were already five theatres, this gave them a monopoly on the theatre business for a period of practically twenty years.

In the face of this ordinance Mr. Connell bought a lot for $9,000 on one of the principal streets of Aberdeen, less than a block from the new D. & R. Theatre seating close to 2,000 people. He made application for a permit to build. The council refused him the permit. The judge refused to give a decision, stating that he had made improper application. He made a second application but was again refused a permit, and the second time was refused the judge's decision. This action consumed seven months. He made a third application for a permit and met with the usual refusal.

He then went ahead with his plans to build and dared them to stop him. His opposition, however, figured that without a permit he would have difficulty in financing his building, and in this way they would defeat him. He finally completed his financial arrangements and started building the Connell Theatre. When the council saw his determination, they said they would let him build but would not let him operate the theatre.

The newspapers gave the proceedings front-page writeups, the sympathy of the city being with Mr. Connell, and it was because of this unusual publicity that he finally decided to call the theatre the Connell.

The annual city election came a week before the opening of the theatre. Mr. Connell got busy and lined up a bunch of candidates on his side, making statements to the citizens of Aberdeen that if they believed it was still a free country and if they wished a new theatre in the city, they vote for the men whom he was supporting.

As a result, his candidates succeeded in winning the election, both for the mayor and council, and he finally secured his permit on the opening night.

Mr. Connell says, "The old bunch died hard and they are still weeping."

The new mayor and council immediately repealed the ordinance and everything is now sitting pretty with Mr. Connell, for he has the sympathy and support of the entire picture-going population.

During this fight, as the building neared completion, his opposition tried to buy up all the service against him. It was then that he decided to cast his lot with the Independents, booking F. B. O. 100 per cent. In making his selection, he felt that they could be depended on to stand by him. In addition to F. B. O. he uses an occasional Vitagraph and Producers' Distributing picture.

We Told You So!

A few weeks ago we rushed to a telegraph station in French Lick, Indiana, to "tell the world" that one of the big happenings of the season was going to be the smashing announcement of William Fox's product. This week, as the broadside appears in the pages of Moving Picture World, we can do no more than repeat "We told you so!"

Incidentally—aside from the array of product—there are words of congratulation due to the man and the men who put in a prodigous amount of work under high pressure to scoop the field with an announcement of definite titles, casts, directors, and all necessary details on a season's product—and who did it with beauty, effectiveness, and punch—R. E. W.

U. S. Capital Now Prospecting Continental Europe

By
W. Stephen Bush

WITHIN the last few weeks a well-known American film man has been prospecting all over Continental Europe. He represents American capital, which is beginning to take notice of the great possibilities here. If I may not divulge his name I may say that he has for many years been intimately associated with one of our biggest producing companies and possesses a rich and varied fund of experience accumulated on both sides of the water. His idea is to produce in Europe and for Europe, applying American methods and American equipment but depending on scenarios especially suited to European audiences. He intends to employ European stars and European directors. The survey made by the gentleman in question will be submitted to a group of American capitalists and some action on it may be taken before the coming of the summer.

"I have observed," said my informant, "the very distinct line of cleavage between the American and the European taste in films. Selecting themes and stories with a special appeal to European as distinguished from American taste, we hope for a certain and immediate market here. It is a rapidly growing market which will be able to absorb all we can produce, if our calculations are correct. The capacity of absorption demonstrated recently by the countries of Continental Europe has astonished even the European producers themselves. We hope to sell in America, but we will not produce with our eyes riveted on the public overseas."

Future Will Determine Merit of Plan

The future alone can show what if any merit may be claimed for such a plan as has been outlined here. If the numerous and narrow boundaries of post-war Europe can be obliterated as far as the films are concerned the effects may prove revolutionary. Not only the trade papers of Europe but the big dailies of London, Paris and Berlin have taken note of an unexpected development in the film history of Europe. I am speaking of the reception accorded in London and Paris to such distinctly German films as the series of the Nibelungen. The example will do as an illustration of the existence of a distinctly European taste, radically different from our own.

On the basis of this great difference we must admit the possibility of the United Films of Europe of which I spoke in one of my recent letters. The Nibelungen are in theme and in treatment alien to our tastes but they undoubtedly have conquered Europe. The director of these films in an interview with a Parisian journalist dwelt at great length on the bond of communion between the various countries of Europe. He spoke of his visit to the States and said he felt lost amid an entirely new civilization, with no roots anywhere but in its own soil. On the strength of the success of these films in Paris the Germans will now pluck up courage and show "The Miracle of the Wolves" in spite of the threats of Hitler and Ludendorff. The first note in the international peace and trade concert seems to have been sounded. Before the entire orchestra gets away to the middle of the overture some enterprising Americans might be seen at the desk of the leader.

In the meantime a glance at the producing activities of Continental Europe may be interesting to the readers of Moving Picture World, who in the light of the data supplied may judge for themselves as to the revival of production in the old country. Not at any time since the war has Europe turned out such quantities of film. This time at least the increase in quantity is not to be accounted for by a deterioration in quality. True, the improvement in quality has scarcely kept pace with the growth of quantity, but the trend toward improvement is unmistakable.

Germany Still in Lead

Germany is still in the lead but France is running a strong second and it is not at all impossible that she will eventually distance her competitor and resume her old importance in the markets of the world. Among the recent outstanding French productions is a sensational and spectacular feature, "The Daughter of Mrs. Lasac." This film, though it has a somewhat international origin, is thoroughly French in conception and execution. It might be called something like "The Lure of Paris," for it is largely high-class and modernized melodrama. The scenes are laid alternately in Paris and Venice. In its last stage in the studio the film received a lot of notoriety through the efforts of one of the assistant directors who wanted to introduce the show girls of the Casino de Paris in the scenes in the Palace of Versailles in their original lack of raiment. In its presentations in Paris, Brussels and Vienna the feature is said to have been quite successful. It is now to be shown in Germany and Italy.

Another French film worth mentioning is "Le Stigmate" (The Stigma) which is a clever mixture of emotional and spectacular stuff. "Le Fantôme du Moulin Rouge" has attracted some attention by reason of its particularly skilful use of double exposure. The subject is something like the Belasco idea in "Peter Grimm." I might also mention "Autour d'un Berceau" (Around a Cradle) which had its first run in the Gaumont Palace. It pleased the crowd there, but its possibilities in English-speaking countries, especially in our own, are not so bright. Anatole France's "When the Gods Are Athirst" is also said to be on the way to the screen.

Among the German productions which have recently had their first runs in Berlin is one called "Kammer Musik," a costume play which derives its chief merit from the fact that Henny Porten plays the leading part. It is distinctly limited to European uses. Others are "Das Grosse Wecken" (The Reveille) which deals with military conditions as they existed before the Kaiser concluded to establish himself in Holland. The same or a similar subject is treated in another German feature called "Zapfenstreich" (Taps) which is built on a stage play that was quite popular in the days before the war. "Wetterleuchten" (Sheet Lightning) is another German film that shows a distinct trend toward improvement. In the States it might be considered a good program picture.

Great expectations are entertained of the spectacular and historic play "Wallenstein," based on Schiller's drama. Considerable time has been spent on this picture, said to follow closely the lines of the original drama. The great historic scenes have been taken where they occurred—in the cities of Prag and Eger in Czechoslovakia. The Germans cannot keep from filming Ibsen despite the fact that from the box

office angle it has been well demonstrated that his stuff is 90 per cent morbid and therefore unsuited to filming. No doubt these words will make the highbrows howl with rage and indignation but they are literally and painfully true nevertheless.

A German company has actually made a film play out of "Hedda Gabler" with Asta Nielsen as the star. The first run in Berlin, where the star is much admired, was only moderately successful. There are moments in the Ibsen play that might tempt an ambitious director of films, but as a whole it is an unwholesome mixture of melodrama and problem play. Such women as Hedda Gabler exist only in Ibsen or in Laura Jean Libby at her worst.

It would be easy to add a score or two of "better than average" pictures that have lately issued from French and German studios. The Svenska has released a romance at sea directed by Soestrom and called "Fire on Board." In Sweden and Germany the film is said to have played to good houses.

As an amusing incident in the fever of production which seems to be sweeping over Europe I might mention the formation of a Swiss Company called Helva, which sold stock to the thrifty Swiss and then folded its tents and disappeared on top of one of the high mountains of the little Republic. Turkey too has entered the ranks of the producers and seems to be doing a lot better than Switzerland. The leader of the young Turkish film industry is one Ertro Goohl Moushin Bey and he is releasing enthusiastically if somewhat irregularly. None of the reels will ever be exported out of Turkey except as a curiosity, for they are very much in their infancy.

It is quite natural that in its steady progress the European film is gaining a good deal of invaluable prestige these days. Prestige is a most valuable asset at this stage of development, which so much resembles our own of fifteen years ago. In Rome for the first time the most exclusive society there has arranged a showing of a French film called "The Miracle of Lourdes." This highly religious film, really a propaganda production, has been witnessed by the "Circolo di San Pietro" in the Salon of Pius VI in the Palazzo del Vicariato. The Circle of St. Peter is composed of the most ancient Roman aristocracy and of the most distinguished ecclesiastics of the Roman Church. Cardinal Vannutelli, as well as several other wearers of the purple, and a large number of high dignitaries, among them Monsignor Ceplak (recently freed from a Bolshevist prison), were in the audience.

Beyond all comparison it was the best projected picture I have ever seen in Italy, while the musical accompaniment was quite above the average. The story tells the conversion of an atheist through a visit to the miraculous shrine of the Virgin at Lourdes. The film is now being shown in one of the Roman film theatres to big crowds. At its presentation in the Palazzo del Vicariato one of the most distinguished members of the club addressed the extraordinary assembly on the importance of the screen and there was quite a little dignified applause when he was through. Probably most of the members of the audience had never been to a motion picture entertainment in their lives and there is no doubt that they were favorably impressed.

Here is another instance of the growing prestige of the film. There are two or three reels entitled "The Pontificate of Pius XI," taken but a short time ago. The enterprising owner of the film wanted to have the Sovereign Pontiff, or rather an impressive picture of him, in his advertising material and communicated with the powers of the Vatican, asking whether there was any objection. There was none and today the face of the Pope is looking down from the billboards with its most benignant smile. This film too has a large patronage, due no doubt to the Holy Week as well as the subject matter of the reels.

Let's Get This Straight

THERE comes a letter to our desk. We could have answered it by mail, but we are not built that way. If one fellow "read us wrong"—perhaps others did. So let's get the whole thing straightened out in the open.

First of all, the letter:

Mr. Robert E. Welsh,
Moving Picture World,
516-Fifth Avenue, New York.

Dear Bob:—Read your editorial in the "Moving Picture World" issue of May 9th, and you had neglected to mention the many definite accomplishments of the Motion Picture Theatre Owners of America by way of elimination of the five per cent. Film Rental Tax, etc., Seat Tax and Admission Taxes, and the fact that the activities of the organization and its effort have resulted in perhaps a thousand or two less theatres being owned today by the two major producer-distributor-exhibitor organizations.

It may be, Bob, that you have some concrete, specific ideas and suggestions to offer that will aid in bringing about a constructive solution of this very vexatious problem—producer-distributor-exhibitor business competition, and I would very much appreciate your forwarding same to me at the earliest possible moment so they can be presented to our Board of Directors when they convene in Milwaukee, May 11th. With kindest personal regards, I am

Sincerely yours,
SYDNEY S. COHEN.

The important part, to us, is the first paragraph. Sydney, you got the wrong slant on our editorial if you thought we intended it as a history of exhibitor ORGANIZATION. That wasn't the thought at all. What we did intend was a sketchy summary of exhibitor CONVENTIONS. There has been a difference.

We have been the first—and we believe the most frequent—to pay emphatic tribute to the Motion Picture Theatre Owners of America and its officers for the good work they have done in matters of taxation, censorship, general propaganda, and so on. There is no use repeating all the good words we have said because we can't make them any stronger. And our readers' memories are long.

CONVENTIONS—and this year's problems in particular—are something else again. Exhibitors are perfectly willing to let a hard working bunch of officers plug away throughout the year fighting taxation and other common corns. But at convention time they seem to prefer to talk around in circles and shy away from internal problems, or else meet them with easily tabled resolutions and speedily forgotten speeches.

But THIS YEAR—and at the moment this is near as I care to come to being "specific and concrete," Sydney—they have to give their officers a MANDATE. What should that mandate be? I dunno! And I don't care—so long as it is definite, and CONSTRUCTIVE. Yours Truly, and some number of independent exhibitors, are going to be gol durned disappointed if we leave Milwaukee in a smoke screen of resolutions.

It was in hopes of forestalling such a condition that I wrote the editorial, Sydney. Maybe it will help. R. E. W.

"Competition!" My Town Said "No!"

By
E. N. Prescott
(Prescott Circuit, Union, Me.)

Got your town air-tight?
Sewed up so no competition can come in?
Business better than it used to be?
Suppose that to be the case!
Along comes a competitor—"Good place for me to make money," says he.
What will you do?
What will your town do?
Better read what Prescott's town did—and how it came to do it!

"WHAT do you do, in your town, with your theatre—besides extracting the silver shekels from all you can induce to come within your doors?

"Did you ever stop to consider that there might come a day when you'd like to have a pull—not a pull merely in terms of money, but a pull with your patrons, a standing with the citizens of the community in which your theatre is located.

"What would happen if your reputation, your theatre's popularity, had to be placed on the scales of public judgment, weighed in the public esteem. How would you feel? What would you do? How would you weather the storm—emerge as a victor?

"These exact conditions were the ordeal by which I was tried in a recent and unexpected test: an acid test in every sense of the word: and in one of the three towns in which I operate—and the outcome? Well, that's the story!

"I went into the town in question six years ago, just after it had been abandoned by another exhibitor as a failure. Thereupon I leased the Hall, proceeded to put in a good equipment and likewise to use some real pictures.

"As I have stated, that was six years ago. Today I am enjoying, in that town, the best business in the history of my occupation of the premises.

"But—to get back to the meat of my story—recently a cloud showed upon the horizon, a cloud that threatened to shadow my successful conduct of the theatre activity.

"An outsider—a party who had seen my efforts bear fruit, who had gazed upon my success with avid covetousness, decided to make inroads on this fat and juicy plum of good will. With every anticipation of easily getting this trade which I had worked to create and maintain, he began to make arrangements for a competing show.

"Now here is the point of my story where public sentiment comes in.

"As soon as rumors commenced to circulate about town concerning this contemplated enterprise, people began to ask each other why the competitor should be allowed to enter, and they seemed to agree among themselves that if it did enter they would not patronize it.

"This sentiment continued to grow. As a body the townspeople appeared to be in complete agreement. Under such circumstances it naturally reached the ears of the town officials.

"The feeling was of sufficient strength to eventuate in a consultation among these officials. The result was that this would-be competition was refused admittance, the officials maintaining that the town was not of sufficient size to support two houses.

"Now—and this is the important thing!—all this came about without my having to enter the battle myself!

"No doubt you are wondering how anyone could have an enterprise in which his personality could be so deep-rooted as to swing a victory of this sort without personal activity in his own behalf.

"Well—I have shown the community that my theatre is part of its life, not a mere money-making enterprise, but a civic institution in which I take personal pride, which I strive to make worthy of the trust of the town I serve.

"I say 'serve' advisedly. It is my watchword as it has been in my ten years as an exhibitor.

"I have always been willing and glad to cater to all worthy charitable activities, such as the Red Cross, and to all civic activities such as the G. A. R., the Farm Bureau, the churches: always trying to help them put across their objects with a bang.

"As an example of recent service, and in the town which won for me an unsolicited but highly appreciated victory, a committee of a few interested people wanted a piano for one of the public places. They came to me for suggestions helping to put over their aim.

"I co-operated with them, and even gave active aid to the extent of giving them the entire gross receipts of an evening show, bearing all expenses myself.

"This show brought them a sum of money that by far exceeded their fondest expectations.

"That is part of how I got my 'pull'—always trying to be of service to my towns, building up and promoting all worthy projects, not merely with 'that's a good idea,' but also by active participation in the campaigns.

"In a few weeks I am co-operating with a school for the benefit of their graduation class: I am going to give them one-half of the gross receipts, which is, no doubt, the lion's share; but these same children will be my life-long patrons and return to me in good will many times over the amount I shall hand them when the show is over.

"And in closing, I can only say that for all the people in the towns in which I operate, I have the profoundest admiration for their loyalty and support.

"These things are not measured by dollars—some things are worth dollars, but dollars won't buy them in any over-the-counter transaction. I trust that I may always be able to maintain and deserve that loyalty—and I hope you'll have done the things to enable you to call on it if ever a crisis comes up in your town."

This "experience" was contributed by Mr. Prescott voluntarily, as have been others such as those by Mr. L. O. Davis, in a sincere desire to indicate the lines along which the theatre in the medium or small sized town can be made a success.

The columns of Moving Picture World are always open to these exhibitor experience articles.

Milwaukee Forcefully Purposeful

The Program

The convention program is as follows:

TUESDAY—May 12th

1:30 P. M.—Opening—Fred Seegart, President of the Motion Picture Theatre Owners of Wisconsin and Chairman of the Milwaukee Convention Committee.
Introduction of Vice President, Eli Whitney Collins.
Introduction of Representative of Mayor of Milwaukee, by Vice President Collins.
Presentation of National President.
Report of National President, M. J. O'Toole.
Report of Board of Directors, R. F. Woodhull, Chairman.
Report of Administrative Committee, Sydney S. Cohen, Chairman.
Addresses by Representatives of Producers and Distributors. Universal Film Manufacturing Company, Fox Film Corporation, Warner Brothers, Film Booking Offices of America, Independent Motion Picture Producers & Distributors of America and others.

WEDNESDAY—May 13th

10:30 A. M.—Business Session.
Addresses by representatives of Producers & Distributors.
Report of Trade and Commerce Committee.

RECESS

2:30 P. M.—Addresses by representatives of Producers & Distributors.
Address by Third Assistant Postmaster General, W. Irving Glover.
Evening—Convention Banquet at Gimbel's Auditorium.

THURSDAY—May 14th

10:30 A. M.—Executive Session.
Report of Rules Committee.
Report of Committee on Constitution and By Laws.
Report of Credentials Committee.
Special Report of Board of Directors.

RECESS

2:30 P. M.—Election of Board of Directors.
General Discussion.
Report on Standard Exhibition Contract by Joseph M. Seider, President, Motion Picture Theatre Owners of New Jersey.
Report of Committees.

FRIDAY—May 15th

10:30 A. M.—Report of Board of Directors on election of National Officers.
Installation of National Officers.
Reports of Committees.
Selection of 1926 Convention City.
Adjournment.

Art Mix Adjudged in Contempt by Cal. Court

The Superior Court in Los Angeles, Cal., has issued a decree fining Arthur J. Mix Productions, Inc., $150 and Denver Dixon, its director, $75 for contempt of court, according to a statement made by Fox Film Corporation.

It was explained by Saul E. Rogers, general counsel for the Fox Company, that the defendant was originally enjoined from using advertising containing the name "Art Mix" on posters, press sheets and film titles in a manner to mislead the trade and the public into the behief that "Art Mix" is a motion picture star. Such advertising tended, it was alleged, to confuse the name used with that of Tom Mix, the star of the Fox Company, and was determined by the court to be unfair business competition.

The contempt charged was the distribution of an inaccurate copy of the injunction which tended to lead exhibitors to believe that the injunction did not apply to pictures issued before the date of the restraining order.

Theatre Authorities See Convention as "Last Stand"—Record Crowd Assured—Boom Woodhull—Business Program

By Tom Waller

A SEETHING mass of practical movie humanity will flood the M. P. T. O. A. convention hall in Milwaukee on the morning of May 12 where for that day and the three to follow they will confine themselves to much and serious business. This has been the subject of lengthy statements emanating from national headquarters for the past few months under the heading of "Bring Your Playdates to Milwaukee." Indications from other sources as well now are that the ex-brewery town really will be the scene of the largest attended convention in the annals of the M. P. T. O. A.

Showmen not only from all over the entire United States but from Canada and England will be in attendance. The prominent English exhibitors who arrived in New York this week solely to review Milwaukee include William Gavazzi King and Major A. J. Gale, representing the C. E. A. of Great Britain while the unofficial delegates will be T. F. McDermott of Birmingham, A. Cunningham of Leeds, Col. J. W. Barber of London and F. H. Cooper of Norwich.

One thing outstandingly impressive from the standpoint of genuine significance as to the firmness of purpose and sincerity of intent of this particular convention, is the phrase one hears throughout the industry—"This is the last stand. We have got to do something."

The program strikes us as speaking volumes for this utterance. It schedules four days of hard work for conventionees with diversions only at night. There are sightseeing tours and basket parties and matinee performances. These have already been announced. But they are intended, quite obviously, for the wives and friends of the men whose business horizon is the matter in hand.

Seeking Solution

Stories in the pre-convention section published in this issue of Moving Picture World concisely and authentically describe all there is to describe at this time. From them may be gleaned an idea of the kind of action to expect in Milwaukee. Insurgent states coming within the fold of the parent organization is action which seems to speak best for Milwaukee. Exhibitor leaders say the producer-owned theatre offers a situation which must be solved not only for the survival of the independent exhibitor and independent producer but the industry at large. There are some who have advanced one theory and others who have advanced others. It remains for the convention to decide which of these, if any, will afford the best means.

On Playdates

As told in previous issues of the World, various exhibitor units have pledged their entire memberships to bring their playdates to Milwaukee. There they will be presented, according to announced plans, with lists of product whose makers are understood by many to have pledged or to be about to pledge their support in lessening the apparent chaotic tensity under which a good proportion of the industry has been straining for some time.

Possible Candidates

Around New York there is not so much speculation as to who the new president will be. R. F. ("Pete") Woodhull, chairman of the M. P. T. O. A's board of directors, is being mentioned quite frequently for that post within the inner circles. A little further in, however, the talk is that Sydney S. Cohen might be persuaded into once more taking the job. "Joe" Seider, who was mentioned for a time, declares himself "positively out" because of the heavy work in his own New Jersey organization. There is some talk and evidence about the T. O. C. C. booming Bernard Edelhertz, a lawyer, for the job. From the greater country, however, there are few reports of others in mind to occupy the chair. The writer has heard nothing mentioned about M. J. O'Toole of Pennsylvania, the present incumbent, succeeding himself.

The chief interest this year gets right into the subject that has ballyhooed the convention—the future.

S'S'Sh! Money! Money!

Anybody who thinks that independent producers are going to be long on hopes and shy on capital next season is sadly mistaken. There are men boarding trains now for Milwaukee for the sole purpose of telling worth while independents what they are willing to do in the way of financing.

Nathan Saland, of Film Developing Corporation, it is said, will be on the ground with backing running into several figures to talk to independents who know what they are talking about. The line forms on the right. If "S. R. O." sign is out at Saland's room look up The Editor in the Hotel Wisconsin and he may be able to squeeze you through the stage entrance.—R. E. W.

Pre-Convention Statement from O'Toole and Cohen

THE cohesion of exhibitor forces at Milwaukee is most indicative of the fact that national organization is essential in the solving of problems affecting the industry as a whole.

It is a very auspicious situation and the cooperation thus effected will be a power for good in our business and lead us to higher and better lines of practice which will dignify and advance every division of the industry.

We have always contended that there is nothing in the motion picture business which makes it radically different from other lines of effort. Honest, sane and square business practices certainly can be made the basis for all our dealings. We have been adversely affected with distrusts and suspicions but these are being resolved in the interest of the industry as a whole and better understandings are certain for the future.

The coming Milwaukee convention will witness the assemblying of the greatest exhibitor force and representatives of other branches of the industry known in the history of motion pictures. We have a practically perfect North America in this wonderful map of constructive effort. No place is left out because there is room for all and cooperation and helpful effort will be the guiding principles of this convention.

The national officers of the Motion Picture Theatre Owners of America have labored hard and with determined zeal to bring unity to the front at Milwaukee and give the gathering that great clearing house aspect so essential to effecting the genuine coordination of all independent forces.

Every state in the Union will be represented as well as all of Canada, Great Britain, France and other parts of Europe. This is the first big international meeting of Motion Picture Theatre Owners and their independent allies. It can and will be made of the greatest constructive value to the industry.

All of our sessions will be open, except a brief period which will be devoted to the election of national directors. Debate will be encouraged on all questions presented as we desire the fullest and freest discussion. The more any situation is intelligently considered, the more facts are brought out and these are the real helpful situations.

We congratulate the Motion Picture Theatre Owners of the United States and Canada and our fraternal visitors from abroad on the wonderful prospects for remedial action and general development presented by the coming Milwaukee convention. It means advancement of the highest order and the Theatre Owners and others present may be depended upon to make the occasion count for permanent good in the industry.

M. J. O'TOOLE, President.

SYDNEY S. COHEN, Chairman Administrative Committee.

Only Independent Exchangemen Allowed in Oklahoma Meeting

PRACTICALLY all sessions of the state convention of the M. P. T. O. of Oklahoma recently in Oklahoma City were executive, so that matters affecting the exhibitors might be discussed intimately and, it is said, with considerable artness. No representatives of national distributors were present at any time, but three independent film exchange managers delivered brief addresses by invitation. This was considered extremely significant.

President A. B. Momand of Shawnee presided. His administration was enthusiastically indorsed and he was formally elected to represent the organization at the Milwaukee convention. Others at the state meeting who will go as delegates are Vice-President L. W. Brophy of Muskogee, John Brown of Tulsa, W. B. Spearman of Edmond and C. A. Runyan of Barnsdall. Others in the membership are also expected to attend.

United States Senator Harrold made a short talk, reporting that a senatorial sub-committee was investigating the music copyright laws and promising his cordial help in promoting in a national way the interests of Oklahoma theatre men. He was introduced by Attorney W. F. McLaury, counsel for the M. P. T. O.

It is known that the convention threshed over the problems of music tax, uniform contract, arbitration clause and non-theatricals, but definite action taken, if any, was not disclosed.

Col. H. A. Cole, president of the Texas M. P. T. O., was present throughout the sessions. He reported procedure in certain Texas propositions similar to situations interesting Oklahoma exhibitors, and gave advice to the convention. As a result of the convention's authorization, the board of directors today appointed Harvey W. Ferguson, reputed to be the "highest powered" publicity man in the Southwest, to be general manager of the organization with headquarters in Oklahoma City. It is understood he was clothed with unusual powers and also guaranteed the board's backing in his every action.

Ferguson was affiliated with big newspapers in various parts of the country as editorial and special writer, and for a number of years has been connected with exchanges and theatres, usually as publicity and advertising manager.

Texas Re-elects Cole and Staff at Peppy Convention

THE Motion Picture Theatre Owners of Texas unexpectedly ended late Wednesday, May 7, a programmed three-day convention, cramming the work into two days, re-electing Col. H. A. Cole of Marshall and all other officers and directors.

Col. Cole at first refused the presidency because he is already devoting more than half of his time to business of the organization, but a unanimous demand for his services coupled with a $3,000 yearly salary added to the office induced him to remain in a position he has occupied so brilliantly since the birth of the Texas group.

About 150 attended the convention, which was a whirl-wind affair from start to finish, uminating in a banquet and dance Wednesday night at Hotel Jefferson. convention headquarters.

Dangers in non-theatrical bookings proved the keynote of the meeting, and it was asserted that real danger lies in the present buying up by some individuals of the rights of certain pictures. These pictures, it was have no overhead, and will put many exexplained, will be shown in institutions that hibitors out of business.

A full report of the Texas convention will be published in next week's Moving Picture World.

Enmities Discarded for Unity

T.O.C.C. Delegation

According to the records of the Transportation Committee, the actual paid reservations by the members of the Theatre Owners Chamber of Commerce who are going to attend the Milwaukee Convention will fill two full ten-car sections of the Twentieth Century Limited which leaves New York on Monday, May 11.

A large number of up-state exhibitors wired their reservations to be picked up en route at Albany, Utica, Syracuse and Rochester. In addition to the above two full cars will be picked up at Albany with the Boston contingent.

The enthusiasm and eagerness displayed by those going is encouraging to the highest degree to the leaders.

Mayor Cast Deciding Vote for Sunday Shows in Corning

With the vote tied, 7 to 7, it was Mayor James P. Hallahan who cast the deciding vote that killed the attempt to put a ban on Sunday motion pictures in Corning, N. Y., at the meeting of the common council in the southern tier city on Monday evening, May 4. The fight against exhibitions of pictures on Sunday has been strong in the city, with the ministers taking an unusually active part in the movement to abolish Sunday presentations.

Exhibitors put up a strong fight against the ordinance and their stand on the question found many followers. The fight against Sunday pictures in Corning has met with some hard battles in the past and the decision of the council is looked upon as the closing of the question for some time.

Fox Convention Ends

The twelfth annual sales convention of the Fox Film Corporation came to a close at the New York studio on April 30. It was the most important and most militant gathering ever held by the Fox organization. All of the United States and Canada exchanges were represented by district and branch managers and a large number of salesmen and special representatives, and there was also an unusual representation from exchanges in all the four quarters of the globe.

William Fox was present, after a three month's absence at his West Coast studios, where he has been in active supervision of the casting and production of the big specials for the coming season. Winfield R. Sheehan, vice-president and general manager, was also present at all meetings, and General Sales Manager James R. Grainger had his first opportunity of getting in touch with the complete personnel of the big field organization. It was announced that a new exchange will be opened at once in Milwaukee and that Jack Lorentz, formerly of the Seattle exchange will be the branch manager.

Crisis in Industry Brings Armistice With Michigan and Allied States Lined Up With M.P.T.O.A. for Common Good

APPARENT realization of a crisis and the need to meet it with unanimity has caused some surprising concessions to be made in the past few days. On top of the announcement that the M. P. T. O. of Kansas and Missouri at their recent convention voted to send delegates to Milwaukee, come to Moving Picture World telegraphic dispatches from H. M. Richey and W. A. Steffes. These notify us that for the good of the cause and with the desire to lend any possible support at this crucial time the Motion Picture Theatre Owners of Michigan and the members of the Allied States, both insurgents of the parent organization, will have representatives in Milwaukee.

While this news at first seems astounding, and even though it is without precedent at any other national confab, the due consideration it has received in many high quarters has caused it to be calmly accepted in the spirit in which it comes.

The wire from Steffes, which preceded that from the Michigan organization, reads:

"I am today wiring the leaders of the Allied States to meet in Milwaukee on same dates as M. P. T. O. A. Convention. This does not mean that the states represented in allied will again affiliate themselves with the M P. T. O. A. But hoping that something definite might be done at the Milwaukee convention we believe that the allied should do nothing to hamper or retard the progress of the independent theatre owners of the country and on the other hand if anything constructive is presented and the Allied States can be of assistance the independent theatre owners of the United States may depend on a hearty cooperation as it is the intention of the allied organization and all states represented therein to cooperate with any body of theatre owners or any other organization that is working towards the interest and betterment of the independent theatre owner."

The telegraphic message from H M. Richey is as follows:

"Hoping that definite steps will be taken to insure the continuance of the independent exhibitor and the independent producers Michigan will be represented at the coming convention of the Motion Picture Theatre Owners of America to be held in Milwaukee May 12th to 16th inclusive.

"At the board of directors' meeting of the Motion Picture Theatre Owners of Michigan held Wednesday, April 29th, at the association offices in the Hotel Wolverine, President G. A. Cross appointed the following committee made up of the past presidents of the association to represent the Michigan organization at Milwaukee: James C. Ritter, Detroit; W. S. McLaren, Jackson; J. R. Denniston, Monroe; G. A. Cross, Battle Creek, and H. M. Richey, general manager.

"The presence of the Michigan delegation at the Milwaukee convention does not mean that Michigan has again become a member of the Motion Picture Theatre Owners of America, neither does it mean that Michigan is forfeiting its valued membership in the Allied State organizations. The sending of a committee to Milwaukee was prompted by the realization on the part of Michigan theatre owners that a serious national situation has presented itself. A common problem that affects all theatre owners in the United States, regardless of what their affiliations may be and a desire on the part of the Michigan organization to lend whatever assistance it can to the solution of this national issue.

"At the time that Michigan ceased to be active in the present national body the statement was made that if at any time a common problem affecting the industry presented itself Michigan stood ready and willing to offer its cooperation to the national body or any other organization working toward the interests of independent theatre owners. Suitable headquarters for the Michigan committee have been reserved by H. M. Richey, general manager Motion Picture Theatre Owners of Michigan."

Immediately upon the receipt of the last telegram the following statement was received from Sydney S. Cohen, chairman of the administrative committee of the M. P. T. O. A:

"The decision of the Motion Picture Theatre Owners of Michigan to send a delegation to the Milwaukee convention of the Motion Picture Theatre Owners of America, is very gratifying, as evidence of the fact that independent exhibitors are prepared to join forces, regardless of their organization affiliations, in the common defense of their business.

"Michigan is one of the strongest states. Entrenched within this territory are Independent Theatre Owners who reflect creditably upon our industry—men of sound judgment, men searching for that which is deemed by all men as right, and since our interests and theirs are mutual, since we feel that the good they accomplish in their state cannot help but benefit the independent situation in every state, that the good we have accomplished and will accomplish as a national organization, has helped and will continue to help Michigan, we welcome Michigan to our conferences, feeling certain that some very constructive proposals for the good in general will be forthcoming from their representatives.

"Differences of opinion are bound to occur between men who are not 'Yes Sirs,' but there is always this platform of cooperation, of a coming together the motive which actuates any action. Independence is the goal or destination of our travail or travel. It matters not whether we approach independence men from the north, south, easterly or westerly direction, when a problem presents itself it

(Continued on next page)

N. J. Instructs Delegates to Fight Duplication of Dues

NEW JERSEY delegates to Milwaukee have been instructed by their association to suggest several changes in national organization affairs in addition to taking the stand with the others against the producer-owned theatre situation. Among these now known are:

The elimination of the present duplication of dues, so that the state units may be assessed according to their actual theatre membership on a per capita basis instead of that of the quota. In this respect, President Joseph Seider explains, the dues should be paid directly into one organization, thereby eliminating duplication. The privileges and benefits would therefore be confined exclusively to members.

New Jersey would also seek the decree from the convention to have its own arbitration medium. At present its theatre owners are compelled to travel into New York before the Theatre Owners Chamber of Commerce board.

In the latest pamphlet letter addressed to members of his organization Joseph Seider says:

Dear Theatre Owners:

Who is next? I am on the list. It is only a question of time when I will be reached. This and not picture, public or business policy, now imprisons every independent theatre owner his thoughts, peace of mind and actions.

Will we submit to our fears? Will we exaggerate their hold upon us? They ARE close to home but they HAVEN'T got us.

Do not permit yourself to be stampeded.

There are such things as Trust Busting Acts, there are such things as Trusts busting themselves.—They over reach.

And, in every instance in the past the "Master Minds" of our Industry have talked themselves into difficulties. Give them enough rope. They WILL hang themselves.

Who are those Master Minds? Are they the minds educated in the Cloak and Suit Business? Emanating from button-hole making? Pants pressing? Sponging?

Master Minds bosh.

We, pioneers in this business, with substantial Investments therein, even if we operate the most humble theatre in the State, have seen this most speculative, fickle and heartbreaking business through. Struggled with outside organized opposition. Struggled and fought for a square deal and respect from the people from whom we purchase. Have utilized our every resource to master a new enterprise—a new idea—a wonderful discovery.

AT LAST with the Public seeing the LIGHT, with the structure about completed, these business vultures, these undiplomatic and unprincipled "Master Minds" are attempting to steal the rewards that we are entitled to for our heartaches, our trials, our Investments—our Labors. And they would have succeeded in their LARCENY if we would not have been aroused out of our lethargy.

Last Thursday your Board of Directors held its meeting in conjunction with members in Hudson County in Jersey City. Messrs. Seider, Samuelson, Woodhull, Adams, Rosenblatt, Hildinger, Rosenthall, Kutinsky, Kaiserstein, Wilkins, Hunt and Peizor were elected as delegates to represent us at the Milwaukee convention. Yesterday members located in five of the largest counties in our State met at the Hotel Astor.

A RESOLUTION WAS UNANIMOUSLY ADOPTED URGING OUR MEMBERS NOT TO CONTRACT FOR NOR GIVE PLAY DATES FOR NEXT YEAR'S PRODUCT UNTIL AFTER THE MILWAUKEE CONVENTION.

At both meetings it was a case of mobilizing and pooling our energy, our thoughts and our resources. This means business. We are encouraged.

WE ARE GOING TO RESIST. We are going to throw off the noose from around our necks. And if we can't and we are going to be pushed over the cliff by "Master Minds" drunk with success, greed and lust—the damned swine in a public serving Industry—WE WILL DRAG THEM OVER WITH US.

But, no, we CAN.

We are going to be calm, cool, courageous and will keep both our feet on the ground. We are going to use the brains God blessed us with. We WILL think. We can and will find a solution. We will make our plan and work it. We will rid ourselves of oppression.

Discussion of Arbitration is crowded out of this issue. However, we are taking care of the arbitration troubles of our members in good shape. Same goes for Music Tax.

To overcome advantage of distributors over theatre owners in arbitration cases through their being represented by counsel we have engaged Attorneys Joseph Varbalow and Norman Samuelson to represent our members in every arbitration case.

All present at recent meeting in New York where Sam Katz spoke for an hour and said nothing will agree that Sydney S. Cohen saved the day and was the

MAN THAT DELIVERED THE GOODS

There is a man in the World who is never turned down
Wherever he happens to stay.
He gets the glad hand in the populous town
Or out where the farmer makes hay.
He's greeted with pleasure on deserts of sand
And deep in the aisles of the woods.
Wherever he goes there's a welcoming hand
—he's
The man that delivers the goods.—Nesco.

The people of recognized value in this world are those who do more than they agree to do.

You have read in Trade Papers that New Jersey Theatre Owners plan a booking combination and have had conferences with New York Theatre Owners. Your organization knows nothing of it. If anything is done by your organization you will know of it because you will take part in it and it will be done IN, FOR AND BY New Jersey.

Metro-Goldwyn is requesting Theatre Owners holding contracts for King-Gish Pictures to sign a release. Hold on to the contract. You have Romola and the indications are that the next one will be unusual.

All Exhibitors Warned

By resolution the M. P. T. O. of Western Pennsylvania has agreed that "all exhibitors refuse to sign any agreement or enter into any booking arrangement with any co-partnership, company or corporation until after the national convention."

This action is a result of the allegation that "certain members of our organization have been approached by agents of an unnamed company for the purpose of signing agreements whereby the theatre owners transfer to the company the exclusive booking of their theatre. This activity has resulted in bringing about a somewhat chaotic condition of the industry. The transfer of the booking is virtually a transfer of the control of the theatre."

Copies of the resolution are being mailed all exhibitors in the Western Pennsylvania zone, all state organizations, the national organization and all trade papers. It is signed by Fred J. Herrington, secretary.

Unity

(Continued from preceding page)

does not matter how we attempt to solve it, although some methods of procedure conserve energy, the vital necessity is that the problem shall be solved.

"To meet the encroachments of the distributor-theatre combine we need the cooperation and active participation of every independent factor in the business. Trade and organization politics should be entirely put aside, while we concentrate every effort and consolidate all our power on the one big issue.

"The help of the Michigan theatre owners and of all other independent theatre owners is urgently needed and most cordially welcomed by the Motion Picture Theatre Owners of America. As we write, we have been informed that a large delegation of independent theatre owners from Kansas will also meet with us at Milwaukee. The same cordial welcome is extended to them."

Many Film Heads Aid Jewish Fund

LEADERS of the film industry, now in Hollywood, have organized under the leadership of Joseph M. Schenck, to aid in the rebuilding of Palestine as the Jewish Homeland, through the Palestine Foundation Fund, the chief financial agency for the restoration of the Holy Land. Samuel Untermyer, the noted lawyer, is the president of the Fund, which since its organization four years ago, has raised $8,000,000 among the Jews of America for building, agricultural, educational and public health activities in Palestine.

Among the leaders in the film industry's efforts for the rebuilding of Palestine, in addition to Mr. Schenck, are Carl Laemmle, B. P. Schulberg, Sol Lesser and Jack Warner. A mass meeting of the industry was held April 30 in Warner Bros.' Studio in the interests of the Jewish Homeland movement.

The industry has adopted a quota of $25,000 to be raised in Hollywood. Leading contributors thus far are Mr. Schenck and Mr. Laemmle, each of whom has contributed $2,500.

Agitation for Court of Appeals

Joseph Seider Opposes Finality of Present Arbitration Board Decision—Urges Adoption of Official Contract at Milwaukee

By Tom Waller

THAT the decision of a Board of Arbitration should not be the last word and that the convention should seriously consider and act upon the establishment of a Court of Appeals, comprised of authorities equally appointed by the Hays organization and the Motion Picture Theatre Owners of America, is one of the strong sentiments emphasized by Joseph Seider in an exclusive interview with Moving Picture World.

The subject of play dates and means to combat the producer-theatre-owner situation of course Seider regards as the primary issue of the convention. But secondary to this in his estimation comes sound business. Under this heading he places a form of contract that should be officially authorized by the M. P. T. O. A.

Since stepping into the presidency of the M. P. T. O. of New Jersey a year ago Seider has come into particular prominence in the motion picture industry, not only because of his proven integrity and foresight, but because of the way in which he has manifested these qualities in building his own organization on an enviable and most concrete basis. It is because of these facts and also that he has thoroughly studied and analyzed exhibitor conditions not only in his own state but nationally that this publication sought his opinions on matters which might be considered at Milwaukee.

Seider believes that the medium of arbitration should be conducted on a national basis in the sense that the nucleus of its power should be jointly vested in the two national organizations, that of the Hays unit and the M. P. T. O. A. In other words he believes that the present miscellaneous boards should be co-related.

With such a system, he points out, the national organization could appoint a bureau, including a legal staff, which could keep a definite record of the cases reached and distribute duplicates of such records to every board in the country. With this information Seider vouches that boards throughout the country, conversant with the happenings in all states, would be considerably benefited and be able to function with a clearer and more direct understanding.

The present finality of an arbitrary board's findings does not appeal to Seider as the best example of jurisprudence. He cites the legal processes of our courts in substantiation of his contention that another body should be empowered to reconsider a matter upon which the sole business career of an exhibitor might be involved. A Court of Appeals to which cases deemed meritorious could be brought is another means towards solving the matter of arbitration in the industry, Seider declares. He forcefully added:

"The exhibitor equity in the contract must be protected. The national organization must take the lead in attending to the functionings of arbitration boards throughout the country."

On the subject of the contract Seider said that the present uniform contract has never been officially approved by the national organization. "The mere fact that some of its vicious clauses are not always enforced does not mean that this contract form is right and that it is a safeguard to the exhibitor. Bearing in mind that an exhibitor can be utterly destroyed if the contract is not equitable makes me stress all the more the fact that there are matters, other than the chief subject of this convention, which can bring about our destruction. It is time that we draft a contract which could be legally construed as equitable and not a 'one-way-street,' as a New Jersey judge recently called one of these contracts."

The gathering at Milwaukee represents the "last stand" and the significance of that opinion is shared not only by him but by every wide-awake exhibitor, Seider maintains. He concludes:

"The thought of fun and play does not enter into the program at this convention. Friends and enemies of the national organization realize that the crisis is at hand. They are going to the convention to pool their thoughts. Out of that pool some definite action will take place."

Shallenberger Wages Convention Campaign

W. E. Shallenberger, long an active worker in the cause of Independence, has waged an untiring campaign in behalf of the Milwaukee Convention. Over his own signature, a series of letters has gone forth to exchange operators throughout the country, urging their attendance and co-operation.

According to Shallenberger, the response to these letters has been truly amazing. He announces he has been assured of the support of the following:

J. L. Friedman, Celebrated Film Players Corporation, Chicago, Ill.; A. Steinberg, S. & S. Film & Supply Company, Pittsburgh, Pa.; Arthur Bromberg, Progress Pictures Company, Atlanta, Ga.; M. Wintraub, Fontenelle Features Film Company, Omaha, Neb.; J. L. Stein, Independent Film Company, Omaha, Neb.; Harry Hynes, St. Louis Film Exchange, St. Louis, Mo.; W. N. Skirboll, Skirboll Productions, Cleveland, Ohio; Sam Werner, United Film Service, St. Louis, Mo.; J. S. Jossey, Progress Pictures Company, Cleveland, Ohio; Herman Jans, Jans Productions, New York City; Jerry Abrams, Rebown Pictures, Chicago, Ill.; Mex Levey, Exclusive Film Service, Chicago, Ill.; John J. Rogers, Enterprise Distributing Corporation, Omaha, Neb.; Wallace Walthall, Enterprise Distributing Corporation, Oklahoma City, Okla.

Revive Western Canada Theatre Association

According to an announcement made at Calgary, Alberta, the sale of the physical assets of the defunct Trans-Canada Theatres, Ltd., to Famous Players Canadian Corporation, Ltd., Toronto, does not include the theatres in Western Canada which were formerly operated under the auspices of Trans-Canada, these houses having been on a lease basis only. These leases have reverted to the owners of the theatres.

Coincident with this announcement comes the news that the Western Canada Theatre Association had been reorganized by these theatres. C. P. Walker of the Walker Theatre, Winnipeg, Manitoba, is the head of the revived organization, while Manager Maynard Joiner of the Grand Theatre at Calgary is another officer. The owner of the Calgary Grand Theatre is Sir James Lougheed, a member of the Canadian Senate, who is now busy with the Parliamentary session at Ottawa. Sir James and James W. Davidson of Calgary were formerly directors of the defunct Trans-Canada Theatres.

KANSAS CITY MINISTER DENOUNCES CENSORSHIP

More than 100 exhibitors and exchange representatives, in addition to the regular congregation of the Linwood Christian Church, Kansas City, heard censorship condemned and Sunday shows highly approved recently by one of Kansas City's most widely known pastors, the Rev. Burris A. Jenkins.

"Censorship usually is sponsored by a group of narrow-minded persons who desire to do all the censoring themselves," Mr. Jenkins said. "I never have favored the censorship of films and never will. It has been said many times before, but I will say it again—the public is the censor."

Dates! Dates! Dates!

I. E. Chadwick, president of the Independent M. P. Producers' and Distributors' Association, on Thursday last wired Dr. W. E. Shallenberger to the effect that there was a rumor afloat that the reported smallpox epidemic in Milwaukee had caused the convention to be called off.

Sydney Cohen immediately wired Chadwick to the effect that "the only epidemic in Milwaukee as far as we are concerned will be an epidemic of play dates for independents.

Coming and Going

M. H. Hoffman, vice-president of Tiffany Productions, Inc., and Truart Film Corporation, arrived in New York recently after a six weeks' stay in Los Angeles.

Marion Davies is in New York from the Coast.

Pola Negri returns to the United States this week from a two months' tour of Europe.

I. E. Chadwick, president of Chadwick Pictures Corporation, who has been in Los Angeles for several months supervising the productions of his company, will leave California this week to be present at the convention in Milwaukee.

J. G. Bachmann, vice-president and general manager of distribution of B. P. Schulberg Productions, has left for Milwaukee to attend the M. P. T. O. A. convention.

Harry E. Aitken of the Epoch Producing Company returned to the United States recently from Europe.

Major H. C. S. Thomson, managing director and executive head of Film Booking Offices, returned to New York this week from a flying trip to Los Angeles.

Ken G. Hall, publicity director in Australia for First National pictures, arrived in New York last week for a visit of three or four weeks.

Al Wilson, stunt flyer and producer, left Los Angeles this week for New York.

James R. Grainger of Fox is scheduled for a sales trip through Canada. Joe Shea of the publicity department is now in the Dominion on an important business mission.

AUGUSTA, ME., MAYOR REFUSES

Mayor Ernest L. McLean of Augusta, Me., cancelled the rental of the City Hall auditorium for the showing of a motion picture entitled "The Fifth Horseman" on Wednesday night, April 22. The mayor said he did not learn of what he considers the objectionable nature of the photoplay until he saw a handbill, which stated that the picture was an expose of the Ku Klux Klan. He further based his action on the ground that inasmuch as the K. K. K. had been denied use of the auditorium for meetings it would be unfair to permit the use of the place for attacks on the organization.

SON TO LUBINS

Herbert Lubin, secretary of Associated Pictures Corporation, is the glad father of an eight-pound boy, born April 11. Arthur H. Sawyer of the Sawyer-Lubin firm, is godfather to the new arrival, who was named Herbert Arthur Lubin in honor of his dad and Mr. Sawyer, who states he is as proud of the fine looking boy as though he were a Sawyer-Lubin production.

99-Year Term!

Henry W. Gauding, owner of the Lincoln Theatre, Mt. Washington, who has presided as convention chairman for the Motion Picture Theatre Owners of Western Pennsylvania annually since its inception five years ago, was accorded a unique honor at the last convention held by the organization three weeks ago. A motion was made and adopted which assures Mr. Gauding of the convention chairmanship for ninety-nine years to come.

Ontario Government Has Budget of $91,350 for Own Films

The Ontario Government is spending $91,350 for the production of its own moving picture releases in the new Provincial film studio and laboratory at Trenton, Ont., according to the estimates which were brought down at Toronto, the Provincial Capital, for the current year, this being the 12 months ending October 31 next. This appropriation is somewhat higher than the moving picture outlay for the previous year, ending October 31, 1924, when the expenditure amounted to $87,050.

The estimates by the Ontario Government for this year provide the sum of $60,000 for the purchase of equipment, motion picture printing and projecting machines at the Trenton Studio, as well as for raw film material, maintenance and operation of the studio, apart from salaries for the officials who include the superintendent, laboratory foreman and accountant.

The Studio of Trenton, Ontario, was purchased by the Ontario Government less than one year ago. The plant was established and was formerly used by the Adanac Film Corporation for the making of several feature-length pictures, in one of which the star was Tyrone Power. Several comedies were also made at the Trenton building. The Government secured the property for some $30,000. It was formally opened last summer as a Government enterprise with an elaborate ceremony and since then various industrial and scenic releases have been prepared and distributed by the Ontario authorities.

Schine Chain Gets Olympic Theatre in Buffalo

The Schine Theatrical Corporation has invaded Buffalo. This company, which has been adding links in its chain of 40 or so houses in the state by acquiring houses all over western New York, has taken over the operation of the Olympic Theatre on Lafayette Square. The Olympic has been operated by Universal for the past year. The lease has only a year or so, however, to run, an extension having been granted some time ago because a bank, owning the property, was not ready at the time to extend its building operations. Lewis W. Schine was in Buffalo last week end to confer with Manager Ray S. Averill, who will remain under the new regime. The Olympic has been running double feature bills of late. No change in this policy has as yet been announced.

The Schine Theatrical Corporation has also obtained a long term lease on the O'Malley skating rink in Exchange street, Geneva, N. Y. While the plans have not been officially made public, it is understood that the company plans to enlarge the Temple Theatre, by an addition to the rear, and to make it a vaudeville house. The O'Malley rink is to be turned into a theatre with a large seating capacity, and will be used while the work is in progress on the Temple, and in all probability will be continued as a picture theatre afterwards.

CHARLES PUGH

Manager of Associated Exhibitors' Portland, Ore., office, who mysteriously disappeared.

Pugh, of Associated, Missing Nearly Month

Charles Pugh, manager of the Associated Exhibitors' office at Portland, Oregon, has been missing for nearly a month, under circumstances that mystify his friends and the police of that city. There is no reason known for his disappearance. He was in good health, his family life was ideal, and he would shortly have received a $2500 bonus as winner of "The Spitfire" contest.

Associated Exhibitors is making this appeal through the national tradepapers in the hope that he may have communicated with someone connected with the industry or that he may have been seen subsequently to his disappearance from Portland. Pugh was last seen on Friday, April 3, about 11:30 p. m. driving an Essex Coach with Oregon License plate 117-769 from Ninth and Davis streets, toward Broadway Bridge in Portland. He was wearing a blue serge suit and gray hat. He is five feet, nine inches tall and weighs 226 pounds. His eyes are hazel.

Film Ads. for Church

An enterprising minister in Urbana, O., according to reports from that town, advertises his sermons in the local newspapers in such a way as to compete with the glaring qualities of film ad copy. He is the Rev. Ralph G. Carson. Such themes in bold face type amid the "movie" ads as "The Secrets of Match Making," "Who Said Thou Wast Naked?" "Why Did She Marry a French Nobleman?" have filled vacant pews and brought him the support of the exhibitors as well.

Hays Completes 52 Programs for Saturday Morning Children Shows

Premiere City Showing in Rochester Acclaimed Huge Success by 2700 Kiddies—Exhibitions Confined to 8 Reels—Prints Underway

By Tom Waller

THE movement by Will Hays for special Saturday morning shows for children throughout the nation became an actuality recently when the first program, of a series of fifty-two compiled under the auspices of the M. P. P. D. A., made its city premiere in Rochester. Exactly 2700 kiddies testified to the fact that the Hays' embryo of a year ago has ripened into a plant fruitful for the community as well as the box office.

This week the Hays Office announced that of the thousands of old prints it has reviewed, cut and prepared into diversified eight-reel programs—enough of which there are for every Saturday morning in the year—the distribution will be handled by key city exchanges. Their simultaneous release throughout the country has been delayed for only a short time because of the lack of sufficient prints for general circulation.

Because of the keen interest Mr. Eastman manifested from the start for Saturday morning shows, the Hays' office decided that his Rochester theatre would be the place for a city try-out. This, however, does not mean that the Eastman theatre will be used as a clearing house for the remainder of the programs. Had there been enough prints it is likely that the premiere would have included as many national theatres which would have desired to have screened the special offering.

Major Ward P. Wooldridge of the Hays' staff, who was particularly active in the selection of the programs, was on the ground in Rochester at the time of the opening. He will make an effort to assist all exhibitors who book the product and be in their territory for its first showing.

The Major, who was selected by Hays to do this work a year ago, reviewed some 4,000 pictures, many of which had had their run before adult audiences and were then locked in the vaults of various producing units. From these were selected the fifty-two programs constituting the yearly schedule. Cuts ranging from 500 to 3,000 feet were often deemed necessary before the film was fully approved for an adolescent patronage.

"We have had to keep in mind, too," explained Major Wooldridge, "that the boys and girls are not interested in just goodie-goodie pictures. We have got to give them plenty of action, but that action must be wholesome. They aren't coming to our shows to be preached to. We must entertain them."

Major Wooldridge said that experiments had shown that eight reels were about all that would hold a child's interest at one show. The average Saturday morning show is arranged to run approximately an hour and a half. Besides the main "story picture," nature study, travel, animal, cartoon and educational pictures are to be shown in the Saturday morning programs.

Say Coast Chain Quitting 3 Houses

One of the most notable stories along the Hollywood Rialto this week is to the effect that West Coast Theatres, Inc., will soon relinquish its management of the California, Miller's and Tally's Broadway within the next thirty days. Tally's, according to the report, will revert back to T. L. Tally, its founder. Nothing authentic has been announced as to what will become of the California and Miller's but it is understood that Universal will soon take them over.

Since Fred Miller let go of the California and Miller's theatres some time ago when the Metro organization took over the Goldwyn product, it gave West Coast practically a monopoly on all the first-run theatres in Los Angeles except the Paramount houses. West Coast, however, still retains Loew's State, the Criterion and the Alhambra houses for first-runs.

INSTALL BUFFALO TRADE HEADS

The installation ceremonies of the Film Board of Trade were held Monday evening, May 4, in Stein's Hotel, Orchard Park, N. Y. The new officers, headed by Chairman McCarthy, were installed with due ceremony.

M. P. D. E. of Canada Building Up Large Exhibitor Following

EXCELLENT work is being done throughout Canada by the Motion Picture Distributors and Exhibitors of Canada, even though this association itself is not yet quite complete in organization details. Though it is affiliated with the Hays organization in New York, the Motion Picture Distributors and Exhibitors of Canada, as its names implies, has extended the scope of its activities to take in all exhibitor memberships in the Dominion as well as the exchange officials of various cities and the producers.

According to information obtainable at the Toronto headquarters of the association there is already a substantial exhibitor membership that includes prominent theatre managers in many cities of both Eastern and Western Canada, the cities represented including Montreal, Winnipeg, Hamilton, Ottawa, St. Catharines, London, Guelph, Galt, Toronto, Stratford, Peterborough, Kitchener, Kingston, Calgary, Brantford and Vancouver.

Announcement is made by Col. John A. Cooper, president of the Motion Picture Distributors and Exhibitors of Canada that the annual convention of association members will be held shortly in Toronto to complete all details of organization for the ensuing year. The Canadian headquarters of the association are located in a handsome suite of offices in the Lumsden building, Toronto, but the annual meeting will probably be conducted in a large downtown hotel.

Recent activities of the association under the direction of Col. Cooper have included the distribution of a valuable book, "Film Mutilation and How to Prevent It," published by the Eastman Kodak Company, Rochester, N. Y., to projection machine operators throughout the Dominion, an effort being made to reach every operator in Canada. The envelope enclosing this booklet bore the inscription, "With the compliments of the Motion Picture Distributors and Exhibitors of Canada—Read, Preserve, Help." Further, a representative of the Eastman Kodak Co. has been touring Western Canada under the direct auspices of the Canadian association in order to meet the operators and association meetings have been held in Winnipeg, Calgary and Vancouver, B. C. Further association meetings are scheduled to be held in Montreal and Toronto during May.

"U" EXCHANGEMAN ROBBED

Barnard Temborius, cashier for the Universal exchange, 3320 Olive street, St. Louis, was stuck-up by two young bandits at 2:25 p. m. May 1 and robbed of the exchange payroll, totaling $865.25.

Mayor for "U" City

Universal City, Cal., where Carl Laemmle's Jewels are wrought, is now a regular city in every sense of the word "municipality." It has a mayor. "Dad" Schrock, father of Raymond L. Schrock, general manager of the plant, holds the job, having been elevated with all glorification at a recent election.

Daylight Saving Hits Box Offices

The advent of daylight saving in many cities and towns in New York State raised havoc with receipts in motion picture theatres in all places. In Schenectady, a round of the theatres disclosed the statement that receipts had fallen off from 10 to as high as 35 per cent on Sunday night when the daylight saving ordinance became effective.

In Chicago, with the exception of the big first run houses in the loop, most of the managers reported from a 10 to a 25% drop in attendance. The big loop houses put on extra heavy bills to bring out the movie patrons and succeeded to a great extent in holding up their business.

Earl Johnson of the Berwyn, Ill., Theatre says that the daylight savings only costs him about $400 week, but he thinks this is a good investment if the folks take it out in getting more fresh air and exercise.

Exhibitor Booking Combines Urged at Kansas City Session

BOOKING combines or similar action is "in the air" in the Kansas-Missouri territory. At the M. P. T. O. Kansas-Missouri convention in Kansas City last week producer owned theatres was the most widely discussed topic of the convention.

It was generally agreed that the producer owned house was not a matter for the association to take up, but, rather, an individual affair of exhibitors. However, as the discussion progressed, it finally ended with open suggestions that booking combines among exhibitors would be the most effective means of combating producer owned theatres as opposition.

Another feature of the convention was the enthusiasm with which the announcement of a non-union operators' school was accepted. C. E. Cook, business manager of the M. P. T. O. K-M., who largely was instrumental in starting the school, which is in charge of an experienced operator, explained that it was not until after the World-in-Motion theatre of Kansas City was dynamited, supposedly by union operators, that such a school was contemplated. As the situation now stands it will be only a short time until the association will have dozens of non-union operators for distribution at all times in the Kansas-Missouri territory. Also, by way of supplying the needs of exhibitor members, the association adopted a plan of sponsoring the Kansas City Juvenile Entertainers' Association, composed of young talent, to be used in prologues in theatres in the territory.

The Kansas City Film Board of Trade met in session with the directors of the M. P. T. O. K-M. on the second day of the convention and voiced a protest to selecting a seventh man from the outside to come in and assist in settling disputes on the joint board of arbitration. The board contended that the disputes should be disposed of without outside aid. No official action was taken on the matter.

Censorship came in for another "censoring" in an address by the Rev. Earl Blackman.

"I believe that if Christ were on earth today he would use motion pictures in his teachings," said Mr. Blackman. "The public always has been and always will be the only true censor. A governor of a certain state once offered a 1-man censor to me. I refused it. But I started thinking that perhaps I might obtain several assistants from all walks of life. But, after consideration, I concluded that such a board would represent a sad mess of discord."

A second and lengthy telegram from Carl Laemmle was read the final night by Paul Kohner, personal representative of Mr. Laemmle. The telegram assured exhibitors that Universal was not and did not intend to enter into competition with the small town theatre; that the company was obtaining theatres in the larger cities only where circumstances demanded it.

Exhibitors who registered at the banquet: R. R. Blechele, Osage Theatre, Kansas City, Kas.; G. L. Hooper, Orpheum Theatre, Topeka, Kas.; Fred Meyn, Pershing Theatre, Kansas City, Kas.; M. W. Jeneks, Grand Theatre, Topeka, Kas.; A. E. Jarboe, Royal Theatre, Cameron, Mo.; Mrs. G. L. German, Bonner Springs, Kas.; G. L. German, Royal Theatre, Bonner Springs, Kas.; J. H. Kelly, Rainbow Theatre, Kansas City, Mo.; C. A. Bull, Holland and Novelty Theatres, Wichita, Kas.; E. W. Egleston, Electric Theatres, Atwood and St. Francis, Kas.; L. M. Miller, Miller Theatre, Wichita, Kas.; R. H. Klock, Pittsburg Amusement Co., Pittsburg, Kas.; Ray Huggins, Chas. T. Sears Enterprises, Auditorium, Marshall, Mo.; Otto Feess, Best Theatre, Parsons, Kas.; Fred C. Green, Strand Theatre Emporia, Kas.; C. B. Kelly, Garden Theatre, Wakeeney, Kas.; L. A. Wagner, Princess, Eureka, Kas.; J. G. Caldwell, Princess Theatre, Aurora, Mo.; S. E. Wilhoit, Jefferson and Princess, Springfield, Mo.; W. P. Bernfield, Library Hall, Wathena, Kas., K. C., Mo.; Charles T. Sears, Star Theatre, Nevada, Mo.; R. B. Christian, Byer and Casino Theatres, Excelsior Springs, Mo.; C. R. Wilson, Liberty Theatre, Liberty, Mo.; T. L. Ricksecker, Rosedale, Kansas City, Kas.; A. F. Baker, Electric Theatre, Kansas City, Kas.; George W. Burgess, Cole Theatre Supply Co., St. Joseph, Mo.; L. C. McElroy, 45th St. Theatre, Kansas City, Mo.; L. J. Lenhart, Roanoke Theatre, Kansas City, Mo.; A. Josephson, Victory Theatre, Kansas City, Mo.; I. Wienshienk, Penn Valley Theatre, Kansas City, Mo.; H. B. Duering, People's Theatre, Garnett, Kas.; R. G. Liggett, Gauntlet Theatre, Kansas City, Kas.; Waldo Wallace, Orpheum & Lyceum Theatres, Leavenworth, Kas.; M. B. Shamberg, Midland Circuit, Hutchinson, Kas.; Mrs. E. V. Buchanan, Elms, Emerald & Fairmount, Maywood, Buckner, Mt. Washington, Independance, Mo.; George W. Kirvy, Electric Theatre, Dearborn, Mo.; W. E. Yeager, Cole Theatre Supply Co., Kansas City, Mo.; H. A. McClure, Strand Theatre, Emporia, Kas.; E. E. Frazier, Grand Theatre, Pittsburg, Kas.; H. E. Jameyson, Miller Theatre, Wichita, Kas.; W. P. Cuff, Strand Theatre Chillicothe, Mo.; M. G. Kirkman, Strand Theatre, Hays, Kas.; J. Meand, Murray Theatre, Kansas City, Mo.; Ben Levy, Hippodrome, Joplin, Mo.; G. R. Stroud, Alamo, Fayette, Mo.; Mrs. G. E. Liggett, Liggett Theatre, Madison, Kas.; Mrs. O. Winkler, Mainstreet Theatre, Lexington, Mo.; Mrs. Helen B. Withers, Empress Theatre, St. Joseph, Mo.; W. S. Wilkinson, Royal Theatre, Hoisington, Kas.; E. K. Lucy, Royal Hoisington, Kas.; W. H. Weber, Echo Theatre, Great Bend, Kas.; Barney Dubinsky, Tootle and Penn Theatres St. Joseph, Mo.; Ed. Peskay, Tootle & Penn, St. Joseph, Mo.; Mrs. C. E. Kaufmann, Gene Gauntier, Kansas City, Kas.; W. E. Ward, Strand, Sharon Springs, Kas.; Mrs. W. R. Edmonds, Kansas City, Mo.

Sales Rally Proves First National Is Aiming Higher

The two-day sales convention of the Eastern District of First National Pictures, held recently at the Roosevelt Hotel, New York, is described as one of the most enthusiastic sales gatherings in the history of the corporation. E. A. Eschmann presided and took up with his branch managers in attendance, the selling plan for the Winner Group of pictures to be released by the company during the new season. The sessions were attended by many of First National's executives who addressed the branch managers on various phases of the company's activities and on the quality of the new product.

The delegates were H. H. Buxbaum, Manager of the Eastern District, and the following Branch Managers, J. C. Vergesslich, New Jersey; Thomas B. Spry, Boston; Robert Smeltzer, Washington; M. H. Keleher, New Haven; A. J. Herman, Albany; F. J. A. McCarthy, Buffalo; and W. J. Heenan, Philadelphia. The Home Office was represented by E. A. Eschmann, A. W. Smith, Jr., Charles M. Steele, W. J. Morgan, S. W. Hatch, C. W. Bunn, S. W. Hand and Allan S. Glenn.

In his address of welcome, Eschmann congratulated the managers present on the fact, that during the first quarter of 1925 the Eastern District had exceeded its quota with a record of 103 per cent.

President Lieber told the branch managers that with the line-up of stories, stars, directors, and the co-operative, quick-action spirit of the selling force, the coming year would witness a greater growth in First National than during any previous year of its existence.

R. A. Rowland, general manager of production, outlined some of the considerations and difficulties which influenced the production department in its efforts to make box-office pictures. He concluded by saying: "I can promise you that the pictures to be released from now to September are the best First National has ever had, and I can safely guarantee a twenty-five per cent. improvement in production during the next season. Our object is to make high-class, individual pictures, and in this we have the sincere backing of President Lieber, who has given us a free hand and aided us in every way."

COLLEEN MOORE GOES ABROAD

Colleen Moore, having recovered from the location accident which confined her to a plaster cast for weeks, sailed from New York Saturday, May 2, on the liner Majestic, being accompanied by her husband, John E. McCormick, western representative of First National Pictures.

This will be the first trip abroad of both Mr. and Mrs. McCormick. They plan a two months' tour of Europe.

Tremendous Influence Is Arousing Public for Greater Movie Season

Letters to M. P. P. D. A. Indicate Many of Nation's Greatest Minds and Organizations Heartily Endorse Movement

CIVIC, industrial and public organizations representing a national membership of millions are directing their efforts toward the success of Greater Movie Season and enthusiastically endorsing the project in letters to Will H. Hays, president of the Motion Picture Producers and Distributors of America Inc., which is inaugurating the plan nationally.

"The Greater Movie Season suggests interesting and important possibilities," wrote Lee F. Hanmer, director of the Recreation Department of the Russell Sage Foundation in enlisting his organization in the movement.

"It should serve as a further stimulus to productions of merit. It ought to afford an occasion for turning public attention to the progress that is being made toward higher standards of excellence, and it will be a practical demonstration of the purpose of the producers, distributors and exhibitors to provide right moving pictures if the public will do its part in giving such productions the necessary support."

The Rev. Charles N. Lathrop, executive secretary of the Social Service Department of the National Council of the Protestant Episcopal Church, expressed great satisfaction in motion pictures. He stated his belief that the public would respond to Greater Movie Season and assured his organization's co-operation to the utmost. Similar assistance was promised by the American Sunday Union and the Community Center Association.

The campaign also will be carried into the motion picture halls of the Chautauqua Institution during August.

"There is no question in my mind about the people generally supporting a movement of this kind," Thomas E. Finegan of the National Educational Association, wrote. "Some of the most appealing and attractive entertainments provided for the public are moving pictures. There are moving pictures which exercise a fine influence upon the social fabric—that appeal to the intelligence and imagination of an audience. Some of the most dramatic entertainments produced are among moving pictures. You may count upon the co-operation of the National Educational Association."

Hearty endorsement by the twenty thousand citizens of Revolutionary stock composing the Sons of the American Revolution was conveyed to Mr. Hays in a letter from W. I. Lincoln Adams. The support of those working in the interest of young people will be forthcoming from the Boys' Club Federation, according to C. J. Atkinson executive secretary.

"Many of the best films are difficult to popularize and the financial risk of producing them is proportionately great," stated Harold A. Caparn of the American Civic Association.

"All the more praiseworthy therefore is this program of the Motion Picture Producers and Distributors. All the more therefore should every citizen and every organization interested in raising the standard of motion pictures, do anything they can to encourage this important enterprise."

Other endorsers of Greater Movie Season include the National Board of Review, the National Committee for the Prevention of Blindness and the New York Knights of Pythias. State branches of many more bodies are active in conjunction with exhibitor organizations.

With wide national support thus guaranteed, the Hays' organization has put in effect plans by which these forces can be marshalled and a concrete alliance with the theatres brought about for complete exhibition benefit when Greater Movie Season opens in August and every avenue of publicity and advertising stimulates public interest.

Deacon Prefers Films to Pulpit

Because some of the deacons of the Lincoln Square Baptist Church in Worcester, Mass., insisted that he should not attend motion picture theatres, the Rev. Floyd H. Adams, pastor, has resigned. He came to Worcester 18 months ago from the Strong Place Baptist Church in Brooklyn. His daughter, Miss Dorothy E. Adams, assistant pastor, also has resigned.

"Conservatism" of the deacons was the cause given by the minister in his letter of resignation. His daughter, however, says the real reason was that a few of the deacons insisted on concerning themselves too much with the private affairs of the minister and his family.

KANE ADDRESSES A. M. P. A.

A humorous talk on the duties of the contact manager featured the last weekly Thursday luncheon at the Cafe Boulevard in New York of the Associated Motion Picture Advertisers, Arthur S. Kane, contact manager for Universal Pictures, being the guest of honor and principal speaker. Speaking of the problems of a contact manager, Mr. Kane declared that the first requisite was to get the job, the second to hold it and the third to ascertain what its duties are.

Union Enjoined from Picketing Westfield Mass., Theatre

J. Louis Lambert, Frank E. Fennessy and John F. Gatelee and all other officers and members of Local 186 of the I. A. T. S. E. of America and Canada, and all officers and members of the Central Labor Union of Westfield, Mass., have been enjoined and restrained from interfering by picketing and patrolling the Rialto Theatre in Westfield. Fred G. Burnham conducts the Rialto.

The Superior Court in Springfield, which issued the restraining order found that Lambert, Fennessy and Gatelee individually and as officers of the union and Benjamin Hull and Dennis Courtney, individually and as officers of the Westfield C. L. U. had combined and conspired unlawfully for the purpose of injuring the business of the Rialto.

The management of the Empire Theatre in Palmer, Mass., has come to a satisfactory agreement with the Motion Picture Operators' Union and union conditions henceforth will prevail. Thus is ended a controversy between the union and theatre extending over a period of three years.

Denies Combine Has New Warner Product

Harry M. Warner wired from the coast this week he had learned, on good authority, that a big theatre combine was informing independent exhibitors that they had made a deal tying up Warner product for next season in their territory, and unless the exhibitors came into the combine by selling or leasing their houses, or permitting the combine to take over their booking dates, they would be unable to obtain Warner and other product for next season.

"Please inform everyone," says Mr. Warner, "that no theatre or circuit of theatres has our product after the present Twenty Screen Classics, and that no arrangements for selling has been made or will be made until after the Milwaukee convention."

NAVY HONORS "ROXY"

Rear Admiral C. P. Plunkett, U. S. N., Commandant of the Third Naval District, has been added to the list of speakers so far announced for the dinner which will be tendered Major S. L. Rothafel (Roxy) at the Hotel Biltmore, Saturday evening, May 9. The Sojourners, New York Chapter No. 13, who are giving this dinner to Major Rothafel in recognition of his efforts in raising funds to supply radio sets for wounded veterans of the World War in government hospitals, are a Masonic organization of officers of the Army, Navy and Marine Corps, either active, retired or in the reserve forces. The speeches will be broadcast.

Paul Mooney Resigns Vice-Presidency of Producers Distrib.

Paul C. Mooney, vice-president in charge of sales, Producers Distributing Corporation has resigned his office.

"My contract with Producers Distributing Corporation," said Mooney, "has two more months before it expires, after which I had intended to make other connections. After discussing the situation at length with F. C. Munroe, president, and in view of the extensive plans of the corporation for the coming season, I regarded that the best interest of the company would be served by giving way to a successor at this time instead of later, in the middle of the selling season. The association with Producers Distributing Corporation with its executives, Messrs. Munroe, Raymond Pawley and John C. Flinn has been pleasant and profitable. The record of the company during the past fourteen months speaks for itself and it is with extreme satisfaction and gratification that I review the co-operative achievements of these gentlemen and myself."

Mr. Munroe, president of the company, said, "Mr. Mooney's record in the motion picture industry both before his association with Producers Distributing Corporation and particularly during that time shows unusual ability and grasp of the problems of the motion picture industry. For myself and the other officers of the corporation, I can say that his resignation is taken with sincere regret but with a knowledge that his future undertakings will reflect the same qualities which have made so many friends for him in and out of the industry."

HERMAN HEADS ALBANY BOARD

Alec Herman, manager of First National's exchange in Albany, N. Y., will head the Albany Film Board of Trade for the next year. Mr. Herman was elected president of the association at a meeting held May 4, at the headquarters in the Mark Strand Building in Albany. Mr. Herman succeeds J. H. MacIntyre, manager for Paramount, in that city, who has acted in that capacity for the past year.

Howard Morgan, manager of Educational's Albany office, was re-elected as vice-president of the association, while Herman Stearn, manager of F. B. O., was elected treasurer.

Selling Your Seats

Another useful adaptation of the open letter idea.

Here's the Taxi Herald.

Hooks Tarnish to paint stores.

Edgar Hart hires a crower.

How Hyman surrounded His Supreme Moment.

Got a big program from local factory.

Tied Seven Chances to safety first.

A pretty painting on Classmates.

Dummy phone operator worked in a window.

Traveling radio is newest perambulator.

Lipstick kisses won Too Many Kisses tickets.

Mechanical effect for Thundering Herd banner.

Selling The Lost World to Atlantic City.

Had a raffles girl for Fashion Show.

Had three planes for The Air Mail.

Sold Lincoln from three angles.

Advertising examples of The Thief of Bagdad, The Tenth Woman, Her Night of Romance, The Sea Hawk, Smouldering Fires and A Thief in Paradise.

(There are ten-dollar bills tucked into the pages of Selling the Picture to the Public. Turn over and get them.)

Incorporations

Ten motion picture companies were chartered by the secretary of state and entered the business in New York State during the past week. With but one exception the newly incorporated companies will maintain their principal office in New York City. These companies were: DeRosn Film Trading Corporation of America, capitalized at $10,000, with A. L. Barnes, of Mt. Vernon; E. Salinger, G. W. Jarret, New York. Grey Productions, Inc., $10,000, S. E. Grey, Beatrice Suttmeier, Gerald Donohue, New York City. Vassiliadis Bros. Theatrical Corporation, Buffalo, $10,000, C. Vassiliadis, N. Vassiliadis, B. Vassiliadis, Buffalo. Gotham Enterprises, Inc., $100,000, Charles H. Seaman, A. Thompson, H. G. Kosch, New York City. Grisman Productions, Inc., $5,000, E. A. Obstfell, Cecil Gross, Rose Applebaum, New York City. Gaycort Amusement Corporation, $20,000, Leon Greenfield, Bernard and Abraham Greenfield, New York City; while the following companies did not specify the amount of capitalization: J. W. E. Holding Company, Inc., with Samuel C. Wood, H. C. Hand, R. J. Gorman, New York City. Valo Distributors, Inc., W. Krauss, E. Birmingham, A. W. Osborn. The Chatterboxes, Inc., R. W. Krakeur, J. M. Welch, G. G. Holland, Great Neck, L. I. The F. B. Rogers Motion Picture Corporation, H. W. Paprocki, H. B. Holland, F. C. Taylor, New York City.

New incorporators in Massachusetts are as follows: The Merchant, Inc., Brookline, to operate motion picture theatres, entertainments, etc.; capital, $25,000; 2,500 shares at $10; president, Charles F. Atkinson; treasurer, Michael A. O'Leary; Gertrude F. O'Leary. Cosmopolitan Theatres and Film Company, Inc., of Boston; capital, $25,000; 2,500 shares preferred at $10; 2,500 shares common no par value; president, Robert W. Cobe; treasurer, Fred A. Reardon; William E. Ferguson. Golden Distributing Company of Boston; motion pictures; capital, $10,000; 100 shares at $100; president, Edw. A. Golden; treasurer, Maurice Tobey. Dependable Pictures Corporation of Boston; capital, $100,000; 10,000 shares at $10; president and treasurer, Max Feldman, Roxbury; Theodore Shaps. Golden Eagle Cinema Company of Boston, to furnish entertainment to the public; capital, $50,000; 2,000 shares at $25; president, L. Melano Rossi; treasurer, Guiseppe Sordillo; Erminio Sordillo. B. P. Schulberg Productions, Inc., of New England; dealing in films, motion picture plays and motion pictures, etc.; capital, $3,000; 30 common shares at $10; president, William C. Hatch; treasurer, Maurice Tobey; David A. Marshall. Chelsea Theatre, Inc., of Boston; capital, $25,000; 250 shares at $100; president, Maurice B. Holsberg; treasurer, Isadore Katz; Harry W. Segal.

Two new corporations in Rhode Island are as follows: Rocky Point Natatorium Company, Providence; amusements, etc.; capital stock, $50,000; 500 shares preferred at $100 and 1,000 shares common of no par value; incorporators are: H. Minot Pitman, Bronxville, N. Y.; Jas. A. Tillinghast and Colin MacR. Makepeace. Community Theatres, Inc., Providence; capital, $100,000; incorporators are: Daniel Howland, Martin Kaufer, John L. Casey, Courtland L. Potter, Louis Huntoon, Daniel A. Clarke, Arthur Van Dale.

Detroit Organizing Against Bombers

The weekly bombing news from Detroit, received just in time for this issue, concerns the Princess Theatre, an East Side Detroit house, which was blown in early one morning last week by a high explosive tossed from a passing automobile. The bombing of the Princess marks the fifth theatre within the past three months to suffer from the raids of dynamiters.

Owing to the increasing number of houses that are suffering from the work of these tormenters, the Motion Picture Theatre Owners of Michigan have decided, through their organization, to organize a concerted defense that will aid police.

Warner-Vitagraph Product Subject of Special Meet

As the first step in the sales campaign on the 1925-26 Warner Bros. and Vitagrapn product, Warner Bros. have called a convention to be held in Los Angeles May 12 to 16. This will be attended by all of the sales managers now operating the Vitagraph exchanges throughout the United States and Canada, and the departmental heads of the Warner organization.

Sam E. Morris, general manager of Vitagraph; Herman Starr, of the Warner firm; Meyer Lesser, in charge of national advertising and Gus Schlesinger, foreign manager for Warner Bros., are on their way to the Coast now, having left Wednesday. Harry and Jack Warner are already in Hollywood shaping up the production programs of both Warners and Vitagraph. According to a statement from Warner, the convention will develop among others, these facts:

New product not heretofore mentioned will be offered by Warners and Vitagraph to the exhibitors. The exact number of pictures to be made under the Vitagraph trade mark will be known. The complete lineup of Warner's Forty will be in shape to be announced.

The Warners will also have a representation at the Milwaukee convention next week. Sam and Abe Warner with Watt L. Parker, head of the advertising department, will leave for the convention city on Saturday morning.

REALTOR GETS BOSTON SITES

Three motion picture film buildings in the new filmland section of the South End of Boston have been bought by Frank A. Connors, Boston real estate operator. These include the three-story building at 39 Church street, running through to 20 Melrose street, under lease to Pathe Exchange, Inc.; property at 46 Piedmont street, running through to 37 Winchester street, under lease to F. B. O., Federal Film Company, and the building at 56-58 Piedmont street, under lease to Grand Arrow Company of the Federal Film Corporation. The properties were sold by Edward F. Cassell, who only recently took title to the building. They represent a total valuation of $175,000, of which sum $27,500 is represented by the 7,048 square feet of land.

Albany Exhibitors Pay for Mutilation

Motion picture exhibitors in the wide territory served by Albany exchanges are to be held responsible for all mutilated film received back by the exchanges from now on, and particularly film bearing punch holes made by operators in their desire to know the approaching end of a reel.

Exhibitors will be called upon to pay for such film. It is claimed that a great deal of film with punch holes is being received back by the exchanges and that in some instances very valuable pictures have been badly injured by a succession of punch holes made by different operators.

JOHN C. FLINN

Flinn Made General Manager of Producers Distributing Corp.

AT a special meeting of the division managers of Producers Distributing Corporation, held May 6 at the executive offices of the company, F. C. Munroe, president, officially announced the promotion of John C. Flinn to the position of vice president and general manager, and a member of the board of directors of the corporation.

In his new position Mr. Flinn will take full charge of sales and assume the executive duties just resigned by Paul C. Mooney in addition to supervising the advertising and publicity policies of the company.

Mr. Flinn joined Producers Distributing Corporation less than eighteen months ago and in this short space of time he has, by tireless efforts and the close support and cooperation of F. C. Munroe, completely reorganized the company and placed the organization in the foremost rank of independent distributors. Since his affiliation with the company he has enlarged and strengthened its programs by products from the greatest producing brains in the industry and the rapid advance of Producers Distributing Corporation has, in a great measure, been due to the confidence he has inspired.

Starting on January 10, 1924 with nothing but the skeleton of an organization, Producers Distributing Corporation now has the exclusive product of Cecil B. De Mille, the big feature productions of Al. Christie, the specials and Harry Carey features of Hunt Stromberg, and the productions of George Melford, Frances Marion, Renaud Hoffman and Belasco Productions, Inc. And it is rumored that the new program to be announced shortly will contain the names of at least two other producers of international fame.

F. C. Munroe, in announcing the elevation of Mr. Flinn to a higher position, paid eloquent tribute to his qualities as an executive and a man of broad knowledge, keen judgment, strong personality and great ability.

Universal's Annual Sales Meet to Be Held in Chicago May 9-11

THE largest and most important sales convention in the history of Universal will be held in Chicago May 9, 10 and 11. Universal managers and exploitation men from every exchange in the United States and Canada will gather at the Drake Hotel to meet the home office officials and executives and to get set on the coming year's product and sales policy.

Carl Laemmle, the Universal chief, will be the principal figure at the Chicago powwow. He will announce the Second White List, Universal's 1925-1926 output of 54 big features, to his assembled sales heads, and will recount to them the great strides made by Universal in the past year. Then he will tell what Universal will do during the next twelve months.

Officials to Attend

Other officials to be present in Chicago will be R. H. Cochrane, vice-president, and E. H. Goldstein, treasurer. Arthur S. Kane, the contact executive for the Universal organization, also will be there. The three sales directors, Ned E. Depinet, Ned Marin and Jules Levy, will marshal their forces, assisted by their respective assistants, Dan Michalove, Fred Gage and J. O. Brooks. W. E. Truog, assistant sales director for the Missouri Valley section, is another sales chief slated to play an important part in the annual convention.

List of Speakers

Among the home office executives who will attend the convention and address the sales managers, are Fred McConnell, short product manager; Paul Gulick, director of publicity; George Brown, director of advertising; Jerome Beatty, director of exploitation, and his assistant Joe Weil; Abe Stern, vice-president of Century Comedies and his sales manager, H. M. Herbel; E. D. Leishman, of the auditing department, Don Cobb of the sales promotion department, and R. V. Anderson, sales manager of the International News Reel.

In addition to Harry Zehner, secretary to Mr. Laemmle, the following personal representatives will be present, William Stoermer, Charles E. Burden and Paul Kohner.

The Universal managers attending the convention include S. Wittman, Albany; E. W. Kramer, Buffalo; M. Joseph, New Haven; M. Epstein, Washington; Joe Friedman, Detroit; C. W. Dickinson, Pittsburgh; Clair Haugue, Toronto; D. Leduc, Montreal; C. R. Dippie, Calgary; R. Scott, Vancouver; G. F. Law, Winnipeg; J. Lieberman, St. John; M. E. Morey of the American Feature Film Company, Boston; L. W. Alexander, Chicago; George Levine, Milwaukee; Phil Dunas, Minneapolis; M. Gottlieb, Des Moines; H. J. Chapman, Sioux Falls; H. F. Lefholtz, Omaha; E. Gerbase, Denver; S. Henley, Salt Lake; R. C. Hudson, Butte; L. J. Schlaifer, Seattle; G. E. Jackson, Portland; C. A. Nathan, San Francisco; D. S. Mitchell, Los Angeles; R. McIlleran, Dallas; G. L. Woods,

All of "Big Three" But Metro-Goldwyn Going to Milwaukee

MOVING PICTURE WORLD, just before this issue went to press, made an exhaustive survey of the New York territory to determine what producers and distributors would journey out to Milwaukee to attend the convention. Of the so-called "Big Three" the only one which asserted positively it would send no representative was Metro-Goldwyn. Famous Players-Lasky said that Adolph Zukor, Charles McCarthy and possibly Sidney Kent would be in attendance. First National stated that it would be represented by E. A. Eschmann.

From Fox, Winfield Shean, general manager, with James R. Grainger, advertising manager, and Clyde Eckhart will make the pilgrimage.

At the Universal home office it was said that executives of that company would be engaged in a convention of their own in Chicago, and that Carl Laemmle and several others would pay Milwaukee a visit. Several attempts were made to learn whether United Artists would be represented. No one could be found in the New York office at the time of these calls who would make a statement.

Among the other producers and distributors who will be in appearance at the huge conclave are:

Warner Brothers—Sam Warner, Watt Parker; Pathe—J. S. Storey; B. P. Schulberg Productions, Inc., Mr. Bachmann; Producers Distributing Corporation—John Flinn; Artclass—Louis Weiss; Independent—Jesse J. Goldburg; Rayart—W. Ray Johnston and Milton Simon; William Steiner Productions—Bill Steiner; Arrow—Doc Shallenberger; Associated Exhibitors—J. S. Woody; Banner—Henry Ginsberg; C. B. C.—Jack Cohn, David O'Malley; Chadwick—I. E. Chadwick, S. S. Krellberg, Harry Thomas; F. B. O—J. I. Schnitzer, Nat G. Rothstein, Al Boasberg, Chas. Rosenzweig; Lumas—Sam Sax, Budd Rogers; Jans Productions—Herman Jans; Sering D. Wilson—C. Lang Cobb.

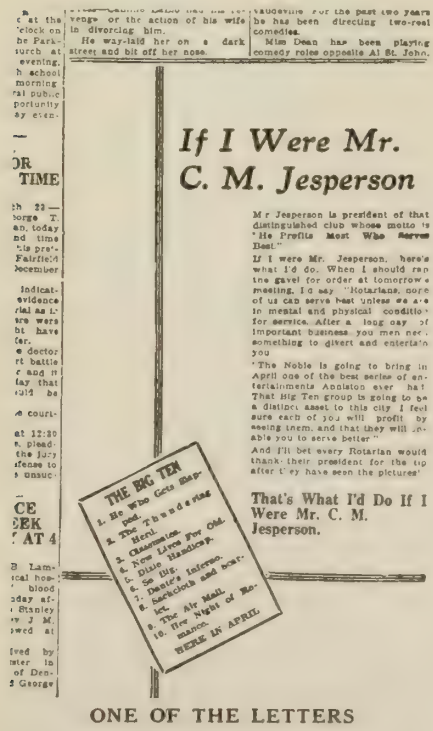
SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Uses Open Letters to Prominent Men to Sell a Theatre's Special Features

RECENTLY Roy Smart, of the Noble Theatre, Anniston, Ala., decided to sell ten big bookings as a series, and started a campaign on his "Big Ten Photoplays." His campaign was so well done and brought such good results that Lem Stewart, of the Paramount Theatres Department, with the approval of Harold B. Franklin, has made the campaign into one of his special "portfolios" which have done so much to improve selling on the circuits.

The campaign is very simple in its plan, and this simplicity is what makes for effectiveness, for the simplest plans generally are the best. In essence it is a series of "If I owned this paper" idea, but instead of using that precise angle the change is made to "If I were," with mention of some leading citizen.



ONE OF THE LETTERS

Mr. Smart had ten bookings that he considered to be of exceptional value. These were He Who Gets Slapped, The Thundering Herd, Classmates, New Lives for Old, The Dixie Handicap, So Big, Dante's Inferno, Sackcloth and Scarlet, The Air Mail and Her Night of Romance. These were made by Paramount, Metro-Goldwyn, First National and Fox, from which it will be seen that it was not purely a Paramount stunt.

The advertisements were exceptionally well set; particularly when it is considered that Anniston is not a very large place. Mr. Smart picked a typographical style within the limits of the office, but he got the best he could with the facilities at hand, and we do not believe that any of the large papers could do much better. Certainly Harry Reichenback got no better when he adapted the time-honored scheme to use in the New York papers.

Varied Appeal

The illustration shows the second in the series, that addressed to the president of the Rotary Club. The first was to J. T. Gardner, Jr., president of the First National Bank. He was supposed to have good judgment, and so he could appreciate the value of the series. Smart, in his place, would have called a special meeting of the directors to tell them about the Big Ten.

The third was addressed to the Exchange Club and then in order to the Kiwanis, Axis and Civitan clubs, and wound up with an "If I were YOU."

An unexpected result of the first letter was a three four and a halfs taken by the bank addressed in bold type "To any who can't see the big ten" on account of a lack of funds, and offering to arrange a loan if they would call at the bank, because "the pictures coming to the Noble Theatre in April are good enough to borrow the money to see." When a bank will come out as flat footed as that, it means something.

Mr. Smart prepared a special booklet on the Big Ten with a blank form on the face reading "I saw (space for name of picture) and did not think I received more than full value. I request a return of admission price."

Spaces for the name and address followed and the promise was made that any such slip presented at the box office would be redeemed without question.

To heighten interest and sink in the title, there was also a contest in which ticket prizes were awarded those who worked the ten titles into an intelligent sentence. There were 29 words in the title and the contestant was not permitted to use more than sixteen additional words, or 45 words in all. There was no gambling "first" about the idea. It was purely a "best" stunt.

This is just another phase of the Big Week idea, but it is a new handling and a better one. Save it up if you don't need it right away.

Told of Tarnish

Dewey Mousson, of the Knickerbocker Theatre, Knoxvillle, Tenn., got the paint dealer to suggest that a tarnished house could be brightened with his product. It was not a particularly apt hook in, but it got a big window display. You can't ask more than that.

Then he sold the Remington agency on the argument that the typist in the play looked so well pleased because she used one of their machines. This card started off with "Wherever you find a happy typist—"

Both came easy and aided a big house dis- The pillars were out of the stock room and play.

Taxi Heralds

Ray Coffin, of the downtown West Coast theatres in Los Angeles, has a new idea. He arranges with the taxicab companies to place heralds in their cabs. The fare has time to read the herald, and if he carries it away with him, the driver slips in another. This means passes for the drivers now and then, but it is well worth the passes. He puts out about 3,500 a week.

First National Releases

THE FIRST NATIONAL TWELVE SHEETS HAVE MADE A HIT

This photograph of a stand at Coney Island for The Lost World and Quo Vadis during their New York runs show how the Quo Vadis 24-sheets had to be cut down to make the space where The Lost World paper was an exact fit. Watch for more twelves.

Hoisted the Hennery

Edgar Hart, of the Opera House, Augusta, Maine, one of the Gray string, pulled a pretty one for his Easter stunt. He made a small cage from waste material, gilded it, and put in a hen and a rooster. This was swung from the underside of the canopy with a banner reading: "We can crow about our Easter program." The details of the booking were added. By picking out a lively rooster Edgar was assured plenty of crowing, and the stunt attracted no end of attention.

The hen laid an egg each day—or was supposed to—and this was presented at the matinee to some child to be taken home and colored for Easter. There was no drawing or anything. The egg was merely handed to some child.

The poultry cost $2 and the paint possibly a quarter. The nest was all salvaged stuff and represented no cost. It really pushed business up.

Hooks Camera Co. to Big Local Act

H. M. Addison's latest is an adaptation of the local talent stunt plus a hint from the radio. Binghamton, N. Y., is the home of the Ansco camera and in return for an Ansco Night the company gave Mr. Addison forty cameras to offer as souvenirs.

The Ansco show was a two-part musical comedy written in sets showing the offices of the company and presenting 25 local players in a medley of songs and dances staged by Kathleen Barry Addison.

If you know the pull that any sort of a local stunt exerts, you do not have to be told that this brought big business to the Binghamton Theatre. It did more than that; it packed them in.

Of course the big idea is that you, too, can tie some local concern to a special night, even though you may have no big manufacturer to work with. You can scale the stunt to the size of your town and its industries.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

"His Supreme Moment," the First National with Blanche Sweet and Ronald Colman, which sent its fast-moving story across the flicker sheet in one hour and fourteen minutes, was surrounded by two short subjects and five musical incidents. The result was a show of two hours and one minute that exuded a great deal of diversity. The short films were the usual Topic Review made up from Fox, Pathe and International news reels, and an Out of the Inkwell cartoon called "Big Chief Ko Ko."

The overture was a special adaptation of Offenbach's "LaBelle Helene," made by Emil Bierman, conductor of the orchestra, who put it very nicely into eight minutes. The lighting scheme: Apple blossom trees in the transparent windows at either side of the stage were taken out and replaced by mirror mosaic vases filled with silvered leaves. Entrance spots on vases, one light green and the other rose purple. Mestrum floods from dome, one medium green on hedge row at proscenium and the other pink on musicians. From the booth one purple flood on metalline draw curtains over production stage and the second also purple flooding whole set. Foots and borders of blue.

Harry Breuer, xylophonist of the orchestra, was incident No. 2 in a selection specially arranged, introducing "Twelfth Street Rag." He played from his accustomed place in the ensemble, under an amber overhead spot. Floods named above were dimmed off from the dome, leaving the deep colors from the booth. Three minutes.

Mayhew L. Lake's Romance Suite of three selections was given special staging. A black canvas drop with circle opening in centre was used. In the opening was platform, backed up by a plush drop against the back wall and with apple blossom trees holding the centre. A marble bench was only other property. On the stage, in front of the black canvas drop and at either side of the opening were two bay trees. The numbers: "Sweetheart of All My Dreams," sung by soprano on the stage with pantomime by "boy and girl" on the platform. Box lamps of blue from the sides. "When Summer Comes Again," by contralto, with "business" by two girls costumed as Indians. Box lamps of red. "Tomorrow May Never Come," by baritone, with premiere daneuse dancing one chorus and with the soprano and contralto aiding on the finish. Green and pink spots from overhead flooded the trees. Nine minutes.

After the Topical Review came an operatic tenor in an aria from Verdi's "Il Trovatore." He sang on the apron of the large stage, under an orange spot from the dome. A magenta Mestrum flood was on the musicians from the booth; large stage in blue. Gold draw curtains over the small stage, flooded by the magenta flood named above. Three minutes for the aria.

Chinese Jade was a ballet that lent an exotic touch to the program. Premiere danseuse and six dancers, in Chinese silks, in an original dance. Silver beaded curtains were used as a back drop, flooded medium green. Set dragons were at either side of the set. Front lights were various shades of green. Six minutes.

Estelle Carey, lyric soprano, appeared on the apron of the orchestra stage, singing "Count the Stars," by Gray. A lemon flood played on her from the dome. Large stage was in blue, and two deep blue floods were on the orchestra from the booth. Metalline draw curtains closed over the production stage. Four minutes.

Seven Chances

A really novel hook to Buster Keaton in Seven Chances was staged in Madison, Wis., where a safety first demonstration was arranged for the Strand Theatre.

Six trucks each carried an automobile in more or less damaged condition. The first was but slightly hurt but the sixth was an almost complete wreck. Each was labeled "Chance 1", and so to the sixth. The seventh chance was supposed to be represented by a hearse which followed the trucks and which was lettered "That party inside took one chance too many."

An ambulance would have been better.

There was also an essay contest on Safety with a fifty dollar prize, of which the house contributed $30 and a local casualty company the remainder.

A First National Release

A DIFFERENT AND STRIKING DISPLAY ON CLASSMATES FROM FORT SMITH, ARK.

This was planned by R. P. Newton, of the Capitol, but the effect of the coloring, which was the chief appeal of the display, is lost in this black and white. Perhaps you can visualize the effect of the shields, the long file of cadets on the left and the night scene on the right. The Army recruiters got back of the picture and donated nine A boards in the best locations in town.

A First National Release

CUTOUTS MADE FOR A PRETTY LOBBY ON CLASSMATES

Comparatively little work gave Charles H. Amos a striking display at the Garing Theatre, Greenville, S. C., yet he could have done no better with the most elaborate hand painting. The cutout 24-sheet head gives the dominant note.

Took a Full Page in New York Paper

This full page from a New York Sunday newspaper on The Wizard of Oz, at the Cameo Theatre, made a sensation with those who saw it, for full pages in New York papers are seldom used.

A Chadwick Release

A NEW YORK FULL PAGE

But this is from a paper the average New Yorker never sees. The Bulletin is a two-cent evening paper with a rather limited circulation, but it issues a Sunday edition that shares with the Telegram, the Sunday afternoon sale, and it helped business at the Cameo since it largely circulates in the theatrical district. It is a well drawn layout, and should prove interesting from this angle, for The Wizard is a play that will yield a return on circus methods.

Phoned by Proxy

Answering phone calls about a coming play is not new, even when a window is used for the telephone booth, but down in Oklahoma City a new thrill was put into the old stunt.

The operator was none other than last year's Miss Oklahoma City from the Atlantic City contest, and while she did not wear her bathing suit she was still personable and soothing to the eyes. A card told you to call a certain number, and lots of men hustled to the nearest pay station so as to lose no time.

They could not know that the respondent was a girl chosen for her voice rather than her looks, but it was the fact. Too much trouble to hook up the phone in the window, so Miss O. C. just went through the motions while another girl did the talking down at the Liberty Theatre and praised The Price of Pleasure.

Traveling Radio Was Good Worker

Another radio idea was developed when The Mad Whirl was doubled at the Kings and Rivoli Theatres, St. Louis.

Al McGinnes, publicity man for William Goldman's houses, and Maurice Davis, Universalist, built up the idea, which was a giant reviving set fitting a small truck. Inside it was equipped with a phonograph and phone loud speakers. Antenna rigged to the top of the outfit and the bannering announced that it was a part of WIL, the St. Louis Star, the newspaper having given permission to use the name in return for the advertising it got.

The announcer would make announcement of some selection, which was supplied by phonograph, though announced as received from some regular source. After the selection would come the announcement: "This is station WIL, the St. Louis Star broadcasting. Reviewing The Mad Whirl, now at the Kings and Rivoli, the Washington, (D. C.) Post declared———." Half a dozen snappy criticisms and another selection would be put on while the "station" traveled to the next pitch.

It would seem that in a smaller town this could be worked into a regular nightly feature, with a little merchant advertising thrown in to absorb the major portion of the expense.

An Easter Greeting

E. A. Givan, of the Imperial Theatre, Sussex, N. B., sends in an Easter advertisement in which most of the space is given to an emblematical frame and an Easter Greeting. It is a nice handling of white space and very attractive.

He also sends in a "warning" card on Harold Lloyd, in which patrons are warned that they burst the seams of their garments or rip off buttons at their own risk while viewing Safety Last, which is described as having "as many roars as the Atlantic Ocean, but louder." That's a nice line to remember.

A Metro-Goldwyn Release

THE EVER USEFUL TOY TRAIN RUNS BUSINESS TO EXCUSE ME

An unusually good display in the lobby of Loew's Vendome Theatre, Nashville, on the Rupert Hughes play. The layout was unusually good, with a station, switches, signals and about everything the toy shops afforded. Note the time table border.

Used Three Angles in Selling Lincoln

New Orleans was rather late in getting the Rockett-First National Abraham Lincoln, the picture not coming to the Saenger house until Lincoln's Birthday, which helped to launch it.

The management, aided by Wayland Taylor, a First National exploiteer, drove on three angles, educational, industrial and entertainment values, and Wayland visited most of the industrial plants and sold the foreman on the idea of endorsing the picture to his forces to help their Americanization. New Orleans has a large foreign population, chiefly French and Italian, and this angle was important.

The school teachers were approached on the educational value of the picture and a special showing arranged for them the week before the opening. The library gave out 5,000 book markers on books on Lincoln, and the scores of antique stores hooked in with period displays.

The final punch was a prologue in which a young man who looked not unlike Lincoln, delivered excerpts from his speeches, winding up with an appeal to the South that swept the audience into the spirit of the picture.

A First National Release

JACK ROWLEY'S DISPLAY ON SO BIG IN LAREDO, TEXAS

There was a bullfighter just across the river whose pet name is "The Lion." He was giving a farewell stick-up and they ran excursion trains. Rowley got a prop lion with a roar and electric eyes, and the people who did not have the price of the fight saw Colleen Moore.

Coffin Bats Another

Ray Coffin, publicity man for the downtown West Coast theatres in Los Angeles, is certainly earning his salary by using his well-equipped thinker.

For a couple of years local radio fans have been listening to a jazz bunch known as the Hollywoodland Community Orchestra, Hollywoodland being an annex to Hollywood proper.

When Inez from Hollywood was booked into the W. C., Coffin arranged with the publicity man of the real estate development to supply a special drop in return for the appearance of the orchestra; their first "in person" appearance.

That got all of the radio fans in and around Los Angeles for the mere cost of a painted drop, or rather repainting an old one.

Suspended Dix

Pat McGee, of the Criterion Theatre, Oklahoma City, got a simple and novel lobby display on Too Many Kisses. He used fifteen small heads of Richard Dix, each fastened to a broad ribbon of crepe paper and hung across the front of the lobby, below the house banner at varying heights to give an arch effect. A larger head was placed against the box office guard rail, with a large lettered heart directly above. It made a striking effect.

Pretty Soft

It comes pretty soft for Frank J. Miller when he can tag to the big local event, but it wasn't just luck.

He had The Thundering Herd coming to the Modjeska Theatre, Augusta, Ga., and he was working all sorts of stunts. Along came the dawn-to-dusk flight of Army planes from Miami to Detroit. They were due for a stop in Augusta and Mr. Miller arranged to have a big bomber throw out his heralds. These announced the coming of the fliers and the coming of The Thundering Herd.

But Miller did not merely ask for and get the privilege. He got it because he works in with the Board of Commerce on everything that helps Augusta.

Had Personal Drive On Thundering Herd

When he saw The Thundering Herd screened Vinton Sholl, of the Empire Theatre, San Antonio, Texas, decided that he could oversell North of 36, and as a starter he wired his home office his opinion of the picture. It was not so much that he thought that the home office cared a lot, but he wanted the wire to reproduce in his local work.

Then he put in an order for 64 stands, 150 six sheets, 150 threes and some ones and window cards.

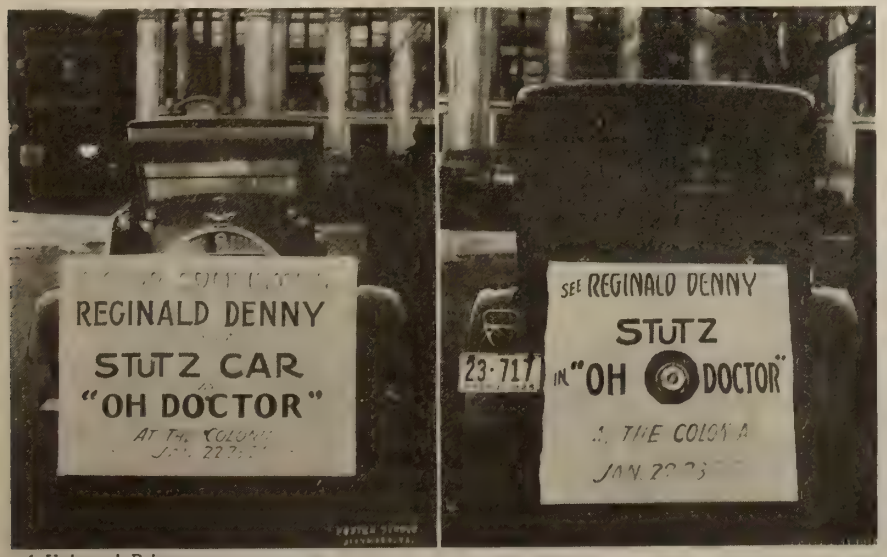
He printed up 5,000 heralds with his personal opinion and sent these out to the mailing list and the night before his Saturday opening he gave a special showing to the members of the Old time Trail Drivers' Association.

He got a window in a large department store for the display of the only buffalo robe he could find outside of a museum, and added to this a display of Indian and buffalo paintings by a local artist famous for these subjects.

One of his best stunts was a card in the buffalo pen at the Zoo, and a cutout at the Buckhorn Palace, where there is one of the finest collections of mounted heads and similar trophies in or out of a museum.

He used 20,000 paper napkins, and used 3,000 book marks through the library.

It did not surprise him to find that the picture ran a close third to Thirty-Six, which had been topped only by The Covered Wagon.



A Universal Release

TWO OUT OF THE THREE STUTZ CARS USED ON OH DOCTOR

There were three cars supplied by the Richmond agency to the Wells Colonial Theatre, but evidently the photographer had only two plates; or perhaps he dropped the other holder. Anyhow this may help you work your own agency.

These Narrow Cuts Are Not Impressive

Sending in a four twelves on The Thief of Bagdad for criticism, E. K. Ackerman, of the Southern Theatre, Bucyrus, Ohio, probably knew that he had obtained a good result and merely wanted to have his suspicions confirmed. In so large a space with comparatively little text, the matter of display largely

Douglas Fairbanks
in The THIEF of BAGDAD
One Solid Week Commencing Tomorrow
Have you ever seen a Magic Rug soar above the city bearing a Thief and a Princess!
Have you ever seen a white horse with wings fly through the clouds!
Have you ever seen Magic ropes, Live dragons and bats as big as elephants!
Have you ever seen an "invisible" cloak!
This beautiful story of romance and adventure abounds in happenings of astounding and unbelievable magic.
SOUTHERN THEATRE
SCREENINGS SUNDAY 2, 4, and 9:15
Admission Tomorrow 25c and 50c
SCREENINGS Balance of Week 1:30, 7 and 9

A United Artists' Release

CUTS LACK IMPORTANCE

cares for itself. The question is merely one of refinement. This undoubtedly proved a good seller. The arguments are presented so that they may be read with the least difficulty, there is good display for star and title. We think, however, that the cuts were poorly selected, though perhaps these were the only ones Mr. Ackerman was able to obtain. However it is possible that he selected these as giving the best possible display to the type argument which he knew would sell better than cut matter on this picture. The cut on the right seems to have been planned for a two column display. Certainly it was not drawn to be used in a four or five column layout. We think it was meant for use in a long and narrow two in which the man and the vase balance the towers on the right. Used in this manner it is a good drawing, but it does not work well where the vase is left near the centre of the display. It would have helped a little to have cropped off the square edge at the left, but it was not meant to be a wide space and it does not fit well. But this is better than the cut on the left. There is not enough of this to make for effect, and it seemingly was intended to edge a smaller display. It would have made for a more sightly advertisement had this been left blank, for white space, would have been more impressive than a cut which gives two thirds of the space to only two lines. In the same spirit it might be suggested that in the copy it might have helped to have set the "Have you ever seen" which opens the first four paragraphs, in a bold or an italic. And then, with the cut base out of the way, the last paragraph might have been amplified. It is weak in its appeal as it stands. Better copy would have been: "This beautiful story of romance and adventure abounds in displays of unwonted happenings and almost unbelievable magic, of which the four effects noticed above are but a small part." Setting along these lines would have made a more sightly and attractive an advertisement, but we don't know that it would have sold many more tickets. We imagine that it got over just as it is, but there is some moral value to the best displayed space, and a neater arrangement certainly would not have hurt sales. United Artists generally offer a fine assortment of cuts, and it should have been possible to have obtained better cut material, though we think that Mr. Ackerman is wise in avoiding too much cut on this subject. Cuts are useful where you have little that can be talked about, and the Thief does not fall into this classification.

Makes Pretty Ads By Changing Cuts

This space from the Majestic Theatre, Mansfield, O., seems to have been made up with a pair of the plan book cuts, one three and one four working in the six column space. Getting a four and a three into a six may sound like putting three pints into a quart jar, but the cuts are made scant to permit them to be worked with borders, and the edge of the title cut appears to have been trimmed. The space is a little more than eight inches deep, and there is no general demand for cuts for this size, but the two work nicely in combination and look as well as though the design had all been drawn at one time on the same piece of board. Both cuts have been notched to let in the lower lines, but the work has been so well done that the effect is precisely as good as though these cuts had been drawn especially for the space and the cost of a pair of mats and the necessary notching is much less than the charge for special art would have been. An intelligent and willing compositor is much more of an asset to a house than a tame artist, for he does not want to hand letter everything. The Majestic has produced a far more sightly advertisement than most of the locally produced special art layouts, and it has done this at a fraction of the cost. The copy is written to get the interest of those who like the type of story, so it sells to the best advantage. Similar copy might not sell some pictures to advantage, but it will sell to those who like the semi-sophisticated stories that Connie specializes in when she isn't trying experiments, and the text tracks well with the Fourth-of-July title cut. It is a thoroughly good layout in all its features because it goes together so well. Both the house and the composing room have done their best.

Gets Extra Interest in Tenth Women

Steve Farrar hooked a contest to The Tenth Woman at the Orpheum Theatre, Harrisburg, Ill., and got a hook-up page out of it with seven merchants telling about what The Tenth Woman does. For the contest

A Warner Brothers' Release

GETTING MERCHANT HELP

Steve gave the premise of the story and offered ticket prizes for the best stories of how the contestant would solve the prob-

OH, LADIES! WHAT A SHOW!
MAJESTIC
PRESENTS FOR 4 DAYS
STARTING TODAY
WE ADVISE THAT YOU ATTEND MATINEES AND AVOID STANDING
LAUGHS and ROARS and THRILLS GALORE
Come so fast you'll yell for more.
Constance Talmadge
in Her Night of Romance
IT WAS SOME NIGHT! — TOO!
Oh Boys! Here's The Niftiest, Zippiest, Peppiest Show of the Current Season!
More Action, Romance, Excitement and Clever Situations Than Ever Before!
Kinograms — LeRoy Smith and His Popular Symphony Orchestra — Comey of Merit
Extra Added Attraction – The Modern Craze – "The Cross Word Puzzle Reel"

A First National Release

A COMBINATION OF TWO PLAN BOOK CUTS WITH COPY TO MATCH

lem or how others had done under similar circumstances. It was hooked to "Scientists are agreed that under certain given conditions nine out of ten women would act alike" but that somewhere in Harrisburgh there was the tenth woman, and he and the local paper wanted to know all about her. The cooperative page was merely a by product compared to the interest the competition itself aroused, and naturally the contestants came to the show to see what this tenth woman had done. Of course the solution offered by the play was not to be the prize winner. It had to be something different. It was a fine chance to rake up old scandals. We are wondering what Steve unearthed.

Good Printing is Salvation of This

Only good printing saves this three thirteens from the Royal Theatre, Victoria, B. C. Had the cut come up poorly it would be a loss of about half the space, but the circulation is not large out that way and slow presswork is a fairly certain guarantee of good cut work, and since it came well it

COMING ROYAL COMING
One Week Commencing January 19
Twice Daily, 2:30 and 8:30
Presents the Picturization of the Greatest Romantic Drama of
RAFAEL SABATINI
THE
SEA HAWK
MILTON SILLS
Has Breathed the Breath of Life into Sakr-el-bahr, the Sea Hawk—Has Made the Most Dashing Figure That Ever Leaped Through the Pages of Adventure, the Boldest, Bravest and Most Daring Gentleman Pirate That Ever Roved the Seas, the Most Romantic Lover That Ever Fought for a Maiden's Kiss
ENID BENNETT, LLOYD HUGHES AND WALLACE BEERY
Head a Supporting Cast of
3,000 PLAYERS

A First National Release

CHANCING A CUT

helps the display. But with such a type layout we think the picture could have been put over without the cut, saving about sixteen inches of space. Here is a type display that carries no excessive all capital lines, that puts over a four line reading bank and gives full display to star, title and support. It has the display value of a 24-sheet in the newspaper page, not alone because the type faces are well chosen but because there is a reasonable proportion of white space. When a printing office can give such results as these, cuts become a secondary consideration. They may enliven the space, but they really are not needed. Victoria is rather a sleepy old town, but they have at least one good printer living there.

Design Makes Large This Eighteen Point

In this two column display from Crandall's Metropolitan Theatre, Washington, a display equivalent to 36 point is given to eighteen point letters through the use of a design. It might have been made even

The House of Recognized Preeminence
CRANDALL'S METROPOLITAN
SUNDAY 3—11 P.M. DAILY 10 A.M. TO 11 P.M.
A BILL THE WEEK CANNOT MATCH
FIRST NATIONAL PRESENTS
DORIS KENYON
RONALD COLMAN
AILEEN PRINGLE
Supported by Claude Gillingwater. Alec B. Francis, John Patrick and scores more in a sensational film version of Leonard Merrick's colorful novel of "The Worldlings"
A THIEF IN PARADISE
Directed by George Fitzmaurice, with many unique and astonishing touches
DROLL LLOYD HAMILTON A WOW IN
TWO REELS OF HIS LATEST HIT HOOKED COMEDY RIOT
WORLD SURVEY--ADDED SURPRISES
OVERTURE—"ROSE MARIE" (FRIML)
DANIEL BREESKIN
CONDUCTING
WASHINGTON'S FINEST ORCHESTRA

A First National Release

A SPACE SAVING FRAME

stronger through cutting the backgrounds from the cuts, but it serves well as it stands and gives a three column value to a two column space. This is because the eighteen point has nothing larger to fight. Possible larger lines in adjacent spaces are hedged off by the line panel, and this could go to the mat with a circus ad and not come out second best. It is just an application of contrast, but it saves at least a third of the space cost and gives rather more in attraction.

Sells Productions On An Endorsement

This three sevens for the Kings and Rivoli theatres, St. Louis is too crowded to be a good layout and hand lettering kills much of whatever value it might have. It is designed so that type could have been used easily and to the vast improvement of the display, particularly for the main selling appeal, which is the personal endorsement. Set into type this would have shown up through contrast as well as because of its greater legibility, but this clumsy art work nearly kills it, and hand stuff not only spoils the display, but costs more in actual money for lettering work and cut making. But the cost of the cut and labor is but a trifle compared to the money that is lost through not getting the appeal over. The guarantee reads "For the first time in it's history the management of the Kings and Rivoli gives a production its

TOMORROW—
The PERFECT PICTURE
"Smouldering Fires"
STORY BY SADA COWAN
at the KINGS and RIVOLI
Directed by CLARENCE BROWN
Director of "The ACQUITTAL" and "BUTTERFLY"
PAULINE FREDERICK
LAURA LAPLANTE MALCOLM McGREGOR
WANDA HAWLEY TULLY MARSHALL
Note FOR THE FIRST TIME IN IT'S HISTORY THE MANAGEMENT OF THE KINGS and RIVOLI GIVES A PRODUCTION ITS UNQUALIFIED ENDORSEMENT.
Because "SMOULDERING FIRES" HAS THE THREE ELEMENTS WHICH MAKE A PERFECT PICTURE.
GREAT DIRECTOR. GREAT CAST. GREAT STORY.
ALSO ARTHUR STONE COMEDY "CHANGE THE NEEDLE"

A Universal Release

unqualified endorsement, because Smouldering Fires has the three elements which make a perfect picture, a great director, great cast and great story." It's a detail that the artist makes the usual error and letters it "it's" instead of "its." He's an artist, not a word expert, and probably doesn't know that "it's" is a contraction of "it is" and not the possessive of it." That's another thing we hold against most house artists. They don't know how to spell even when they get the proper copy. The house and not the artist will be blamed for the error. Had we been laying this out, we think we should have put the endorsement ahead of the picture, letting it go to the top, and we should have printed so it could be and we should have been at great pains to have it printed so it could be read.

Prize Contest for Situations Wanted

During the run of He Who Gets Slapped at the Howard Theatre, Atlanta, prizes of cash and tickets were offered for the best written want advertisements submitted to the Georgian. It was run as a newspaper idea for the education of the public in the use of classified spaces, but He was prominently mentioned through the ticket hookup. The advertisements were not required to be inserted in the paper, but all paid insertions were automatically entered in the contest. As the top prizes was $10 a lot of entries were received, and a real interest in the classified ads was created.

All of the hotels distributed guest cards reading "Go to the show tonight" on one side with the suggestion that He was the best picture for those who sought entertainment.

The radio was used to tell about the story and 500 hands were used, lettered in white on a black ground. These were stuck upon windshields and gummed to the sidewalks.

C. D. Haug, Metro-Goldwyn exploiteer, aided in putting the stunts over.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Friendly Enemies"

Famous Team, Weber and Fields, in Popular Stage Success, Should Prove Box-Office Bonanza

Reviewed by C. S. Sewell

Weber and Fields—unquestionably the most celebrated team of comedians that the amusement world has produced. For a generation this pair has been famous. Separating several years ago, the demand that they appear together again has been insistent and the few occasions on which they have acceded have resulted in crowded theatres. The fact, therefore, that Joe Weber and Lew Fields actually appear in the leading roles of the Producers Distributing Corporation picture, "Friendly Enemies," makes this a screen event of unusual importance.

So widespread was the interest in this famous pair whose names have become a tradition of the theatre that the story of their experiences was published in book form, achieving great popularity, and the Saturday Evening Post further broadcasted to millions of readers the fascinating biography of this pair.

In offering this famous team in a motion picture the exhibitor has therefore the advantage of not only exceptional possibilities for exploitation but of great interest already created for him. But in addition to this, the value of the picture itself should not be overlooked, for "Friendly Enemies" on the stage proved one of the most human and popular of the war plays and was a tremendous success.

From a showmanship angle alone it should therefore be an easy task for the exhibitor to fill his theatre. "Weber and Fields" and "Friendly Enemies" will get them in; this combination should prove a box-office bonanza.

As to the production itself. While it is a story of the early days of the great war, the plight of the kindly old German-American divided in his allegiance to his fatherland and the U. S. A. and striving to conscientiously serve both is still an appealing one. And Lew Fields gives a magnificent performance in this role, making it intensely real and lovable. No one can help sympathizing with the old fellow in his dilemma or refrain from laughing at the comedy in the scenes where he is perennially engaged in wordy battles with his old crony, portrayed by Joe Weber. Added to the human interest and comedy there is a strong appeal to patriotism. The machinations of the spy who secures money from the old man which he uses in blowing up the very transport on which his only son sails develops good melodrama, and the manner in which the spy is finally trapped has punch. The picture, too, is not without its romance between the children of the old cronies, but this has been subordinated.

George Melford has given this production excellent direction and the supporting cast is composed of well known players who all give good performances; but, after all, it is Weber and Fields in which the public interest will be centered, and Joe Weber, with much less opportunities, proves, as always, an excellent foil for Lew Fields in his comedy; and although the former Dutch character make-up is absent, the scenes in which they talk into each other's face are amusingly reminiscent of the old days.

Cast

Carl Pfeiffer.....Lew Fields
Henry Block.....Joe Weber
June Block.....Virginia Faire
William Pfeiffer.....Jack Mulhall
Hilda Schwartz.....Lucille Lee Stewart
Miller.....Stuart Holmes
Mrs. Pfeiffer.....Eugenie Besserer
Nora.....Nora Hayden

Based on play by Samuel Shipman and Aaron Hoffman.
Adapted by Alfred A. Cohn and Josephine Quirk.
Directed by George Melford.
Length, 6,288 feet.

Story

Carl Pfeiffer, a wholesale shoe dealer, and Henry Block, a banker, came over from Germany in their younger days and have been life-long friends, but their greatest joy is in continually arguing with each other. The World War proves a fertile field for discussion as Block is wholly American, while Pfeiffer is torn between allegiance to Germany and America. When America enters the war, Pfeiffer's son, William, goes to a training camp but fears to tell his father. In a few months he is commissioned and ordered to sail. His father is so deeply hurt that he wanders for hours in the street and tries to persuade him not to sail, but finally tells him to go. In the meantime, Miller, a spy, has prevailed on Pfeiffer to give money to keep the troops from sailing, and uses it to place a spy aboard the Titan, on which William is to sail. Hilda, a secret service employe who has become friendly with Miller, learns of the plot, but too late to stop it. The transport is disabled and Pfeiffer is heartbroken at the thought that he has aided in killing his own son. Suddenly William reappears uninjured, and Pfeiffer and Block, who is also in the secret service, plan to trap Miller. This is accomplished through the aid of Hilda. William finds happiness with Block's daughter, June. The friendship between the old cronies is again cemented and Pfeiffer indicates that his allegiance is entirely with America when in an argument he objects to being called Carl and says his name is Charlie.

Features Reviewed In This Issue

Friendly Enemies (Prod. Dis. Corp.)
Night Club, The (Paramount)
Prairie Wife, The (Metro-Goldwyn)
Raffles (Universal)
Ridin' Thunder (Universal)
Soul Fire (First National)
Texas Bearcat, The (F. B. O.)
Zander The Great (Metro-Goldwyn)

"Ridin' Thunder"

Universal Offers Jack Hoxie in Western of Average Entertainment Value

Reviewed by Sumner Smith

"Ridin' Thunder," Jack Hoxie's latest Blue Streak Western for Universal, affords average entertainment for audiences liking stories of the open spaces. It will not impress particularly because it is weak in dramatic material and also because the plot relies on the time-honored stunt of efforts to save a man unjustly condemned of murder.

Except for the excess footage, the picture has been well constructed by Director Cliff Smith, and the acting of Hoxie, Katherine Grant, Jack Pratt, Francis Ford and the other players is good. The backgrounds, while not notable for their beauty, as in previous Blue Streak Westerns, are attractive.

The opening scenes outline the characters. Those immediately following show galloping riders galore but do not hint at any development of plot. The audience is left in the dark until, suddenly, a murdered man is discovered and an arrest is made. Then the action proceeds swiftly and with telling effect until the convicted man's son begins his race against time with the pardon. This race is unduly prolonged.

"Ridin' Thunder," then, carries the conventional western story and is well acted, but there is not enough story material for the footage used.

Cast

Jack Douglas.....Jack Hoxie
Jean Croft.....Katherine Grant
Cal. Watson.....Jack Pratt
Frank Douglas.....Francis Ford
Bill Croft.....George Connors
Art Osgood.....Bert Demarc
Sheriff.....William McCall

From the story by B. M. Bower.
Adapted by Isadore Bernstein.
Continuity by Karl Krusada.
Directed by Cliff Smith.
Length, 4,354 feet.

Story

Because he shot a coyote Frank Douglas created a circumstance which placed him in the shadow of the gallows. Douglas is condemned as being the slayer of a notorious outlaw. His only son, Jack, is desperately in love with Jean Croft, innocent daughter of the murdered outlaw. The tragedy of the situation falls upon the shoulders of the youthful lovers. They strive to prove the innocence of the condemned man. Finally, the real slayer is forced into an admission of the crime; after a wild ride across Arizona, Jack arrives on the scene in time to save his father.

"The Texas Bearcat"

Action is Typical but Audience Sympathy is Given Strange Twist in Custer's Newest F. B. O.

Reviewed by C. S. Sewell

While offered as the fifth of the Texas Ranger series produced by J. J. Goldburg and distributed through F. B. O., Bob Custer the

(Continued on page 315)

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Albany Showman Hasn't Missed Performance in Over Two Years

You exhibitors who are already looking forward to summer and all that it may mean in the way of vacations, how do you measure up to C. L. Gardner, who runs the Pine Hills Theatre in Albany and who hasn't missed a single show in two and one-half years? Not such a bad record and quite possibly the reason why Mr. Gardner is making a house pay that might easily otherwise have become a "white elephant." Mr. Gardner admits that he is a busy man, in fact so busy that he says he hasn't time even to be sick. Mr. Gardner before coming to Albany was in the same business in Connecticut, but is frank in admitting that in those days he occasionally took a day off.

An admission of 15 and 20 cents, which is never raised, and a daily change of pictures rule at the theatre. "Robin Hood" was the best picture Mr. Gardner ever ran from the standpoint of receipts, and this one is held over for a couple of days. Along with pictures Mr. Gardner doles out ice cream to his patrons during the summertime, while another little stunt is a balcony where the men may go and enjoy a cigar as they sit and watch the pictures upon the screen. Many a couple come to the theatre every night, the wife going to a seat on the main floor and the husband to the balcony, joining after the show.

Walter Hays, the "Big Chief" of the New York State M. P. T. O., was in town during the past week not so much upon state business as in looking after his own theatre holdings in Albany and Troy. Mr. Hays said that while the past winter was a bang-up good one he looked for an even better fall and winter next year.

Oscar Perrin of the Leland Theatre was all puffed up last week, and well he had a right to be, for didn't Sam Scribner, general manager of the Columbia Amusement Company and his former boss, climb up a steep pair of stairs to say "Hello?" Oscar worked for him for seventeen years.

The Graylin Theatre in Gouvérneur did itself proud last week when "The Man Without a Country" was shown under the auspices of the American Legion. There was an enlarged orchestra as well as a male quartette, and the members of the G. A. R. were also the honor guests, marching to the theatre with their colors flying at the head.

Jimmy Rose does not intend to run any more society pictures at the Columbia Theatre in Rensselaer. He took over the house only a few weeks ago and quickly ascertained that the railroad men who constitute a good part of Rensselaer's population wanted outdoor pictures and remained at home when the other sort were shown. Mr. Rose put on his first children's matinee at the Columbia last Saturday and the house was so packed that it would have required a shoe horn to have slipped another boy in. Mr. Rose is running serials at all of his houses on Saturdays and finds that they are panning out well. His brother, Harry, resigned after two weeks as manager of the Columbia and has been succeeded by William Aukett.

Joe Braff of the Lyric in Albany, dropped in at one of the exchanges last week and left a handsome rose or two for the girls.

Remember Harry Lauder's old-time song of how he hated to get up in the morning? Perhaps Betty Feuer, the 20-year-old miss who runs the Crescent in Schenectady, knows the words by heart, for she admits that she hates, yes, just simply hates, "to get up in the morning." She has a new car and the only chance she gets to learn to drive it is during the morning. Naturally, she hasn't received her driving license yet.

No Sun Dial?

If you ever happen to be in Schenectady and meet William Shirley of Farash Theatres, just ask him what time it is. He is well supplied with watches.

In fact, he carries no less than three, one upon the wrist, another handsome affair given him a year ago by Albany film managers and a third which he bought with his own cash.

Just why Mr. Shirley carries all the watches no one seems to know, but what holds good with the smaller time pieces holds good with the clocks, for at the Shirley home there are no less than six of the latter.

When Claude Fish of the American in Schenectady came to Albany the other day he found there would be a meeting of the Arab Patrol that night. Mr. Fish naturally stayed over, being a lieutenant in the Schenectady patrol, and when it came Tuesday night of course he went to the Elks. Daytimes he spends in fixing over his home.

Lew Fisher is branching out as might be expected. Mr. Fisher hails from Fort Edward and about every so often can be depended upon to acquire another theatre. Last week he took over the Bradley in Fort Edward and now he plans to get busy at once in remodeling the house and making it one of the best in that part of the state.

Charles Marshall, who runs the Bridge Theatre in Ausable Forks, hadn't been along Film Row for several months until last week when he did a bit of shopping and also left boxes of candy for the girls in a number of the exchanges.

Herman Vineberg, manager of the Mark Strand in Albany, was about as tired a person last week as one could find. It was not so much his duties around the theatre, even though Mr. Vineberg works from 10 a. m. to 11 p. m., but the additional task that came from moving into a new home. The Mark Strand will don its slip covers the last of the month and will again have the beautiful flower baskets hanging from the marquee. In fact, local florists started the baskets nearly a month ago.

Mrs. Catherine Farrell, who with her son Harold runs the Lincoln in Schenectady, doesn't believe in killing oneself in chasing the elusive dollar. For five years Mrs. Farrell has made a good living from the Lincoln, a 17-cent residential house, seating about 800 and always spick and span. Mrs. Farrell could have taken over a couple of other houses a few weeks ago, but as she explained it, she had been working hard all her life and wanted to take things a bit easy. They have just bought a new car and she is following out her precepts. A new frame in the lobby of the theatre carries the words: "Let us be neighborly. Patronize neighborhood business."

George Dwore, who runs the Cameo and Capitol theatres in Schenectady, has a brand new car. But let him get with Samuel Feuer, and there is just one subject of conversation as the two argue over which has the better car. Of course George is a lawyer and arguing comes pretty easy.

No wonder Earl Raifstranger, who runs the "Mohaiwe" in Great Barrington, Mass., looks the picture of health. The other afternoon he played a round or two of golf and then spent the evening in bowling.

H. E. Haff of Adams, Mass., who runs the Photoplay Theatre there, is remodeling his home at the present time. Mrs. Benjamin Taylor of North Adams, another exhibitor, who spent the winter abroad, is back on the job.

Here's the best of luck to you, John Garry, manager of the Empire in Glens Falls, and we hope that your married years may be both long and pleasant. Mr. Garry will take unto himself a wife during the coming month of June.

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"The GIRL of GOLD"
With Malcolm MacGregor, Claire DuBrey, Alan Roscoe, Bessie Eyton and Charles French
Directed by . . . . . John Ince
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G. W. Allen, Jr., Sells

All of the interest of George W. Allen, Jr., in the Allen-Charette, Inc., operators of eight theatres in New Bedford, Mass., has been acquired by Thomas J. Charette, Zoel Roy and Simon Beserosky. The theatres include the Capitol, Allen's, Comique, Orpheum, Colonial, Princess, American and Casino.

Mr. Allen, who is one of the pioneer exhibitors of the Bay State, plans to take what he considers to be a long-deserved rest. Mr. Charlotte, his former partner, in addition to directing the policies of the New Bedford houses also operates a number of houses in the Cape district.

Montana

W. J. Sullivan of the Silver Bow Amusement Company, Butte, has been putting over an extensive advertising campaign that includes elaborate newspaper space for the theatre programs, billboards and window cards, as well as lobby displays.

Manager Merle Davis showed "Charley's Aunt" at the Ansonia, Butte, and the play proved one of the most attractive, laughable films ever exhibited here.

The Liberty Theatre, Butte, recently opened on Broadway by West Coast Theatres under the able management of Mr. Gavan, is playing to a fine business and every indication points to continued success.

J. H. Burns of Wolf Creek recently purchased the theatre equipment of S. L. Young of the Rex Theatre of Townsend and installed it in his rustic dancing hall at Wolf Creek, where during the summer he expects to keep open house to all theatre fans for the tourist trade.

Frank Boedecker, president of the Motion Picture Theatre Owners of Montana, and Secretary White visited Butte recently and did a little shopping on Film Row.

Louisville

W. W. Wilson, manager of the Lincoln Theatre, for negroes, at 914 West Walnut street, on April 19 reported to the police that thieves had broken into the office of the theatre and taken about $100 in merchandise, including a valuable pistol.

Fire damage of about $1,200 was suffered at the Pastime Theatre, Maysville, on April 17 when fire started in the operating room. Manager Charles Triebel announced that the building was on fire and asked the people to file out quietly. There was no stampede.

Buffalo, N. Y.

Sidney C. Allen, owner of the Allen Theatre, Medina, N. Y., has taken over the Lyndon Theatre in Lyndonville. Lyman Beecher has operated the Lyndon for two years. The house was built in 1913 by Frank Starkey, who also owned a theatre in Hilton. They were the first of such enterprises in either town. In 1915 the Lyndon was destroyed by fire. Subsequently the site was bought by C. D. Vickers and the new Lyndon was built on the old foundation. Mr. Vickers conducted the business until two years ago, when he sold it to Mr. Beecher for $7,000.

Captain Nungesser, the French ace of the air, will make a personal appearance in Rochester the week of May 17, when Manager Jack Farren will present the hero's picture, "The Sky Raider," at the Victoria Theatre.

On May 4 the Avondale, Flash and Star theatres, owned by Fred M. Zimmerman, John Fennyvessy and Dan Buss, respectively, in Tonawanda and North Tonawanda, were taken over by the Sharondale Corporation.

The Motion Picture Exhibitors League of Rochester will stage a ball on May 20 in the Kodak Town's convention hall. Jules Greenstone has been re-elected president of the league.

Miss Hilda Kazanowski, co-manager with her brother, Stanley, of the Rivoli, one of Buffalo's East Side community theatres, was married the other day to Ben Krystaniak, a prominent attorney.

An application for a permit to build a $35,000 picture house at Thurston road and Midvale terrace, Rochester, has been made by Jacob Levy, 16 Rhine street, Kodak Town.

The Lyceum Theatre, Ithaca, N. Y., which has been operated the past season exclusively as a picture house, will close the latter part of May and will reopen in the fall with a permanent stock company, according to an announcement by Joseph F. Hickey, president of the Lyceum Company.

Carr & Johnson of Jamestown, N. Y., have leased Celeron Park on Chautauqua Lake and commencing May 30, when the park will open, will install pictures and perhaps vaudeville in the large theatre on the ground.

The Capitol Theatre, Dunkirk, N. Y., operated by Lally Brothers, has discontinued temporarily and will install a stock company.

SELLING THE PICTURE TO THE PUBLIC

The Leading Exploitation Department in the Industry, Found in Moving Picture World.

Cincinnati

Following the recent announcement that Warner Brothers would erect a million dollar theatre at Youngstown, Ohio, it is now learned through Charles Yarmey, Youngstown representative of the picture concern, that the house will be located on Federal street, on one of the two sites on which options have been obtained. The theatre, which will seat 2,000, will be erected by the Warners as a tribute to their home town. They now hold a short-term lease on the Dome Theatre and are said to want a high-class, modern theatre before the expiration of that lease.

Milt Bryer, owner and manager of the Ideal, Waldorf and Peoples theatres, Akron, Ohio, has "gone and done it." Bryer and his new bride have just returned from an extended honeymoon trip throughout the South.

The regular season for traveling road shows at the Grand Opera House, Cincinnati, being "shut," the house has swung into the picture column, opening with an extended run of "Some Wild Oats." It is said that pictures will continue there throughout the summer.

The Theatrical Enterprises, Findlay, Ohio, has been incorporated by H. W. Powell and associates. The list of incorporations also shows Brown Theatrical Company, Zanesville, Ohio, by C. H. and George Brown and others. Youngstown, Ohio, contributes to the incorporations with the State Theatre Company, whose capital is listed at $350,000. E. A. Renner, Charles W. Schafer and Joseph W. Trunk being mentioned as among those interested.

The management of the Strand Theatre, Middletown, Ohio, turned the house over to the Girl Scouts for two days recently during the showing of "Yolanda," the young ladies using the proceeds for civic and charitable purposes.

Ned Hastings, manager of the Keith-Albee Theatre, Cincinnati, played host to Troop 23 of the Boy Scouts at his house recently. This is the fourth time that the genial Ned has invited this troop as his guests in the past few months.

Mr. and Mrs. William C. Erk and Mr. and Mrs. R. V. Erk, formerly of Ilion, N. Y., have arrived in Piqua to take charge of their recently purchased property, the Piqua Amusement Company, which includes the Strand and Bijou theatres and May's Opera House. No change in the present policies has been announced.

Fred S. Meyer, managing director of the Palace Theatre, Hamilton, Ohio, has been chosen as one of the delegates of the local Rotary Club to the international convention to be held at Cleveland, Ohio.

Michigan

C. R. Beechler, now operating the Iris Theatre in St. Johns, has taken over the Rialto in Charlotte from C. B. Snell, the deal becoming effective immediately.

Harry Lush of the P. & A. Co., operating one theatre in Plymouth, announces that he will erect a house in Alseum to replace the one recently burned to the ground. The new house will be large enough to be prepared for the future growth of the city, which is a suburb of Detroit.

Harry Koppin, who has extended his theatrical operations to cover more than a score of neighborhood theatres, and all within two years, has branched out into the amusement park business. Koppin is erecting a dance hall to seat 8,000 and an amusement park on East Jefferson avenue.

H. M. Richey, general manager of the Motion Picture Theatre Owners of Michigan, has returned from a trip to New York where he was in conference with Will H. Hays on the non-theatrical situation.

Lynn, Mass., Theatre Employes Surprise with Quiet Marriage

A real romance has been discovered in Lynn despite the alleged attempts of the two involved in it to keep the matter a secret. Congratulations now are in order for Miss Florence Lucy of the Mark-Strand Theatre, Lynn, and Royce J. Beckman of the Waldorf, also controlled by Moe Mark, in the same city. Sometime around noon on April 26, Miss Lucy and Mr. Beckman succeeded in locating a minister who was willing to join them in the holy bonds of matrimony. Both said their "yesses" and then—well, the Strand and Waldorf had to be opened at 3 p. m. as usual. So to the ticket office at the Strand goes Miss——— beg pardon, 'twas then Mrs. Beckman—and to the Waldorf hiked her hubby. Somehow the cat got out of the bag and soon the news of the marriage of this popular couple was broadcast throughout Lynn's theatre circles. But the following day—Monday—Mr. and Mrs. Beckman were among those missing. They'd gone on their honeymoon.

Mrs. Beckman has been cashier at the Mark-Strand in Lynn for about six years and her husband also has been employed by the Mark interests for several years. Before becoming house manager of the Waldorf, Mr. Beckman was assistant to Al Newhall, managing director of the Strand, Comique and Waldorf theatres. Mrs. Beckman also formerly was at the Comique.

A large audience in the Fenway Theatre in Boston watched the show at a recent performance, unaware of the close proximity of a blaze that filled the street about the Fenway with dense clouds of smoke. Managing Director Laurence F. Stuart decided it was best not to alarm the audience and his usual good judgment did not fail him.

A picture theatre will be erected on Dalmont avenue and Oakland street in Springfield for Harry Cohen of that city. The building will be of brick and cast stone, one story. There will be a balcony. The estimated cost is $90,000.

National Theatres is the concern building a theatre, store and offices structure on Hancock and Beal streets in Quincy. The structure will be of brick and steel, two stories in height.

Paul Vartigian is building a one-story, brick theatre in Somerville.

David Murdock is building a theatre and store structure in Needham. It will be of brick and wood, one story, and there will be a balcony.

M. Douglas Flattery, managing director of the Marcus Loew theatres in Boston, aided by Joseph Brennan, manager of Loew's State Theatre, co-operated with the Children's Habit Clinics and Harvard Cancer Commission, making the state the scene of a benefit performance on Saturday morning, May 2.

The week of April 28 marked the twelfth anniversary of the Broadway Theatre in Springfield. This is one of the most important of the large number of theatres conducted by Samuel and Nathan Goldstein. The programs were enlarged for the week.

As a mark of appreciation for the attendance of their patrons, the Gordon May Festival was observed with enlarged programs throughout the week of May 4 in virtually all of the houses under direction of the Gordon Olympia circuit of Boston.

Leon D. Netter, executive of the Gordon Olympia Theatres, was absent from his desk as a result of illness the week of April 27.

The $7,500,000 Capitol Theatre and office building project is rapidly nearing completion at Tremont, Hollis and Dore streets, Boston.

Connecticut

M. Francis Kennedy of North Haven, who recently purchased property in Middletown, may build a theatre seating 2,000. Plans are being prepared for a fireproof building with a front of cast stone, marble and lime.

The Empire Theatre in Bridgeport, acquired by Tunich and Fuchs, is to be reopened after it has been remodeled.

David H. Brandt of Boston is reported to have taken over the Cameo theatre in Bridgeport, recently operated by Universal. The property recently was sold.

Pittsburgh

The Morris Theatre, 3033 Preble avenue, Northside, celebrated its fifteenth anniversary during the week of May 4. The house has been in constant operation for fifteen years and a consistent money-maker. Manager Ely Goldstein prepared especially attractive programs every day, with a complete change of show each day. A special orchestra furnished the music. Candy was given away on Monday and Saturday evenings. A radio set was given away at the end of the week. Manager Goldstein also had a special program printed, consisting of twelve pages.

Sol Silverman, an old-time exhibitor in the local territory, having for years conducted the Princess Theatre at Donora, has just been made general manager for the Gould Amusements on the Northside, consisting of three picture theatres. Sol sold his Donora house two years ago, after which he spent a long vacation on the Pacific Coast. The first of this year he joined the Gould organization and has been performing his duties in such an efficient manner that Sam Gould decided to tender him the well-merited promotion.

H. R. Murray of the Cambridge Springs Theatre, Cambridge Springs, Pa., made one of his infrequent trips to Film Row during the past week.

Other recent exhibitor visitors whose trips to Pittsburgh are few and far between were: C. M. McCloskey of Uniontown and Chris Schwear of Seward.

New Hampshire

A building containing a theatre and a Masonic Temple is to be erected in Concord by the Bek Tash Real Estate Association. The structure will be three stories. The cost is estimated at $250,000.

Mary Pickford and Charlotte Jones (left) who was chosen in a contest to find the girl in all the wide world who most nearly resembles Miss Pickford. More than seven thousand photos were received in the contest, and the mail totalled three thousand pieces in a single week. Miss Jones, like Miss Pickford, is a native of Toronto. She was presented with a silver vanity case by the famous actress

Arkansas

Collins & Lloyd have leased the new theatre now building at Paragould, Ark., to be opened soon. The building will be fireproof, seat about 1,000 and cost about $30,000.

N. B. Wood will erect a new theatre building at Calico Rock, Ark.

The Gem Theatre at Norphlet, Ark., has been remodeled and 400 chairs installed.

Mrs. Lona Bell has opened a show for negroes in the colored Masonic Hall, Loneoke, Ark.

Isom Crutchfield has been appointed manager of the Gem Theatre, Waldron, Ark.

The Gem Theatre, Dumas, Ark., was destroyed by fire last week with $25,000 damage.

The Royal Theatre, Arkadelphia, Ark., is being remodeled and enlarged.

Maine

Harry B. Hammar of Detroit, Mich., has been appointed manager of the Opera House in Bath. He formerly was in charge of the Orpheum Theatre in Detroit.

Los Angeles

Harry C. Arthur, Jr., retiring general manager of West Coast Theatres, Inc., was tendered a farewell dinner by his many friends in the theatrical profession at the Jonathan Club. Arthur, who has been general manager of the West Coast Theatres since its formation several years ago, has resigned to accept an executive position with the Motion Picture Capital Corporation of New York. Leslie Swope, president of the Hollywood Theatres, Inc., presided, with Sid Grauman officiating as the principal speaker. Other speakers included Adolph Ramish, George Cleveland, Harry Lustig and A. M. Bowles, who came here from San Francisco to succeed Arthur. Arthur has made a host of friends while at the head of the West Coast Theatres and many were the expressions of regret heard on all sides when it was announced that he would leave for New York.

Frank L. Newman, president of the Newman and Royal theatres, Kansas City, Mo., will be the new manager of the Metropolitan Million Dollar and Rialto theatres, all Paramount houses, according to Sidney R. Kent, general manager of Famous Players. Newman will have full charge of the Paramount houses here, succeeding Al Kaufman. No announcement thus far has been made by Kaufman as to his future plans.

The new Ritz Theatre, which is being built at Long Beach on Seaside boulevard, will be completed and ready for the showing of pictures within thirty days. The new theatre will cost $400,000 and seat 1,500. It is owned by Donley and Bolinger.

Iowa

H. N. Davies is the new owner of the Solon and Grand theatres at Spencer, Ia. Mr. Davies came from Sioux Falls, S. D., and bought these theatres of O. C. Johnson.

C. C. Clifton has sold the Grand Theatre at Cedar Rapids, Ia., to George Adams.

N. R. Berve has sold the Jewell Theatre at Jewell, Ia., to Ed Geifer.

W. L. Smith has sold the Empress Theatre at Malvern, Ia., to W. H. Mason.

L. J. Kohler has sold the Orpheum at West Bend, Ia., to L. Wilderman.

G. A. Buffington has sold the Princess Theatre at Wilton Junction, Ia., to L. Boston of Muscatine, Ia.

W. P. Lowell has sold the Dunlap Theatre at Hawarden, Ia., to E. T. Dunlap.

Carson & Mace have sold the Colonial Theatre at Moulton, Ia., to O. P. Brumback.

O. E. Holmes has sold the Amuzu Theatre at Scranton, Ia., to C. D. Anderson.

Canada

Don Stapleton, manager of the Centre Theatre, Ottawa, Ontario, pulled off a brilliant bit of detective work when the residence of his father, B. F. Stapleton, owner of the Centre Theatre, was entered by burglars on May 2, the goods taken including two ladies' handbags containing $164 and two valuable fishing rods. When the robbery was discovered Sunday morning, Don made a close examination and was rewarded by the finding of a piece of paper bearing a name. This proved to be a valuable clue. The burglars were arrested by local detectives within a few hours. They confessed and received heavy sentences. Don received front page publicity in the Ottawa Journal because of his success as a sleuth.

Articles of incorporation have been taken out under the Companies Act in Canada by N. and A. Lawand of Montreal, Quebec, for the two attractive houses which they now operate in that city, the Dominion Theatre and the Laurier Palace. These are handsome neighborhood houses which are conducted on an independent basis.

Miss L. Franklin, the bright young daughter of J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ontario, appeared as the star artist before the Women's Canadian Club. Miss Franklin is an accomplished violinist though only 14 years of age. She already is a gold medalist.

Omaha

Joseph Heins has sold the Empress Theatre at Verdigre, Neb., to Oscar Gross of Verdigre. Mr. Gross took possession on April 15. Mr. Heins will probably look for a location in a larger town.

F. V. Hulquist has sold the Gay Theatre at Wilcox, Neb., to Ralph Johnson.

Some of the out-of-town exhibitors seen on the "row" recently were Robert Booth, Nebraska City, Neb.; Mr. Puffer, Webster City, Ia.; John Geer, Barnston, Neb.; W. H. Mason, Malvern, Ia.; Mr. Brown, Neola, Ia.; George Adams, Cedar Rapids, Ia.

Claude Yeager of the Happy Hour Theatre, Burke, S. D., visited the exchanges in Omaha recently.

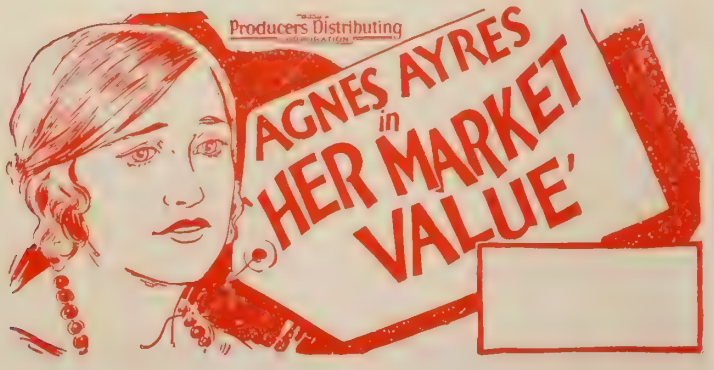
E. A. Harms has sold the Lothrop and the Hipp theatres at Omaha to Mr. Kissinger.

Tilden Dickson has sold the Ideal Theatre at Omaha to M. H. Marvin.

T. H. Gaylord has sold the Lyric Theatre at Omaha to E. A. Harms.

Botsford Bros. have sold the Royal Theatre at Ainsworth, Neb., to C. B. Sellers.

B. H. Symes has sold the Gem Theatre at Omaha to William Bredin.



St. Louis

Cullen Espy, manager of the West End Lyric, won the second prize of $50 in Universal's nation-wide exploitation contest. Espy won the money for the manner in which he advertised "The Great Circus Mystery." He supplemented his newspaper copy with two circus clowns who visited schools of the neighborhood to boost the picture.

The Missouri Theatre's regular nine defeated a team composed of musicians and stagehands at Fairground Park on April 28, score 14 to 13.

Wilton Colonna is to manage Lou Stahl's Union Theatre when Lou moves out to the Mikado Airdome. Colonna has been doing publicity work for Stahl recently.

The Y. M. C. A. Theatre, Rosiclaime, Ill., will reopen May 9.

Hector M. E. Pasmezoglu plans to visit Greece and other European countries this summer. He is said to have had several offers for his St. Louis houses, the Delmar, Criterion, Congress, Yale and Plaza theatres, owned by the Super Theatres Corporation, and there is a possibility that he may sell. He is Greek consul in St. Louis and came here in 1904 during the World's Fair.

Workmen are ready to put the finishing touches on the Greater Gem Theatre, Taylorville, Ill. To save playing dates Dominic Fresena, owner of the Gem, built the superstructure of the new house around the old while it was being operated. He is now ready for the first floor, stage, etc., and it is necessary to close for a few weeks. The complete house will seat 1,200.

J. W. Cotter of the Fourth Street Theatre, Moberly, Mo., will take personal charge of the White Waye Theatre, St. Louis, which he and Jim Drake of the Gem Theatre purchased recently. Cotter will employ a manager for his Moberly, Mo., house.

The Midland Airdome, 6756 Page avenue, will be reopened by Tom Creely. He formerly operated the Irma Theatre.

Lou Stahl announced the grand opening of his Mikado Airdome, Hamilton and Easton avenues, for May 4. It will be operated in conjunction with the Mikado Theatre, playing day and date with that house.

Skouras Brothers will reopen their Lyric Skydome at Delmar boulevard and Taylor avenue on May 16. During the off-season some $200,000 was spent in remodeling and improving this property. The skydome has been converted into a Spanish sunken garden, while handsome stores have been built along Delmar boulevard and Taylor avenue, entrance to the airdome being on the corner. Shelter from rain has been provided for 4,000.

J. M. Kennedy of Kirksville, Mo., announces that construction of his new $200,000, 1,200-seat theatre will be started within a few days. The house will have a complete stage for road shows and vaudeville.

Construction of I. W. Rodgers' new 800-seat house at Carbondale, Ill., also is scheduled to start soon. It is planned to have the grand opening in September.

The Amuse U Theatre, England, Ark., has been taken over by W. M. Reeves of Little Rock, Ark.

The Bridge Theatre, Natural Bridge avenue, St. Louis, is in charge of its new owner, J. Madison.

Callers of the week included: Tom Reed, Duquoin, Ill.; John Rees, Wellsville, Mo.; Green Luttrell, Jacksonville, Ill.; Jack Pratt, Fulton, Mo., and Mrs. I. W. Rodgers, Cairo, Ill.

Balaban & Katz Score Heavily With the Take-a-Chance Week

One of the finest bits of showmanship put over by Balaban & Katz was the Take-a-Chance week at the Chicago Theatre last week. For several weeks before the event publicity broadcast about the fine program for the mysterious seven days starting April 27 and the patrons of the house packed the house to the doors. Several unusual features were introduced, among them the orchestra playing the opening numbers of the musical program without the direction of a leader. The twin organs of the house were manned by Mrs. Crawford until they found Jesse Crawford in golf togs talking about his wonderful game of golf to a brother entertainer, and then he went down and did his bit dressed in his outdoor costume.

Two girls announced each act by number that they called off from two chance wheels erected one on each side of the big stage. There were plenty of musical numbers, two presentations and lots of dancing, with the feature, "Excuse Me," bringing the two hour and a half program to a close. Remember, they got all of this for 50 cents, first come, first served. Now that the Chicago Theatre has had such a great success of Take-a-Chance week in the face of daylight saving and slumps in many of the other houses, there will be a deluge of similar events, it is predicted.

Another big picture theatre is projected for the North Shore, this time at Waukeegan, Ill., by a syndicate composed of H. C. Burnett, David T. Webb, A. L. Brunnund and Lee McDonough. The site has been bought at the northeast corner of Clayton and Genesee street and the house when completed is expected to cost more than a million dollars. Marks Brothers of this circuit, who operate the Broadway Strand and other houses and who are building a new house at Devon and Sheridan Road here, have leased the house for a long term of years, according to the Daily News.

T. A. Reid, T. E. Yemm and Osie Yemm have organized the Duquoin Grand Theatre Corporation with a capital of $40,000 to operate the Grand Theatre and other places of amusement in that territory.

The Globe Theatre Company has been organized at Duquoin, Ill., by W. R. Hayes, Tom Reid and T. E. Yemm to operate the Globe Theatre and other houses in that territory. The new firm has a capital of $66,000.

The Dupo Theatre at Dupo, Ill., has been added to the Goldman circuit of theatres by Charley Goldman during the past week.

R. C. Williams has taken over the management of the Crescent Theatre at St. Francisville, Ill.

"Happy" Meiniger is back in Chicago and will announce his new connection at an early date.

George Burdick, for several years house manager of the McVickers Theatre under Jones, Linick & Schaefer, is now connected with Balaban & Katz as assistant to F. A. Shead, manager of the Roosevelt Theatre.

The many friends of J. W. Miller of the Madison Theatre, Madison, Ill., will be sorry to hear of his serious illness and hope for his speedy recovery.

All is normal again at the Lynch Circuit offices on Michigan avenue as Vincent Lynch, Frank Schaefer, Charley Casanave and Jack Miller of the Exhibitors Association have returned from a business trip to New York.

Will Bradley, owner of the Crescent Theatre at Ottawa, Ill., is remodeling his house and will install a fine new organ at an early date.

Wheaton, Ill., will soon have a 900-seat house, as work has started on the building by Adam Dernbach.

The many friends of Lee Turner, manager of the Strand at Eldorado, Ill., will be sorry to hear of his death last month after a short illness.

The Bijou at Carrollton, Ill., under the Denny management, was closed for two weeks while the house was undergoing repairs and redecorating.

O. P. Brunbock has taken over the Colonial at Moulton from Crason and Mace.

Ed Wegener has sold the Lyric at Valley Junction to Jack Cohen, who has reopened the house with pictures exclusively.

John Joorse plans to erect a picture theatre at Chicago and Alexander street in East Chicago, Ill., seating 800.

The LaSalle Theatre property on West Madison street between Clark and LaSalle streets, has been sold by S. W. Straus & Company to James O. Mills of Cleveland for $1,150,000. The new owner says he will not tear the old buildings down for the present.

The Argmore Theatre on the northwest corner of Argyle and Kenmore avenue has been leased for ten years by Joseph Pastor from Gustav Hochstader for a term rental of $95,400. The house formerly was part of the Gumbiner circuit.

Murray Wolbach has purchased the southeast corner of 22nd street and Cottage Grove avenue from M. S. Spencer for a reported $75,000. This lot has an entrance on both 22nd and Cottage Grove avenue and it is reported that plans are being made for a large theatre and business building for the site.

A. H. Barry has bought the Family Theatre on East Broadway at Quincy, Ill., from George Herzog.

Another theatre company has been organized by the Orpheum Circuit here, with Mort Singer as vice-president and managing director. Joseph M. Finn and B. B. Kahane, secretary of the circuit, have organized the Chicago Orpheum Company with a capital of $50,000 to own and operate vaudeville and picture houses. The offices of the new company will be in the State Lake Building at 190 North State street.

Bruce Fowler, managing director of the McVickers, reports that the attendance last week during the run of "The Dressmaker of Paris" and the tie-up with the Fashion Show was one of the best weeks so far this year. There was almost a quarter of a million dollars worth of gowns on the stage

Page Mr. Hearns

Editor, Exhibitors' News and Views:
I would like very much to locate a Mr. Knoble Hearns, who was a photoplay house manager for the Universal at Los Angeles in 1923. I will appreciate what you can do. This gentleman is a personal friend of mine and it is to his interest if I can locate him.
Very truly yours,
ISADORE HARRIS.
619 South Gayosa street, New Orleans.

Denver

A fire in the projection booth of the America Theatre caused considerable excitement. Women and children fled to the exits, causing a near panic, the auditorium having been immediately filled with smoke. The fire was confined in the projection room owing to its being equipped with automatic shutters and the quick action of Howard Burtis, the projectionist. Damage did not exceed $175.

Max Schubach has recovered from his illness and has added another theatre to his chain. Max is associated with the Midwest Theatres Company, operating several theatres in Colorado. The theatre just taken over, the Cameron, is one of the most modern in South Denver.

Film Row has been alive with exhibitors. Charles Klein of the Black Hills Amusement Company, owners of a chain of South Dakota theatres, was here buying new service. Charley's company has taken over the Elks Theatre at Rapid City, S. D. This theatre was formerly owned and operated by A. J. Rose. Paul Krier of the Star Theatre, Walsenburg, Col., and his brother, E. J. Krier, manager of the Curran Theatre, Boulder, Col., were also here. Among other visitors were: Frank Fairchild and Max Kohn, of the Fairchild & Kohn chain of theatres; Johnson & Bangs, operating theatres in Rawlins, Wyo.; Earl Nye, manager of the Carl Ray Amusement Company houses in Cheyenne, Wyo.; M. C. Gerhart, owner and manager of the Empress Theatre, Ft. Collins,

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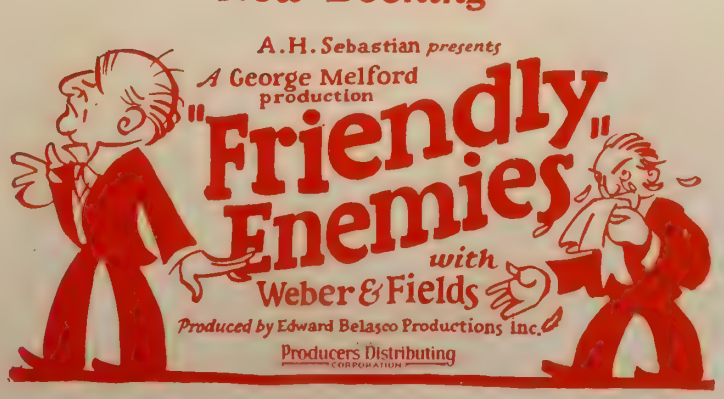
J. E. (Tommy) Tompkins of the America Theatre, Colorado Springs, was here arranging a tip-top program for the coming tourist season. Tommy says arrangements are being made for a record season of Colorado Springs and Pikes Peak tourists.

Lou Gullette of the Paris Theatre, Santa Fe, N. M., did not come in his aeroplane as he had expected, owing to unfavorable weather conditions. He is probably the only exhibitor in the territory who owns an aeroplane.



Seattle

The lease taken by a Tacoma church on the Tacoma Theatre for Sunday services a year ago is about to expire. Manager Herald has not yet announced what policy he will follow when this transpires. During the year it has been impossible to give either a road show or picture performance on Sunday, at the only legitimate theatre in town, which has undoubtedly been a handicap from the showman's angle. It is rumored that extensive improvements will be made on the house during the summer.

Purchase of the Grand Theatre, Salem, Oregon, has been announced by Calvin Heilig, Northwest theatre owner. The change of ownership becomes effective September 1 and adds another link to the growing chain of Heilig theatres in the Pacific Northwest. Extensive repairs and remodeling are being planned for the house, which will probably be renamed the Heilig, as are other theatres acquired by these interests. Archie B. Holt, for several years connected with the Grand and a former manager of a house in Klamath Falls, will be manager.

R. E. Connell of the Connell Theatre, Aberdeen, Wash., has no intention of having anybody in town overlook his house when seeking entertainment. He has strung electrics for the full length of the block leading to the Connell, and uses the same colored lights he is employing in his sign, making the entire effect one spectacular display. Considerable new patronage has been attracted.

Roy Boomer, formerly manager of Universal's Spokane exchange, before that branch closed, has been returned to Spokane as manager of Universal's newly acquired Clemmer Theatre in that city. Mr. and Mrs. Boomer drove up from California, where Mr. Boomer has been manager of the Cameo for eighteen months.

Herbert Sabotka has been named manager of the Neptune Theatre, Seattle.

Ed Dolan, manager of the D. & R. chain of theatres in Aberdeen and Hoquiam, an interest in which was purchased several months ago by the Moore Amusement Company, of Tacoma (Jensen-Van Herberg), has left for a vacation trip to California.

"Charley's Aunt" is lining up crowds at the Liberty Theatre in Seattle, where a tremendous advertising campaign has brought everybody to town. Manager LeRoy Johnson used his full quota of billboard display space in addition to 2,000 half-sheet tackcards, and otherwise exploited the picture.

Robbers removed the safe of the Legion Theatre, Walla Walla, Wash., from the theatre office to another room where they blew it open with nitro-glycerin, obtaining about $1,500, on Sunday night. The loss was not discovered until employes arrived at work. The house is owned by the local post of the American Legion. Frank Talabar is manager.

Kansas

Few exhibitors were seen along Kansas City's Movie Row Wednesday forenoon. Well into the wee hours lasted the M. P. T. O. Kansas-Missouri convention banquet and it is rumored some of the boys much preferred the relaxing pastime of "subconscious indisposition" in preference to buying films. But there were no dull eyes seen in the afternoon. Nice fellows, the whole crowd.

The new Centre Theatre, a suburban house at Fifteenth street and Troost avenue, Kansas City, has been remodeled and refurnished by its new managers, J. D. Lynn and W. D. Vaughan. In addition to new lighting effects, a new pipe organ has been installed. The capacity of the remodeled house is 1,500.

Although there still is an avalanche of talk "pro" and "con," it generally is agreed that Milton Feld, managing director of the Newman and Royal theatres, Kansas City, will succeed Frank L. Newman, who has sold his houses to Paramount and who will manage three Los Angeles theatres for Paramount, Rialto, Metropolitan and Grauman. Mr. Newman is not slated to leave Kansas City until the middle of the summer, but the word comes from an authentic source that Mr. Feld will be Paramount's Kansas City manager of theatres.

"Trading talent for publicity" has almost become a side industry between exhibitor and the Kansas City Star. This week the Pantages Theatre, first-run downtown house, reaped some liberal space and a cut of Ted Meyn, organist at the theatre, who is giving novelty concerts over the Star's radio broadcasting station.

Miss Catherine Murdock, secretary-treasurer at the Garden Theatre, Kansas City, this week identified a man by the name of Elmer Smith, held at police headquarters, as one of the bandits who on April 13 robbed Miss Murdock of $800 in checks and cash. She identified some torn $1 bills which she had patched together with a peculiar brand of paper, the money being found on the alleged bandit.

Among the out-of-town exhibitors in the Kansas City territory last week were: Herb Thatcher, Lyric, Abilene, Kans.; E. E. Gosline, Sunflower, Peabody, Kans.; S .E. Wilhoit, Jefferson, Springfield, Mo.; Charles Sears, Sears Circuit, Nevada, Mo.; C. M. Pattee, Pattee Theatre, Lawrence, Kans.; F. G. Weary, Farris, Richmond, Mo.

"Tell all the film peddlers that I am not at home, so they won't waste time and money," reads a postcard from D. Fillizola, manager of the Empress Theatre, Fort Scott, Kans., who is in Galveston, Texas.

The Pantages Theatre, Kansas City, managed by Walter Finney, is receiving fair returns from a popularity contest with Harry Carey and Tom Mix as the principals for the fans to choose from. The five best answers forwarded through the mail will be good for tickets to the show.

San Francisco

A. M. Bowles, for two years in charge of the Northern California interests of West Coast Theatres, Inc., and who has been made general manager of the entire circuit of theatres, with headquarters at Los Angeles, was tendered a farewell banquet at the St. Francis Hotel on the evening of April 28 by several hundred film and theatre men and personal friends. The affair was the greatest demonstration of its kind ever witnessed in San Francisco and was a rousing tribute to the popularity of the new manager of the largest theatre circuit in the West.

Among the theatre men who gathered were Homer Curran, Herbert L. Rothchild, Fred Dahnken, Louis R. Greenfield, M. F. Naify, J. A. Brehany, Sam Harris, Irving Ackerman, W. J. Citron, J. A. Partington, Cliff Work, Harry Campbell, Bert Levey, George Mann, Nat Holt, Charles M. Thall, Frank Whitbeck, Bob Harvey, Elmer Hanks and Maurice Rosendorn.

Eugene H. Emmick of the Golden State Theatre and Realty Corp., San Francisco, has returned from an extended eastern trip made with Mrs. Emmick.

Frank Newman, manager of the State Theatre at Stockton, Cal., was a recent visitor at San Francisco.

R. R. Boomer, for more than a year manager of the Cameo Theatre, San Francisco, and who won for himself the reputation of being one of the most astute showmen in the business, has been transferred to Spokane, Wash. to take charge of the Clemmer Theatre, recently acquired by Universal.

San Francisco's Film Row had a visit late in April from A. F. Taylor, of Hayfork, Trinity County, Cal., who came down on his yearly film buying trip. While Trinity County covers a considerable area it is as yet untouched by a railroad. In order to get to San Francisco Mr. Taylor was compelled to take a stage to Weaverville and transfer to another to Red Bluff, from which it is a twelve hour ride to the California metropolis. Films must be shipped four days in advance of the play date and are thus out of the exchange nine days. Shows are presented every other Saturday, except during the winter, when Hayfolk is isolated.

Charles Wescott of the Fortuna Theatre, Fortuna, Cal., misses his guess occasionally and is glad that he is sometimes wrong. The population of Fortuna is about 500, his house seats 300 and he figured that he would do well if he got one full house with "Charley's Aunt," which he booked at the minimum rental figure, with a percentage clause added. When the engagement was over he found that he had played to 700, drawing from the country around, and that the exchange was entitled to more percentage money than rental.

With the approval of plans for the building of the Duboce tunnel, opening a new residence district in San Francisco, the Golden State Theatre and Realty Corp. has awarded contracts for the erection of the Sunset Theatre on Irving street, between Fourteenth and Fifteenth avenues. This theatre will be of Spanish and Moorish design and will seat 1,800.

Samuel H. Levin, who has built several suburban picture houses in San Francisco, has arranged to erect one in the Sunset District, at Balboa and Thirty-eighth avenue.

Jack Eminhelser, manager of the Southwestern Pacific Theatres Corp., with a chain of theatres in the southern part of the state, was a recent visitor at San Francisco.

A picture theatre, hotel and dancing pavilion is being erected at Boyes Springs, Cal., by R. G. Litchenberger.

A picture house will shortly be opened by C. E. Wallace at Barstow, Cal. The theatre is a new one.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

NOW OR NEVER. Star, Harold Lloyd. This was a repeat, but went over in good shape and is as good as any that Lloyd has ever made. New prints and good paper made this a good pulling card. Tone, good. Sunday, yes. Special, no. Good audience appeal. Railroad class and miners town of 3,500. Admission 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

RACING LUCK. (5 reels). Star, Monty Banks. This is a good comedy but awfully slow at getting started. It would seem that the last three reels would have made a show and complete story but that they put in the first three reels to make it long enough to sell as a feature. Tone, good. Sunday, yes. Special, no. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

F. B. O.

AFTER THE BALL. (6,500 feet). Star cast. A very good program picture. Received many favorable comments on it. Tone, good. Sunday, yes. Special, no. Audience appeal, ninety-five per cent. R. W. Hines, Hines Theatre, Loyalton, South Dakota.

FOOLS IN THE DARK. (7 reels). Star, Patsy Ruth Miller. Very good comedy drama, mostly comedy. Tom Wilson again shows he is there in the colored parts. You can safely play this one. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

GALLOPING VENGEANCE. (5,025 feet). Star, Bob Custer. Personally I think this is the poorest Custer that I have run of this series to date. Too much posing for a western, the flood scene is not convincing in the last reel. Tone, good. Sunday, no. Special, no. Not much audience appeal. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

LET'S GO. Star, Richard Talmadge. Here is a dandy action picture. Lots of action, this will please most any audience. Tone, fair. Sunday, no. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

MILLIONAIRE COWBOY. (4,841 feet). Star, Lefty Flynn. A fair picture. Broke box office records. "Lefty" sure is a drawing card here. Tone, good. Sunday, yes. Special, no. Audience appeal, ninety-five per cent. Farm class town of 150. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

NO GUN MAN. (4,522 feet). Star, Lefty Flynn. These are very good program westerns for small town use and should please the type that want westerns. Don't try and feature these westerns but run them and say little. Special, no. Audience appeal, sixty-five per cent. Industrial class town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

NO GUN MAN. (4,522 feet). Star, Lefty Flynn. Another good western full of action that will please all western fans. Tone, fair. Sunday, no. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

NORTH OF NEVADA. (5,000 feet). Star, Fred Thomson. A good western that will please all that like a western picture as the acting is good. Tone, fair. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

ON THE STROKE OF THREE. (6,757 feet). Star, Mary Carr. A fair picture but not what the people expected from it. Did not go over for me. Will do if you can buy it right. Tone, good. Sunday, yes. Special, no. Good audience appeal. Working class city of 13,000. Admission 10-15. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

SILENT STRANGER. (5,000 feet). **NORTH OF NEVADA.** (5,000 feet). Star, Fred Thomson. Fred Thomson well liked here, will say Silver King, his horse, is liked better than Tony. Elmer D. Keyes, Randolph, Vermont.

THAT DEVIL QUEMADO. (6 reels). Star, Fred Thomson. This certainly pleased our Friday and Saturday night audiences. Lots of action, some comedy, thrills, and very good settings. A good bet for any small town. P. R. Matson, Crystal Theatre, Flandreau, South Dakota.

THUNDERING HOOFS. (6,915 feet). Star, Fred Thomson. One of the biggest and best westerns I have ever played. You can't lose with this one. Tone, good. Sunday, no. Special, yes. Good audience appeal. Town and country class town of 1,800. Admission 10-25-35. Herbert Tappe, Hippodrome Theatre (460 seats), Sheridan, Indiana.

First National

ABRAHAM LINCOLN. (9,759 feet). Star cast. A very fine picture and one that will build prestige for any house. All the many fine reports on this one are all true and it should be a box office winner where put over in a high class manner. Go after the educated type on this one and you will bring many new faces in. Tone, good. Sunday, yes. Special, yes. Audience appeal, eighty-five per cent. Industrial class town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

ANNA CHRISTIE. (7,631 feet). Star, Blanche Sweet. I and the customers expected more in this picture. Of course it is not bad and it will please as program. Tone, good. Sunday, yes. Special, no. Audience appeal, seventy-five per cent. Miners town of 1,500. Admission. 10-25. Arch Catalano, Victory Theatre (300 seats), Rossiter, Pennsylvania.

AS A MAN DESIRES. Star, Milton Sills. A good picture. Will please a Sills audience. Plenty of action and some fine scenes. Tone, okay. Sunday, no. Special, no. Good audience appeal. General class town of 3,200. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

FRIVOLOUS SAL. (7,307 feet). Star, Mae Busch. A good story of the pioneer mining days with thrills galore. Interest is sustained to the very end. If your audience likes westerns give them this one. They won't kick. Tone, okay. Sunday, yes. Special, no. Good audience appeal. All classes town of 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

IN HOLLYWOOD WITH POTASH AND PERLMUTTER. (6,750 feet). Star cast. Pleased a good majority of the audience. Will say it is okay. Tone, good. Sunday, yes. Special, no. Good audience appeal. Town and country class town of 1,800. Admission 10-25-35. Herbert Tappe, Hippodrome Theatre (460 seats), Sheridan, Indiana.

ISLE OF LOST SHIPS. (7,425 feet). Star, Milton Sills. A dandy program picture that will please in large or small towns. Good acting and scenery. Tone, good. Sunday, no. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

MADONNA OF THE STREETS. (7,507 feet). Star, Milton Sills. This is a wonderful picture. You can invite the clergy to see this and they will boost your theatre. A sermon in film, remarkably well done, full of human interest. Boost it. Tone, fine. Sunday, yes. Special, yes. Audience appeal, eighty per-cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

MIGHTY LAK' A ROSE. (8,036 feet). Star cast. Good picture, good business. Tone, fine. Sunday, yes. Special, yes. Audience appeal, ninety per cent. W. D. LaFerry, Rossville Theatre, Rossville, Georgia.

OLIVER TWIST. (7,000 feet). Star, Jackie Coogan. A picture that will draw on account of the book, about the same as all Coogan pictures. Will please. Tone, fair. Sunday, yes. Special, yes. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

ONE WAY STREET. (5,600 feet). Star, Anna Q. Nilsson. I am so enthused over results on "Sally" which I played just ahead of this "foul ball" that it's hard to give a bad report, however, I can state that "One Way Street" is as poor as "Sally" is good. Joe Hewitt, Strand Theatre, Robinson, Illinois.

SALLY. (8,636 feet). Star, Colleen Moore. You fellows, who think you have seen Colleen Moore in "good" pictures have a great surprise in store for you in "Sally." This great little star (much abused word at times) sure eats up the role of "Sally" and I don't know when I have played a picture on which I can truthfully state pleased one hundred percent. I played this up big too and they expected much and got it. Was a real pleasure to stand in front at the break of all shows and accept congratulations, and they were plenty, everyone tickled to death with the show, played it an extra day and at a slight raise over top admission and cleaned up. Unless I am very badly fooled "Sally" is going to be one of the biggest and best money makers of the late releases. Leon Errol and whole cast excellent. Praise must be given director Alfred Green and June Mathis. A few more "Sallys" and Colleen Moore's would make life worth living for the exhibitor (mostly bitter of late). Joe Hewitt, Strand Theatre, Robinson, Illinois.

SEA HAWK. (12,045 feet). Star cast. A wonderful picture, but did not do the business I expected. Tone okay. Sunday, yes. Special, yes. Good audience appeal. Town and country class, town of 1,800. Admission 10-25-35. Herbert Tappe, Hippodrome Theatre (460 seats), Sheridan, Indiana.

SILENT WATCHER. (7,576 feet). Star, Bessie Love. Good picture. Tone okay. Sunday, okay. Special, no. Good audience appeal. General class, town of 3,200. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

SONG OF LOVE. (8,000 feet). Star, Norma Talmadge. Very good production which brought forth many good words of praise. Only kick heard was that certain fans were sorry to see Norma in a cigarette smoking, half nude role. Plenty of action in this story and would advise all small town exhibitors to play it if it can be bought right. Tone okay here. Sunday, maybe. Special, yes. Strong audience appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

THOSE WHO DANCE. (7,500 feet). Star cast. Can be classed as A-No. 1 program picture that pleased one hundred per cent. Paid a little too much for it, however, and made no money although attendance was fair. Good moral to this picture and it abounds in thrills, with suspense that, at times, was almost painful. Play this one, boys; it is all there. Tone okay. Sunday, no. Special, no. Fine program, though. Audience appeal one hundred per cent. General class, town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Between Ourselves

A get-together place where we can talk things over

Bad Box office Bets:
That's the target.
Reports—dependable tips:
That's the ammunition that will demolish that target.
Load your pen with ink—or your typewriter with a ribbon.
Start firing reports.
Every report is a shot fired for Independence — exhibitor Independence from dead-loss pictures.
If an exhibitor knows about enough good pictures he can book them and dodge the poor ones.
So—either sort of shot you fire—you hit the bulls-eye every time.
SHOOT—NOW!
VAN

THOSE WHO DANCE. (7,500 feet). Star cast. An exceedingly fine picture with a very fine cast. It keeps you interested, with no drags. Boost it, for it will sure make good. Tone okay. Sunday, yes. Special, yes. Fine audience appeal. Family and transient class-city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

THUNDERGATE. (6,505 feet). Star cast. Here is about the poorest picture on the market from First National. Will not please any small town. Too much Chinese scenes; in fact, all that. Lots of kicks. Town and country class, town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

TRILBY. (7,321 feet). Star, Andree Lafayette. Used to fill in, and that is all it did. Lafayette to me is beautiful but dumb. Tone poor. Sunday, no. Special, no. Poor audience appeal. Farmers, town of 412. Admission 10-25. J. C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

WHITE MOTH. (6,550 feet). Star, Barbara LaMarr. Pretty good but cannot be played as special according to price of it. Sunday, no. Special, no. Fair audience appeal. Town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

WOMAN ON THE JURY. (7,231 feet). Star cast. Very good. Rather draggy in spots but got by nicely. Tone okay. Sunday, yes. Special, no. Audience appeal eighty-five per cent. Small town class, town of 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

Fox

CYCLONE RIDER. (6,672 feet). Star cast. Here's one for the whole family. Thrills, action and comedy. Don't miss this one if you can buy it right and receive film rental at the box office. Elmer D. Keyes, Randolph, Vermont.

DAUGHTERS OF THE NIGHT. (5,470 feet). Star cast. Had this booked for a week but had to take it off after three days. Picture failed to draw. General class, city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

ELEVENTH HOUR. (6,819 feet). Star, Charles Buck Jones. Carter ate about one too many rarebits before he started dreaming this one. If I had looked before I booked I sure wouldn't have booked. In the tale, two people are disposed of by taking a swim in a large crucible of molten metal. Another is thrown to the lions and what churches there are left are tossed into a furnace. If these playful little skits had been omitted it would have been a good picture of its kind, although impossible as steady diet. Tone debasing. Sunday, no. Village and rural class, town of 400. Admission 15-30. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

FLAMES OF DESIRE. (5,438 feet). Star cast. Lost money here. Fox will have to get known stars before his pictures will go over here. Picture all right and few who saw it seemed to enjoy it. Tone okay. Sunday, okay. Special, no. All classes, town of 4,000. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.

GENTLE JULIA. (5,837 feet). Star cast. My idea of nothing. Shelve it. Tone okay. Sunday, no. Special, no. No appeal. Family and transient class, city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

GOVERNOR'S LADY. Star cast. Another one that was forced on me. No box office value. Rental asked too much. Lost money. Picture is slow, draggy; poor direction. Tone good. Sunday, yes. Special, no. Very poor audience appeal. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HEART BUSTER. (4,500 feet). Star, Tom Mix. Just the same as all the Mix's. Personally wouldn't give a dime to see them all, but I don't buy pictures for my own entertainment. Tom Mix's name packs the house no matter what the title of the picture is. Tone okay. Sunday, yes. Special, no. Fine audience appeal. Family and transient class, city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

LAST OF THE DUANES. (6,942 feet). Star, Tom Mix. Best Mix show seen. Played to full house one day. Everyone enjoyed it and didn't hesitate to say so. You can't go wrong on Mix. All classes, town of 4,000. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.

LAST OF THE DUANES. (6,942 feet). Star, Tom Mix. About two hundred feet cut off this, all in one place, and a few more places where it was cut out, but it was a very good picture at that. First electrical storm of the season held down crowd. Tone good. Sunday, no. Special, no. Audience appeal ninety per cent. Factory class, town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

MAN'S MATE. (6 reels). Star, John Gilbert. The picture would not be bad if the print was good. We had a rotten one and some fans went out and came back to see the comedy. Tone good. Sunday, no. Special, no.

Lloyd Hamilton, the star of Educational-Hamilton comedies, in his current scream.

Miners, town of 1,500. Admission 10-25. Arch Catalano, Victory Theatre, Rossiter, Pennsylvania.

ST. ELMO. (6 reels). Star, John Gilbert. Good melodrama, with no weak spots. Gilbert is exceedingly good in this one and has excellent supporting cast. Tone okay. Sunday, yes. Special, no. Good audience appeal. Family and transient class, city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

TEMPLE OF VENUS. (8 reels). Star cast. Another one that I took when I did not want it. Rental too high for this town. Good spectacular picture and worth seeing. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

TRAIL RIDER. (4,732 feet). Star, Charles Buck Jones. Substituted for show that was pulled and did a very good business for three days. General class, city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

WINNER TAKE ALL. (5,949 feet). Star, Buck Jones. Since Buck went back to westerns he is getting more popular with each succeeding picture. This one was liked even better than any of his former pictures. Tone okay. Special, no. Good audience appeal. All classes, town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

YOU CAN'T GET AWAY WITH IT. (6,152 feet. Star, Percy Marmont. One of the hardest knocked pictures reported in this department, but we got away with it satisfactorily. While this production cannot be classed as the special Fox said it would be, it certainly pleased as a program picture. Due to high price we were compelled to raise admissions slightly, and the only complaints were "the picture was good but the admission was too much." This is the last Fox '23-'24 special, thank goodness. Tone fair. Sunday, no. Special, no. Fair audience appeal. General class, town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Metro-Goldwyn

CIRCE, THE ENCHANTRESS. (6,882 feet). Star, Mae Murray. Just like all Mae Murray's. These pictures are like a circus. See one and you see them all. The same vamp stuff, and a little dancing. My people say too much posing and the star overacts, but she wouldn't be Mae Murray without it. Tone poor. Sunday, no. Special, yes. Audience appeal fifty per cent. All classes, town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

ETERNAL STRUGGLE. (7,374 feet). Star cast. A good evening's entertainment, of the Northwest Mounted Police, which holds your interest at all times. Good print. Tone good. Sunday, yes. Special, no. Audience appeal eighty per cent. Factory class, town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

GREED. Star cast. A splendid picture for its kind. Not as filthy as we expected. We advertised it as one of the filthiest, dirtiest, most obnoxious pictures screened. Curiosity will get them. Tone okay. Sunday, no. Special, no. Fair audience appeal. General class, town of 3,200. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

REJECTED WOMAN. (7,761 feet). Star, Conrad Nagel. A nice program picture. It would have been better if it was shortened about one thousand feet. It is draggy in spots. Tone good. Special, no. Audience appeal eighty per cent. Miners, town of 1,500. Admission 10-25. Arch Catalano, Victory Theatre (300 seats), Rossiter, Pennsylvania.

SILENT ACCUSER. (6 reels). Star, Peter the Great. A nice picture in which the dog deserves most of the credit, but somehow can't seem to make money on anything I run. Tone okay. Sunday, yes. Suitable for special in most towns. Tone good. Town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

YOLANDA. (10,125 feet). Star, Marion Davies. Made film rental; had to pay help and house expense out of my own pocket, so I'll leave it to you to judge. Tone fair. Sunday, yes. Special, yes. Fair audience appeal. Town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

Paramount

EMPTY HANDS. (6,976 feet). Star cast. A very good drama but did not draw them in for some reason but pleased those who came. Tone, good. Special, no. Good audience appeal. Town and country class town of 900. Admission 10-25-30. Charles L. Nott, Opera House Theatre (400 seats), Sutherland, Iowa.

ENEMY SEX. (7,861 feet). Star, Betty Compson. Better than expected. Did pretty well first day but fell off second. Betty no drawing card here. Most of them pleased. Tone, okay. Sunday, okay. Special, no. All classes town of 4,000. R. L. Nowell, Idle Hour Theatre (210 seats), Monroe, Georgia.

FIGHTING COWARD. (6,501 feet). Star cast. Fine comedy drama. Will please any audience if not too critical. Title pulled them in here. Good print. Tone, okay. Sunday, no. Special, no. Audience appeal, one hundred per cent. Coal miners town of 1,365. Admission 10-20. Vanzo and Kopuster, Livingston, Illinois.

HOLLYWOOD. (8,100 feet). Star cast. This proved to be one of the biggest pieces of cheese ever put on in our house. We have yet to hear the first good comment on it. Tone, none. Sunday, no. Special, no. No audience appeal. Small town class town of 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. Not to be compared with "The Humming Bird." In fact, I considered it very ordinary. "House of Youth" night before showed this up, and half the price. Tone doubtful. Sunday, no. Special, no. Fair audience appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

MANHATTAN. (6,415 feet). Star, Richard Dix. Just an ordinary program picture that will perhaps get by as such and please your theatre fans. Don't go after this one. Let it take care of itself and no one will be disappointed. Tone good. Sunday, yes. Special, no. Audience appeal sixty-five per cent. Small industrial city. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

MANHATTAN. (6,415 ft.). Star, Richard Dix. Full of action. A stream of humor that pleases; pathos and sentiment mixed with romance and a rough and tumble fight makes a good picture. Richard Dix possesses a personality that wins friends. Tone, good. Sunday, yes. Special, yes. Audience appeal, 100 per cent. General class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

MANSLAUGHTER. (9,061 ft.). Star, Thomas Meighan. Positively one of the finest pictures we have ever had the pleasure of exhibiting. There are several punches in this picture. While the name "DeMille" means nothing here, patrons know that this picture was considerably above the average. Splendid print we had on this picture. Tone, good. Sunday, yes. Merchants and farmers, town of 440. Admission, 15-25. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

MISS BLUEBEARD. (6,453 feet). Star, Bebe Daniels. A comedy knockout that ranks with the best. It's a crackerjack show that we bought at a fair price and played to a profitable business. Tone okay. Sunday, yes. Special, yes. High audience appeal. Better classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

MONSIEUR BEAUCAIRE. (9,932 feet). Star, Rudolph Valentino. Artistically one hundred per cent. Box office value, no per cent. Audience appeal here, one-half of one per cent. I'm glad all Paramounts are not specials. Tone okay. Sunday, yes. Audience appeal questionable. Small town class, town of 1,369. Admission 10-15, 20-25, 30-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

NORTH OF 36. (7,908 feet). Star, Jack Holt. A fair picture with more cattle. Did not draw at all. Priced like a real special. My receipts were one-third of my rental. It is not the kind that sends them out talking up more business, but turning it back. Tone, okay. Sunday, yes. Special, no. Audience appeal, twenty-five per cent. College class town of 2,100. Admission 10-25. R. X. Williams, Lyric Theatre (345 seats), Oxford, Mississippi.

NORTH OF 36. (7,908 feet). Star, Ernest Torrence. Some patrons like it better than "The Covered Wagon," some liked the "Wagon" best. Anyway you look at it, "North of 36" is an unusually good picture and an extremely good drawing card. Netted us more than "The Covered Wagon," in fact, stands second in our history so far as net profits are concerned. But why in thunder do producers put out posters that depict scenes omitted from the picture. I didn't discern one scene in the film that was depicted on the posters, although I haven't been called down by any patron for that deficiency. Get "North of 36," advertise it as good as or better than "Covered Wagon" and it will do your heart good to see them pile in, though it won't draw much over sixty per cent. of what "The Wagon" did. At least, that's our experience. Tone, okay. Sunday, yes. Special, yes. Unusual audience appeal. Rural class town of 300. Admission 10-30, special 15-40, 25-50. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

NORTH OF 36. (7,908 feet). Star cast. Better than "Covered Wagon" as far as I am concerned. Heard a number of others say same thing. Broke all records and had a hard time handling crowds. This picture well advertised should make money for any exhibitor, big or little. Too much cannot be said for it. Ran on Friday and Saturday. Admission 15-25. All classes town of 4,000. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.

RUGGLES OF RED GAP. (7,500 feet). Star, Ernest Torrence. This one gave entire satisfaction, in a town where our audience is mostly made up of Western enthusiasts. A trifle long, but did not get tiresome. Tone, okay. Sunday, yes. Special, yes. General audience appeal. Rural class town of 300. Admission 10-30, special, 15-40, 25-50. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

SIREN CALL.. Star, Dorothy Dalton. An excellent northern picture with many beautiful scenic shots. Plenty of action. A good small town picture. Can be bought right. Tone, okay. Town and country class town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

A striking moment in the William Fox production, "Lightnin'." Jay Hunt and Edith Chapman are shown.

Pathe

HOT WATER. (5,000 feet). Star, Harold Lloyd. Played two days to fair business. This is the poorest Lloyd we have had. It is not up to his former pictures. We paid a big price for this show and received a poor print. There were eight splices in the title and every one was improperly made. They were not matched properly. The film was dirty and oily. It looked sloppy on the screen. When an exhibitor pays one-fifth the price of a new print in rental he should receive a decent print to present his audiences and not one which is oily, dirty and so cut up that the action jumps all around at the end of the reels. It ain't right! What is the good of a good drawing card when one does not receive a real print to satisfy them when you have them in your house? Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. Time and again I have noticed in these columns reports on Lloyd features to the tune of "exchange gets it all." I failed to take these warnings and paid big money for this and got stung. I thought this and his previous feature length pictures great, but somehow he doesn't seem to draw big here. If Pathe gets another one into my house, they'll have to about give it to me. Tone okay. Sunday, yes. Suitable for special in some places. Great audience appeal. Village and rural class, town of 400. Admission 15-30. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

WHY WORRY. (6 reels). Star, Harold Lloyd. I consider this one of the best pictures Lloyd has made. It is not too much Lloyd, as the giant takes a lot of the laughs and the two together make a fine combination. Tone good. Sunday, yes. Special, yes. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

Producers' Dist. Corp.

BEYOND THE BORDER. Star, Harry Carey. Very good western picture and better than the pictures that he has made. Tone good. Sunday, yes. Special, no. Good audience appeal. Railroad class and miners, town of 3,500. Admission 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

CHARLEY'S AUNT. (7,425 feet). Star, Syd Chaplin. Without a doubt the best comedy that has ever been shown on or off the screen. This picture went over a hundred per cent and pleased young and old, highbrows and roughnecks, and what more do you want? You cannot boost this picture too hard as it is all there. Tone good. Sunday, yes. Special, yes. Excellent audience appeal. Railroad class and miners, town of 3,500. Admission 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

SOFT SHOES. Star, Harry Carey. A good crook drama with action but not the kind that Carey belongs in, but it is a good picture. Tone good. Sunday, no. Special, no. Good audience appeal. Working class, city of 13,000. Admission 10-15. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

TRY AND GET IT. Star, Bryant Washburn. Good comedy drama; clean, without a trace of smut. Something to wonder at as they seldom make 'em that way. Tone good. Sunday, yes. Special, no. Fair audience appeal. Small town class and farmers, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

WANDERING HUSBANDS. (6 reels). Star cast. Good picture, but no big special. Will please with good two-reel comedy. The flapper girl was great. Kirkwood and Lee good, too. Tone good. Sunday, yes. Good audience appeal. All classes. Admission 10-25-30. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

United Artists

AMERICA. (14,000 feet). Star cast. A wonderful picture but cost me too much money. Tone good. Sunday, yes. Special, yes. Good audience appeal. Town and country class, town of 1,800. Admission 10-25-35. Herbert Tappe, Hippodrome Theatre (460 seats), Sheridan, Indiana.

ROBIN HOOD. Star cast. Good picture of its kind but no business and only pleased forty per cent. here. Majority did not like it on account of the length and it being a costume picture. All classes. Admission 10-25-30. W. H. Odom, Pastime Teatre (250 seats), Sanderville, Georgia.

RULING PASSION and **MAN WHO PLAYED GOD.** Star, George Arliss. Boys, have you ever booked George Arliss? No? Well then you have a treat coming to yourself and your patrons. Order "The Ruling Passion" and "The Man Who Played God," and you will enjoy most delightful stories, refreshing and a mental tonic. Nothing maudlin in these plays but full of beautiful sentiment and a worth while sermon that will give you real happiness. It should please all sorts and conditions of men. City and country class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre, Kerrville, Texas.

THREE MUSKETEERS. Star, Douglas Fairbanks. Did not please. Costumes don't go here. No business second day. Fair first day. All classes. Admission 10-25-30. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

THREE MUST GET THERES. Star, Max Linder. An amusing burlesque of the "Three Musketeers" in five reels of really good comedy with Max Linder the famous Frenchman as Dart-In-Again, Bull Montana as Cardinal Rich-lou and Jobyna Ralston, now Harold Lloyd's leading lady as the heroine. Everybody has read Dumas' story and as the photoplay follows closely the adventures of the original it is bound to please. City and country class, town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre, Kerrville, Texas.

WOMAN OF PARIS. Star, Adolphe Menjou. No good for a small town. These kind of pictures are killing business in the smaller towns. If you want more business lay off this one. Tone, no good. Sunday, no. All classes. Admission 10-25-30. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

Universal

FAMILY SECRET. (5,076 feet). Star, Baby Peggy. A program show that went across fine for us on a Saturday. Peggy is a great drawing card with the kids. Our last Peggy feature I am sorry to say. Good tone. N t a special. Fine audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

FIGHTING FURY. (4,491 feet). Star, Jack Hoxie. Nothing to brag about just a picture. Wish Hoxie would act instead of posing trying to be cute also more action would help a lot in his pictures. Town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

MEASURE OF MAN. Star, William Desmond. Why don't they put Desmond in a real western? He has become unpopular here on account of these backwoods pictures. Good picture of its kind. All classes town of 4,000. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.

OH DOCTOR. (6,507 feet). Star, Reginald Denny. Will get as many laughs as the average Lloyd production, is as clean a a "hound's tooth" and can be bought for about one third what we are asked to pay for the Lloyds. If your patrons don't get many a laugh out of this, advise them to see a doctor at once for they certainly need one much more than Reginald did. P. R. Matson, Crystal Theatre, Flandreau, South Dakota.

RECKLESS AGE. (6,954 feet). Star, Reginald Denny. This is a good comedy drama.

Blanche Sweet in "The Sporting Venus," Marshall Neilan's latest picture for Metro-Goldwyn-Mayer.

Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

RECKLESS AGE. (6,954 feet). Star, Reginald Denny. Three days to fair business. Picture an ordinary program show. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

RIDIN' KID FROM POWDER RIVER (5,727 feet). Star, Hoot Gibson. A fair western not the best he has made but will get by in most houses. Tone, good. Sunday, yes. Special, no. Good audience appeal. Railroad class and miners town of 3,500. Admission 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

SIGNAL TOWER. (6,714 feet). Star, Virginia Valli. An interesting show. We did not have enough business to pay the high rental. It did not draw well. The railroad atmosphere was commented upon. Tone, okay. Not a special. Good audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

SIGNAL TOWER. (6,714 feet). Star, Virginia Valli. Good entertainment. The story is at all times interesting. Many beautiful scenes. A whirlwind finish. Audience enjoyed every reel. Tone, good. Strong audience appeal. Working class city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

STORM DAUGHTER. (5,302 feet). Star, Priscilla Dean. A good sea story with a good cast and lots of good acting. I think it is a pretty good picture. Tone, good. Sunday, yes. Special, no. Good audience appeal. Working class city of 13,000. Admission 10-15. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

STRAIGHT THROUGH. Star, William Desmond. A pretty fair western with lots of action and this Desmond makes all good ones. Tone, good. Sunday, no. Special, no. Good audience appeal. Working class city of 13,000. Admission 10-15. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

TURMOIL. (7 reels). Star, Eleanor Boardman. Good entertainment. Acting is good. Story interesting. Some fast action between Eileen Percy and Pauline Garon. Audience enjoyed it. Tone, good. Audience appeal, good. Working class city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

TURMOIL. (7 reels.) Star cast. This is a good portrayal of a rather serious story. It is well handled but too heavy for the average movie audience I believe. No one will regret running it. Tone, okay. Sunday, yes. Special, no. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

WHITE TIGER. (7,177 feet). Star, Priscilla Dean. Poor print. Abrupt ending. Business fair. Sunday, no. Special, no. Audience appeal, sixty-five per cent. W. D. LaFerry, Rossville Theatre, Rossville, Georgia.

Vitagraph

CAPTAIN BLOOD. (10,680 feet). Star, J. Warren Kerrigan. Lost lots of cold cash on this picture. Did not take in film rental. Asked too much for it. It does not have the box office appeal for a big special. Tone, okay. Sunday, yes. Fair audience appeal. General class town of 3,200. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

CODE OF THE WILDERNESS. (7,000 feet). Star, John Bowers. A very excellent outdoor picture that was pleasing to all. Am not sure whether this was reported by me before therefore will not go into detail but will advise all small town exhibitors to buy this one and you can't do other than please 'em one hundred per cent. Tone, okay. Strong audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

ON THE BANKS OF THE WABASH. (7,156 feet). Star cast. Some good scenes but in the main too mushy. Probably would please a bunch of sentimental old maids but not the average fan, what comments I got were on that order. Tone, good. Sunday, yes. Special, no. Poor audience appeal. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

REDEEMING SIN. (6,227 feet). Star, Nazimova. Good picture of the Parisian underworld type. This does not seem to be on top of the subject with my audience, but the

Not a Picture

Although it is not a report on a motion picture, the following tip has been sent on our blank by one of our dependable tip senders. It is on a theatrical performance which played the reporting theatre.

Because some of "Our Gang" may be booking such shows the report is published in this fashion:

ABIE'S IRISH ROSE (Road attraction, Ann Nichols). Wonderful show, which kept the small audience in an uproar for two hours and fifteen minutes. Played two days and matinee, to very unsatisfactory business at two dollar top. Very good tone. It is suitable for special play. Appeal is a hundred per cent. A. E. Andrews, Opera House (496 seats), Emporium, Pennsylvania.

acting was excellent and Nazimova pulls a real come back. Vitagraph is a very square company to deal with in this neck of the woods. Tone, fair. Sunday, no. Special, no. Audience appeal, seventy per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

Warner Bros.

FIND YOUR MAN. (7,300 feet). Star, Rin-Tin-Tin. This dog picture certainly a wonderful box office bet. They all came and the picture was good from all angles. A very fine picture. Tone, good. Sunday, yes. Special, no. Audience appeal, one hundred per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

FIND YOUR MAN. (7,300 feet). Star, Rin-Tin-Tin (dog). American Legion boys gave this picture the big laugh because the Red Cross workers were shown with "45s" strapped on their hip. It was not done that way. No Red Cross worker was armed. (They were not supposed to be but we have it on authority that some did wear arms.) Story has several ridiculous situations. The mob at the jail, the sickening attitude of the villain in trying to make up. The dog is wonderful and makes the story really worth while. Without Rin-Tin-Tin it would be more like a comedy burlesque of the Ben Turpin type. General class city of 18,000. Admission forty cents. Ben. L. Morris, Temple Theatre (1,000 seats), Bellaire, Ohio.

GEORGE WASHINGTON, JR. (6 reels). Star, Wesley Barry. A good program picture for Saturday night. Drew fair business for Lent. Print was in poor shape. Why don't they give better prints? Tone, good. Not a special. Good audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

LIGHTHOUSE BY THE SEA. (6,700 feet). Star, Rin-Tin-Tin. Best dog picture we have run. Step on this one. You can't go wrong in recommending that everyone see it. This dog seems human in this picture. Tone, okay. Sunday, okay. Great audience appeal. General class town of 3,200. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

LITTLE JOHNNY JONES. (6 reels). Star, Johnny Hines. This star goes good here in anything. This, however, is very good picture. Plenty of action and also lots of good comedy. Tone, okay. Sunday, yes. Not a special. Fine audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

LOVER OF CAMILLE. (7,180 feet). Star, Monte Blue. Did not register at box-office. A fair picture. Nothing unusual. Monte's acting is splendid but this isn't enough to get the crowd. Tone, good. Sunday, yes. Special, no. Fair audience appeal. General class town of 3,200. Admission, 10-30. George W. Walther, Dixie Theatre, Kerrville, Texas.

LOVER'S LANE. (6,000 feet). Star cast. Nice little pastoral drama featuring rural life in New England. Will appeal especially to folks who have been "down east." Only program value. Tone, good. Sunday, yes. Audience appeal, seventy per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

NARROW STREET. Star, Tom Moore. An excellent comedy drama that pleased all who saw it. Matt Moore is especially good. It failed to get the business. Tone, okay. Special, no. Fair audience appeal. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

NARROW STREET. Star, Dorothy Devore. The best Matt Moore picture we ever ran. A very good picture. Some very good comedy scenes. Tone, okay. Sunday, okay. Special, no. Very good audience appeal. General class town of 3,200. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

NARROW STREET. Star, Dorothy Devore. A clever comedy drama that pleased a big Sunday night audience. These are the kind of productions which sends them home happy and wanting to come back to see others. Power to these kind of pictures. P. R. Matson, Crystal Theatre, Flandreau, South Dakota.

TENTH WOMAN. (6,250 feet). Star, June Marlowe. Fine program picture that pleased all. Title led many to believe that the picture would be different from what it really

Charlie Chaplin and Georgia Hale (his new leading lady) in "The Gold Rush," a United Artists release.

was. Stars not known here hence picture didn't pull although the acting by all characters was fine. Very good fast riding climax made 'em grab their seats. Tone, okay. Sunday, yes. Special, no. Good audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

THIS WOMAN. (7,000 feet). Star, Irene Rich. A good picture but nothing special. Tone, okay. Sunday, okay. Special, no. Fair audience appeal. General class town of 3,200. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

THREE WOMEN. (8,000 feet). Star, May McAvoy. Not a special but a fair program picture. Tone, okay. Sunday, questionable. Special, no. Fair audience appeal. General class town of 3,200. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

Comedies

BLACK AND BLUE. (Educational-Christie). Another mirth provider. A laugh in every foot. Run these Educational comics they get the laughs. Factory class town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

BRONCHO EXPRESS. (Educational). Star, Lloyd Hamilton. As stupid a comedy as has ever been made. "Ham" is going stale with every picture. Really not a laugh in this. General class city of 18,000. Admission forty cents. Ben L. Morris, Temple Theatre, (1,000 seats), Bellaire, Ohio.

BUSHER. (Educational). Star, Lee Moran. The best comedy we've shown in a long time. The baseball game in it is a scream. This one should help pull them in and please them all. Sunday, yes. Audience appeal, ninety-five per cent. Coal miners, town of 1,365. Admission 10-20. Vanzo and Kopuster. Eagle Theatre (300 seats), Livingston, Illinois.

CHARLIE CHASE COMEDIES. (Pathe). This boy sure has built up a name for himself in the one reel comedies. I say they are the very best one reelers made and I hope his two reelers are as good. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

CRUSHED. (Educational). Star, Lolyd Hamilton. Should have been titled, "A Subway Nightmare" as most of the action took place in and around subway cars. Hamilton needs a director who can keep him in new gags as there was a good deal of repetition in this one. However, the crowd took this one easy and there was a lot o' laughter in the air. It's okay where Hamilton is liked. H. H.

Little Joe Cobb and Farina in a scene in Hal Roach's current Our Gang comedy, "Shootin' Injuns," a Pathe release.

Hedberg, Amuse-U Theatre, Melville, Louisiana.

FAST AND FURIOUS. (Educational). Star, Lige Conley. Talk about your action comedies. Well, this is one. Action was so well filled with fun that the production kept the audience in a howl of laughter. This is one of Lige Conley's best and will put any audience anywhere, in a happy frame of mind. Tone, okay. Sunday, yes. Audience appeal, one hundred per cent. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FAT CHANCE. (Educational). Star, Walter Hiers. Fairly good comedy that brought out a few giggles. Hiers not very well known as yet but should create a following if he continues to play in action comedies. Tone, okay. Sunday, yes. Fair audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HER BOY FRIEND. (Educational). Star, Larry Semon. A fine comedy. Our first Semon and it was well received by everybody. The kids laughed all the time it was running. Tone, okay. Good audience appeal. Better class town of 4,500. Admission 15-10. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

HIGH GEAR. (Educational). Star, Bobby Vernon. Shake hands, Bobby! You've rung the bell again for the 'th time. This comedy kept the patrons in an uproar and a'so kept their nerves a tingle due to the risky driving seen in the fast auto race. Action from start to finish and Bobby was in the mid-t of it all the time. Get this one, fellows and they'll go out smiling even if the feature is bum. Tone, fine. Sunday, yes. Audience appeal, one hundred and one per cent. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HIS FIRST CAR. (Educational). The laughs were plentiful with this one. While I do not consider it his best it will do very well on any program. No tone. Sunday, yes. All classes town of 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (496 seats), Emporium, Pennsylvania.

HUSBANDS AND STRIFE. (Arrow). As a two reel comedy this is the poorest I have run in many moons. If there is a laugh in the whole 2,000 feet I could not detect it, there was not even a snicker in the two reels. Not suitable for any day. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

INSIDE OUT. (Educational). Star, Cliff Bowes. One or two good stunts in this Cameo one reeler. The film was brand new and we can be glad for that. It can be shown decently. Tone, okay. Good audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

JONAH JONES. (Educational). Star, Lloyd Hamilton. A dandy Hamilton comedy. The Ford episode was great. Some other good gags pulled in this one. Better than his last one. Tone okay. Fine audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

KILLING TIME. (Educational). Star, Lloyd Hamilton. A regular scream. Somethin' to laugh at all through the two reels even though it is silly stuff it will make you laugh. Factory class town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

MERRYMAKERS. (Educational). tar, Cliff Bowes. Brought some genuine laughs from our audience. Print was so new that the waxing caused some trouble for me. Tone, good. Good audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

NERVOUS REPORTER. (Independent). Star, Billy West. A very good two reel comedy. Print new. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

ROUGH AND READY. (Educational). Star, Lige Conley. A fine Mermaid comedy. Everybody seemed to be tickled with it to the last one. We find Educational pictures good for our house. Tone, okay. Good audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

SITTING PRETTY. (Pathe). Star, Charley Chase. This one reel is real funny, most Chases do not satisfy our audience but this one did, if you can judge by their good natured laughing. Factory class town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

Serials

RIDDLE RIDER. (Universal). Star, William Desmond. The sixth episode and it is getting better. Eileen Sedgwick and Desmond and good supporting cast is good. They liked it better than the "Wolf of the North." Tone, good. Audience appeal, eighty-five per cent. Miners town of 1,500. Admission 10-25. Arch Catalano, Victory Theatre (300 seats), Rossiter, Pennsylvania.

Short Subjects

DANCING GIRLS OF INDIA. (Fox). This is way below the average of a generally pretty good series. It might appeal to a very few, but I believe that most would vote it a real lemon. Only a half reel, which is a good thing in a way. Tone, fair. Sunday, no. Special, no. Audience appeal, not good. Village and rural class town of 400. Admission 15-30. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

KINOGRAMS. (Educational). We have played Kinograms for about a year now and find them good. The men are always looking for the news reel and this one is okay. Tone, okay. Sunday, yes. Fine audience appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

OUT OF THE STORM. (Pathe). Supposed to be a detective story. Well it is but is absolutely rotten. It is one of a series of four. Lay off of these. Print new. No appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

UNREAL NEWS REEL NO. 4. (Fox). A burlesque on the real News reels and it was rotten. The first comedy we have ever run that caused a few patrons to walk out until it was over. It goes against our grain to knock a man's product too hard, but this lump of nothing fell flat. People want comedy with a plot and if this had a plot, it would take a super compound microscope to see it. Hope Bill Fox doesn't make any more like it as Fox comedies as a rule are excellent. Tone, fine. Sunday, sure. No audience appeal. General class town of 1,000. Admission 10-25, 15-35, on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Independent

AFTER A MILLION. (State Right). Star, Kenneth McDonald. Another good picture from this star and he is getting very popular here. Should make money for you. He is equal to Richard Talmadge in stunts. No tone. Sunday, no. Not a special. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

BEAUTIFUL SINNER. (State Right). Star, Eva Novak. Good action picture and

Blank Again

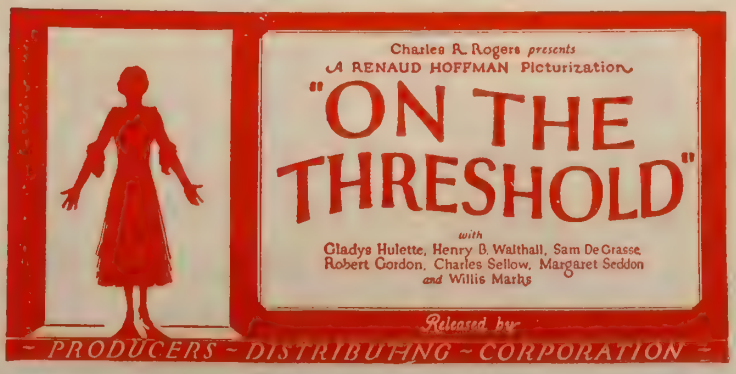
Remember, some while back, we used to have a blank for a report in this dependable tip department?

Well, I'm putting it back to make it easy for new folks to come into "Our Gang."

Use it, folks—that is, EXHIBITORS.

And don't mind if I hold up the volunteer reports that look suspicious because some flash salesmen try to slip it over once in a while.

Now Booking



Fill In Tear Out Send Along

Straight From the Shoulder Report

Van: I am an exhibitor. I want to help exhibitor Independence from poor pictures. So I send this tip and will send others if you will send me your regular blanks. I'll live up to the ethics of "Our Gang" by being fair to picture and to exhibitor. Here's my tip on

Title .....**Producer** .....**Star** .....

My report .....

.....

Audience appeal.....**Suitable for Sunday?**.....**A Special?**.....

Signature of Exhibitor.....

Theatre .....**No. Seats**.....**Town** .....**State** .....

carries a punch. This picture is a good Saturday bet, although the title is misleading. Tone, fair. Sunday, no. Special, no. Audience appeal, sixty per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

BLACK GOLD. (State Right). Star, Pete Morrison. A pretty good western with lots of comedy and action. Will please the majority. Tone good. Special, no. Good audience appeal. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

COYOTE FANS. (State Right).. Star, Jack Perrin. One of the regulation westerns of about the same old stripe, and will get by with the majority of western fans. Tone, good. Sunday, no. Special, no. Audience appeal, sixty per cent. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

DOUBLE ACTION DANIELS. (Artclass). Star, Buffalo Bill, Jr. A fair western, but nothing like the rest he made. About the worst one that I ran of his series. But it will do. Tone, good. Sunday, no. Special, no. Good audience appeal. Working class city of 13,000. Admission 10-15. G. M. Bertling, Favorite Theatre, Piqua, Ohio.

EARLY BIRD. (C. C. Burr). Star, Johnny Hines. Johnny Hines pictures are always good bet for us, and this one was no exception, and pleased fully eighty per cent P. R. Matson, Crystal Theatre, Flandreau, South Dakota.

FIGHT FOR HONOR. (State Right). Star, Eva Novak. A fair railroad drama with little action and nothing else much. Will do for its kind. Tone, good. Sunday, yes. Special, no. Good audience appeal. Working class city of 13,000. Admission 10-15. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

FOOL AND HIS MONEY. (Columbia). Star, Madge Bellamy. Good picture. Compares very well with the rest of the Columbia pictures. Tone, yes., Sunday, yes. Special, no. Audience appeal, eighty per cent. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

HEARTS O' THE WEST. (State Right). Star, Lester Cuneo. Very poor western. Cuneo was once upon a time starred in fast western productions, but the only things fast about his pictures now are the subtitles. Cuneo's previous series was full of pep and he created a nice following, which caused us to book the present series, which have fallen down as box office stimulators. Cuneo deserves a good director and a good looking girl to carry off the heroine's part. The, fair. Sunday, no. Special, no. Weak audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville Louisiana.

INNOCENCE. (State Right). Star, Anna Q. Nilsson. Very good picture that pleased everybody. The Independents have some good pictures and allow you to make some money on them. Tone, good. Sunday, yes. Special, yes. Excellent audience appeal. Railroad class and miners town of 3,500. Admission 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

MIDNIGHT EXPRESS. (Columbia). Star, Elaine Hammerstein. Played to three days good business despite Holy Week. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

NOT BUILT FOR RUNNER. (William Steiner). Star, Leo Maloney, A western that pleased ninety-five per cent. of those who saw it. Lots of action and some very good stunts and comedy. Run it. It's good. Tone, okay. Sunday, no. Special, no. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

PAYING THE LIMIT. (State Right) Star, Ora Carewe. A very well made feature of the lumber camps, and as such will get over good on a program date. Tone, good. Sunday, no. Special, no. Audience appeal, seventy-five per cent. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

PELL STREET MYSTERY. (State Right). Star, George Larkin. A pleasing Chinatown story. This is a great picture for transient trade houses. Get out all your Chinatown lobby stuff for it and you should clean up. Tone, good. Sunday, no. Special, no. Fair audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore Maryland.

PRICE SHE PAID. (Columbia). Star, Alma Rubens. While this is no knockout it is a very good picture and will please very near all you can get in to see it. For some reason it did not draw very well for me. Tone, good. Sunday, yes. Special, no. Audience appeal, seventy-five per cent. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

RACING FOR LIFE. (State Right). Star, Eva Novak. William Fairbanks also starred in this fair Saturday night program picture, which had some pretty good shots of a thrilling auto race, but for some reason or other the suspense was weak. Will go okay, though, as an action program picture. Tone, okay. Sunday, yes. Special, no. Fair audience appeal. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SURGING SEAS. (State Right). Star, Charles Hutchison. This is an action stunt picture and is good for Saturdays, or working class. Not for the highbrows. It will, however, satisfy those who like stunt pictures. Tone, fair. Sunday, no. Special, no. Audience appeal, fifty per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

Newspapers Give High Praise to "The Re-Creation of Brian Kent"

NEWSPAPER comments on "The Re-Creation of Brian Kent," the latest of the Harold Bell Wright thrillers made by Principal Pictures Corporation, have been more than liberal in their acclamation that Wright's book was well made as a screen play.

In Los Angeles, where it played for two weeks at Loew's State, every one of the seven papers in that city spoke of it in no uncertain terms as to its merit. The same was true in Chicago, in Des Moines, in Indianapolis and other key cities. In 'Frisco the papers reviewed it in the following manner:

The Bulletin wrote, "The picture is replete with love interest, and Helene Chadwick and Kenneth Harlan have very congenial roles. . . ."

The Chronicle chronicled its opinion with, "Mary Carr . . . does the very best work she has given the screen since "Over the Hill."

The Morning Examiner said "Harlan is excellently cast as Briant Kent. . . ."

When the film played Boston it also received a heart accord, and all the newspapers in the Hub City praised it highly. An outstanding example is the way the Transcript reviewed it, quite lengthily. The following is the manner in which the reviewer studied the film in connection with the book:

"From the material, Mr. Sam Wood, the director of this Principal Picture, has constructed something that is pleasing to the eyes and not offensive to the intelligence. . . ."

The general concensus of the picture is such that nowhere, as yet, has a single adverse criticism been scored against the Wright novel, as brought to the screen by Irving and Sol Lesser, Principal Pictures' officials.

To Broadcast "Stop Flirting"

Arrangements were made this week by Producers Distributing Corporation to "go on the air" in a big musical tie-up, as advance publicity for Al. Christie's new feature, "Stop Flirting."

Through the courtesy of Breau & Tobias, music publishers who are bringing out a new fox trot song hit under the same title as the Al. Christie feature, and Joseph Knecht, leader of the Silvertown Cord Orchestra, one of the biggest and most popular orchestras broadcasting through the most powerful radio stations, the new song, "Stop Flirting," with its lyrics and tempo conveying the spirit of the motion picture production, will be broadcast to every corner of the entire world.

"Stop Flirting" was composed by Russell Tarbox and the lyrics were written by Henri Sloane. The orchestrations of the number are now being printed and as soon as these are off the press the ethereal exploitation of the new Al. Christie feature will begin.

Weiss Bros. Press Book on Buddy Roosevelt "Western"

INAUGURATING their sales campaign for 1925-26, Weiss Brothers' Artclass Pictures Corporation will issue an unusually elaborate press book on "Reckless Courage," the initial feature in the new Buddy Roosevelt series of five-part rough riding romances.

The new book will be printed in two colors and will consist of ten pages of full newspaper size, presenting a complete line of advertising accessories, with a publicity and exploitation campaign worked out in detail for exhibitors of all classes of houses.

In effect, the press book will furnish publicity and advertising data for the entire Buddy Roosevelt series, although a separate four or eight page press book will be made up for each release. Similar campaign books will be prepared on the new Buffalo Bill, Jr., and Wally Wales (the Cowboy Prince) series, also to be released by Artclass, each of which will consist of eight five-reel acrobatic stunt dramas.

With these new series, which are much more elaborate in story and settings even than the popular Buffalo Bill, Jr., and Buddy Roosevelt series released during the past season, Weiss Brothers plan to make a definite bid for bookings in a class of theatres that hitherto have not handled Westerns or action stunt features.

They are led to this decision by the growing popularity of this type of picture, when presented in a high class manner, with a logical, if fast-moving, story and settings that will compare favorably with the big first-run attractions. By producing these features at a cost which enables them to sell to the independent exchanges, and they in turn to the exhibitor at a reasonable price, Weiss Brothers believe they have found the solution of many of the present manufacturing and marketing problems in the State Right field.

Trailer for Langdon Comedies

Bruce Fowler, Managing Director of McVickers Theatre, Chicago, realizing the tremendous drawing power of Harry Langdon, the Mack Sennett-Pathe comedy star, is providing his theatre with special trailers for this comedy brand.

The first picture that Mr. Fowler used his special trailer on is Harry Langdon in "Boobs in the Woods." In addition to the trailer he is also giving the screen comedian equal billing in the "lights" with the feature picture.

New California Exchange

Wade Pollard, Dale Hanshaw and H. B. Carpenter have opened a new independent exchange, with offices at 935½ South Olive Street, Los Angeles, Cal., under the firm name of Zenith Pictures, Inc. Mr. Wade Pollard will be the executive in charge of the Los Angeles Exchange.

Louis L. Mayer has been appointed eastern representative for the above exchange.

Hawkinson To Start East

John Hawkinson starts East next week from Los Angeles where he has been for the past four weeks making new Grantland Rice "Sportlight" subjects for Pathe release.

Sills Edited Astor's First

Milton Sills is responsible for the editing of "The Lover's Oath," the first of a series to be made and released by Astor Distributing Corporation.

"The Lover's Oath" has as its featured players Ramon Novarro and Kathleen Key, and is the photoplay made by Ferdinand P. Earle under the original title of "The Rubaiyat."

Banner Starts Production on "Love Gamble" for Ginsberg

THE Henry Ginsberg Distributing Corporation announces that "The Love Gamble" the first of the Banner Productions for the coming season produced by Ben Verschleiser was started this week. Edward Lesaint who directed a number of Banner Productions last season will act in the same capacity and Sam Briskin will remain on the coast until the picture is completed.

The production is being made at the studios of Principal Pictures, Hollywood, and plans are set for a most pretentious production. Featured in the cast is Lillian Rich, while the featured players include Robert Frazer, Pauline Garon and Arthur Rankin.

Special sets are being constructed for the elaborate night life and society scenes while the out door shots have been carefully selected.

"The Love Gamble" adapted from the widely read novel of Mazie Greig, was selected by Banner heads for the first production as it is believed that the story offers something absolutely new in the way of a theme. It is a story of the night life of cultured Boston's Beacon Hill district which in itself is a new locale for a story of this type. While essentially a narrative of modern youth, love and frivolity, it visualizes the modern girl as a "go getter," an ambitious, impulsive yet never vicious type determined to surmount difficulties regardless of convention.

A strong campaign of advertising and exploitation is now being planned for the picture under the direction of Ray H. Leason.

Vitagraph to Make Feature of "The Black Diamond Express"

WARNER BROS. announced that they will make a feature picture to be called "The Black Diamond Express" under the Vitagraph trade mark. There is more in this than appears in the bare announcement. Back of it is history and romance and the growth of the motion picture industry.

"The Black Diamond Express" was the first picture made by Vitagraph and the first motion picture to be publicly exhibited in the United States. It was Albert E. Smith's and J. Stuart Blackton's first effort to introduce a new entertainment to America.

Back in the days when railroads were making their bids for de luxe trains and fast time, "The Black Diamond Express" was the crack train of the Lehigh Valley Railroad. It was "The Twentieth Century" flyer of its day. There was romance and speed and a new era in railroading when it was announced. Smith and Blackton, wise showmen, selected it as the first subject for their new motion picture.

It was just a few hundred feet of film showing the famous train approaching from a distance and moving to what is now known as a close-up. It was the beginning of motion pictures back in 1897.

New Chicago Exchange

Ellman Opens Independent Office for Northern Illinois and Indiana

A new independent exchange has entered the distribution field in Chicago. It will begin operations in the Northern Illinois and Indiana territory for the distribution of Independent pictures within the next ten days. This company will maintain offices in Chicago and Indianapolis.

Henri Ellman, president and general manager of the New Capitol Film Exchange, Inc., started in the film business fifteen years ago as a shipping clerk for Warner Bros., and successfully graduated into the position of city salesman for Pathe, Selznick and Universal in Chicago and also successfully operated several theatres in Chicago.

When Joe Brandt, president of the Columbus Pictures Corporation, was in Chicago recently he closed a contract whereby Capitol Film Exchange, Inc., will distribute the six Columbias, six Waldorfs and six Perfections in the Northern Illinois and Indiana territory. Mr. Ellman also has acquired other features product of exceptional merit and some unusual short subjects. He is working on a plan whereby the exhibitors will be assured of a substantial program of standardized product for the coming season.

C. B. C. Sells South America

The C. B. C. Film Sales Corporation announces that it has sold the rights on its recently acquired artistic melodrama produced by Norman Dawn and released under the title of "Justice of the Far North" to Max Glucksman for the territory included in Argentine, Paraguay, Uraguay, Chile, Peru, Bolivia and Ecuador.

Northern Girl Wins the Lead In Pathe Baseball Serial

MORE than two-hundred and twenty-five young women of Miami applied for a part in the new Pathe baseball serial "Play Ball," written by John J. McGraw, manager of the New York Giants, and not one out of this large number measured up to requirements. It was then found necessary to send to New York to get a girl to play the part.

The idea of selecting a Florida girl for one of the leading roles in the picture was promoted by the Illustrated Daily Tab of Miami and was for the purpose of giving some local girl an opportunity of breaking into the movies. For weeks this newspaper ran considerable publicity on the subject tying it up with the production of the picture, and it was confidently believed by the Pathe producing organization that a Florida girl would be found suitable for the part.

The Pathe producing company, under the direction of Spencer Bennett, while disappointed in the talent that responded, went through with its plan of giving a screen test to every girl that looked as if she might have a chance, in hopes that one of the local candidates would at least approximate the screen standards set by the company. However, this failed. It was found necessary to wire Frank Leon Smith, the Pathe production manager at New York, to get a professional actress for the part.

The young lady selected for the part is Mary Milnor. She left for the South last week and is now with the producing company. Miss Milnor is an Atlantic City contest beauty and has appeared in many screen productions.

Friendly Enemies

(Continued from page 298)

star does not appear in his familiar role of a ranger, but is cast as a cowboy who has been led by his supposed father to believe that he is a half-breed with an Indian mother.

The story interest is centered on the familiar angle of a fight between cattle ranchers and powerful interests who seek to get control of the land.

Considerable liberty has been taken with the audience sympathy in this picture. For in the apparent effort to make the story different, the hero's supposed father turns out to be the villain, while the capitalist is shown as being in the right, and actuated merely by revenge for a wrong committed years ago, and proves to be the real father of the hero. In this manner, sympathies which would naturally result from familiarity with stories of this type and from incidents in the earlier reels, are sought to be exactly reversed in the climax. This weakens their dramatic effect and makes the story more than usually illogical.

Plausibility is also stretched in the romance between the girl who loves the hero even though she believes him to be a half-bred, and having it develop that she is the adopted daughter of the financier so as to provide for the inevitable marriage is a situation that is more convenient than convincing.

Audiences that demand the familiar type of western action and overlook story weakness where this is present, will find that from this standpoint "The Texas Bearcat" measures up to the average, with an abundance of fighting, and fine horse-back riding, etc.

Cast

John Crawford.....Harry Von Meter
Jean Crawford.....Sally Rand
Watson.....Jack Richardson
Sethman.....Carleton King
Murdock.....Lee Shumway
Dave Sethman.....Bob Custer

Story by F. J. Rhetore.
Adapted by George Plympton.
Directed by Reeves Eason.
Length, 4,770 feet.

Story

Dave has been raised to believe he was a half-breed son of Sethman, a cattle rancher who is the leader of a group opposing the plans of Crawford, an eastern capitalist, to buy up the surrounding ranches for a big project, operating through his lieutenant, Murdock, an unprincipled man. Crawford comes west with his daughter, Jean, and Dave saved her when the firing of his pistol to frighten Murdock off his father's land causes the horses to run away. Murdock denounces him as a half-breed, but Jean invites him to call. Later he again saves Jean, this time from the unwelcome attentions of Murdock. Sethman, to get even with Crawford, prepares to rustle Crawford's cattle and sell them. In the fight Crawford wounds Sethman but Dave shoots Crawford in the hand. Sethman, dying, reveals the fact that Dave is Crawford's son whom he stole from him as a baby. Dave is disconsolate over the fact that Jean can only be a sister to him until he finds out that she is only Crawford's adopted daughter.

"The Prairie Wife"

Rawlinson, Dorothy Devore and Gowland in Quiet, Appealing Domestic Drama

Reviewed by Sumner Smith

Good characterization, much human interest and flashes of drama at the proper moments make Hugo Ballin's "The Prairie Wife," a Metro-Goldwyn picture, an interesting box office attraction. While the big city theatres with their sophisticated audiences may not especially care for the quiet tone of this picture, it should go great with the class of patronage liking real domestic dramas lightened by bits of humor and wholly without jazz and sex appeal. The writer enjoyed it thoroughly as somewhat of a novelty.

Ballin has done a good job in the direction. It was necessary that the characters in Arthur Stringer's story be stressed rather than the plot, but Ballin, while doing this, has realized the exact moments when there is a need for drama or humor and he has supplied one or the other. For instance, there are well acted scenes of a dispute between husband and wife, and then a fist fight with one of the farm hands who has abused a horse, or a grass fire to be extinguished.

Toward the end the picture temporarily becomes morbid through the use of too many scenes of a man who has hung himself. These are too unpleasantly realistic though handled by the use of shadows.

The principal players are Dorothy Devore, Herbert Rawlinson and Gibson Gowland and they are uniformly effective. Gowland's characterization, that of an ignorant man haunted by visions of a murder he has committed, is particularly deft.

The picture purports to show the more intimate side of homesteading in the old days. This can be mentioned in the advertising, but it would be well not to stress it too much because it is really more of a domestic drama of everyday life. There are excellent scenes of the prairie.

Cast

Chaddie Green.....Dorothy Devore
Duncan MacKail.....Herbert Rawlinson
Ollie.....Gibson Gowland
Percy.....Leslie Stuart
Olga.....Frances Prim
Diego.....Boris Karloff
Doctor.....Erich Von Ritzau

From Arthur Stringer's Story.
Direction and continuity by Hugo Ballin.
Photographed by James Diamond.
Length, 6,487 feet.

Story

Chaddie Green, a society girl left penniless, laughs at the suggestion of Duncan MacKail, western farmer, that she will tire of the prairie and marries him. Business takes Duncan away and Chaddie is left alone with Ollie, a Swedish caretaker, who frightens her. Percy Woodhouse, an Englishman, is taken ill at his homestead fifteen miles away and Chaddie goes to nurse him. Her horse bolts and she has to spend the night there. Duncan finds her asleep under a wagon outdoors but is jealous. Chaddie gets Percy moved to her home partly because he is ill and partly because his presence may restrain Ollie. Duncan leaves in a jealous fit but returns with Olga, a servant, for a peace offering. Percy and Olga fall in love. Ollie hangs himself, leaving a note telling how a murder had preyed on his mind. Chaddie has a baby and is happy.

"Raffles"

With House Peters in Title Role Universal Offers Story Based on Famous Fiction Character

Reviewed by C. S. Sewell

When E. W. Hornung wrote his first novel dealing with the adventures of Raffles, the amateur cracksman, he created a character that immediately fascinated the public. This was followed up by other novels and then by a play by E. W. Presbrey and Universal is now offering a Jewel production under the title, "Raffles," adapted from both the novels and the play.

So popular did this character become that "Raffles" has come to be a household word, designating a mysterious and unusually clever gentleman thief who succeeds in outwitting the authorities, and this naturally creates great public interest in the film production.

Universal has made an entertaining picture, but it does not seem that the full possibilities of the subject have been realized. Only two of his escapades are shown, one aboard ship where a necklace is stolen and returned in a package of cigarettes and another at a country house where under the very eyes of a great detective Raffles secures a string of pearls and wins the love of the owner's daughter. The battle of wits between detective and crook is carried on largely by means of witty subtitles, with the sympathy always with the crook because of the conceit of the detective. Raffles does not, however, come out with all of his colors flying, for the detective discovers his identity and even captures him, although Raffles finally eludes him and escapes to Europe with the girl, giving up his life of crime.

Many of the admirers of Raffles will probably be disappointed at the fact that he does not make a better showing than this, and had more situations which indicate his cleverness in eluding the authorities been introduced it would have added additional punch to the picture, which is not as actionful as many would expect from a story of this type. It would seem that Director King Baggot has staked more on the appeal of the matching of wits than on physical action. Melodramatic punch is therefore only paramount in the climax.

House Peters does good work in the title role, but seems to be lacking in some of the snap and suavity of the Hornung character. The supporting cast is capable, with Miss Dupont in the role opposite the star.

Cast

Raffles.....House Peters
Bunny.....Freeman Wood
Lord Amersteth.....Winter Hall
Lady Amersteth.....Kate Lester
Gwendolyn.....Miss Dupont
Clarice.....Hedda Hopper
Capt. Bedford.....Fred Esmelton

Based on novel by E. W. Hornung and play by E. W. Presbrey.
Directed by King Baggot.
Length, 5,557 feet.

Story

On board a vessel bound from India to London excitement is caused by the news that the mysterious cracksman who has astounded London by his daring thefts is probably aboard. Among the passengers is Raffles, a popular young chap, and his friend, Bunny. Raffles warns one of the passengers to look out for her necklace and soon after that it is stolen. A search fails to reveal it, but it is returned in a box of cigarettes on reaching London. Raffles goes to a house party which is also attended by Capt. Bedford, a noted criminologist, who guarantees a famous string of pearls cannot be stolen. The pearls, however, disappear and Capt. Bedford suspects Raffles, arranges a trap by means of a burglar whom he has freed and finally corners Raffles. In the meantime, Lady Gwendolyn, with whom he has fallen in love, comes to warn him. Raffles, asking permission to pack, eludes Bedford and makes his escape, taking Gwendolyn with him. They get married and wire her parents, who owned the pearls, which Raffles had already returned, and are forgiven.

"Zander the Great"

Marion Davies Scores as Comedienne in Amusing and Refreshing Human Interest Comedy Drama

Reviewed by C. S. Sewell

With the release of "Zander the Great" by Metro-Goldwyn there is revealed a radical departure in the type of pictures starring

Marion Davies. In place of the big spectacular costume productions which have served as her vehicles for some time, she is presented here in an intimate little comedy drama.

Adapted from a stage success, the story opens with the star as a young girl in an orphanage who is constantly getting into trouble because of her mischievous disposition. There is a lot of very effective comedy here that is sure to get laughs, and at the same time there is pathos and appeal to the sympathies. Next, she finds a home with a woman who has an infant son whom she immediately calls "Zander" for short. These scenes develop strong pathos and human interest angles. Finally the girl's search for the little boy's father takes her to Arizona where she meets three strange characters who turn out to be border smugglers. With one who poses as the chap's father, a romance is developed and finally there is an exciting sequence in which the girl is captured by a band of border bandits.

Miss Davies in this story has the best opportunities of her career and she fully measures up to them, proving to be an excellent comedienne and making every situation register. Noted for her beauty it will surprise her fans to see how well she has succeeded in making herself unattractive looking as the little orphan, but this adds materially to the comedy effect; it also serves to enhance her beauty in the later scenes.

The supporting cast is an unusually fine one. Harrison Ford scores in the role opposite the star as the leader of the border smugglers, a new type of role for him. Holbrook Blinn in the few sequences in which he appears scores heavily. A lot of excellent comedy is contributed by the stage comedian Harry Watson with Harry Myers assisting. George Seigman is effective as the bandit leader, while little John Huff is excellent in the title role.

The production has been finely directed by Victor Schertzinger with some striking settings furnished by Joseph Urban. It presents a nice balancing of human interest, romance and thrills with comedy and pathos. In many of the scenes the pathos and comedy are closely intermingled with a smile for every tear, but there are also straight cut and refreshing scenes in which the comedy stands alone. While the titling is effective, the picture does not have to depend on it for the laughs as they are legitimately developed in the situations.

In our opinion, "Zander the Great" will prove one of Miss Davies' greatest successes, add immensely to her circle of fans and prove thoroughly enjoyable entertainment for patrons of all classes.

Cast

Mamie Smith	Marion Davies
Juan Fernandez	Holbrook Blinn
Dan Murchison	Harrison Ford
Good News	Harry Watson
Texas	Harry Myers
Black Bart	George Seigman
Matron	Emily Fitzroy
Sheriff	Hobart Bosworth
Mr. Pepper	Richard Carle
Mrs. Caldwell	Hedda Hopper
Elmer Lovejoy	Olin Howland
Zander	Johnnie Huff

Based on stage play by Salisbury Field.
Directed by Victor L. Shertzinger.
Length, 6,844 feet.

Story

Mamie Smith, a homely little girl, is an inmate of an orphanage in New Jersey. Her love of fun leads her into pranks that cause the cruel matron to beat her. Mr. Pepper, a kindhearted trustee, gets her a home with Mrs. Caldwell, who has a tiny baby whom Mamie calls Zander. Mrs. Caldwell's husband has left her and after a few years, as she is about to die, a letter arrives from him. Mamie makes it appear that it is an affectionate one. Mrs. Caldwell makes her promise she will take Zander to his father, so when the townspeople want to send him to the orphanage Mamie slips away in a flivver. Nearing her destination in Arizona she stops for food at an old rancho, the headquarters of three hard looking men. Murchison, the leader, poses as the father of the boy to save himself from the sheriff and realizes he must keep Zander as a blind. Mamie revolutionizes the place but discovers the three are engaged in bootlegging and threatens to tell the sheriff. Murchison, to silence her, sends Zander to Juan, his friend, and locks Mamie up. Mamie escapes and meets members of Black Bart's gang, who tie her to a tree. A desert sand storm enables her to get free and jumping on a horse she rides for Juan's with the gang in pursuit. Murchison and his pals, together with the sheriff, start after Black Bart, the desperado. Arriving at Juan's they capture the gang and find that through a ruse Juan has succeeded in killing Black Bart and saving Mamie. Murchison tells Mamie he is not Caldwell, but that Caldwell was killed several months before. Declaring his love for Mamie, he takes her in his arms.

"Soul Fire"

Originality of Theme and Emotional Intensity of the Drama Make This One of Barthelmess' Best

Reviewed by C. S. Sewell

"Soul Fire," Richard Barthelmess' newest starring vehicle for First National, is a stirring drama of great emotional intensity and decided originality and should prove one of his best box-office attractions.

Adapted from a stage play by Martin Brown entitled "Great Music," not only the theme but the treatment of this picture is unusual. The opening shows two critics at a concert listening to and discussing the composition of a new musician. Then the scene fades into a recital of the composer's life history, with every now and then a fade-back to the orchestra and the critics.

While the pictured story is continuous it is somewhat episodic in nature, depicting the high lights of the hero's career and his continual search against odds to give vent to the great music that he feels he is capable of writing. We see him in Italy rebuffed by his parents who desire him to take up commercial life; next in Paris mixed up in night life, the author of popular successes that bore him. The refusal of his sympathetic friend, a Russian princess, to share his poverty causes him to disappear and next he is among the low dives of Port Said where in a brawl he shoots a man. Escaping on a vessel he deserts and swims to a tropical island where he finds peace and love and almost tragedy, and it is the shadow of the latter which enables him to compose his great work.

Right up to the very end there is a note of sadness in the hero's struggles against almost overwhelming odds to really find himself, and as we watch him, our interest is held. None of the action is obvious; there is continual suspense as to what will happen next and as each situation unfolds there is an increase in the dramatic intensity and a heightening of the suspense up to the tremendous emotional climax where on the eve of his wedding day he discovers his sweetheart is afflicted with what he believes to be leprosy.

The various shifting of the scenes from Italy to Paris, to the dives of Port Said and the South Sea Island makes this picture unusually colorful. John S. Robertson's direction of this story is superb, his backgrounds are pleasing; he has kept the interest continually mounting, and we do not recall having witnessed a more intensely dramatic effect than the climax; the horror of the hero at the thought of his fiancee's affliction, his playing the piano all night with the girl at his feet and in his unselfishness composing his great music, with the natives keeping up their continual beating of drums outside and then, the sudden shifting of the scene to that of the drummers in the orchestra playing this composition.

As the musician, Barthelmess has a congenial role and gives a notable performance, making you feel the depth of the character. The supporting cast is high-class. In each episode there is a different woman. In the Paris scenes, Carlotta Monterey is extremely effective as an adventuress type. As the keeper of the dive in Port Said, Helen Ware gives a very fine portrayal of the dramatic role of the dive-keeper who aids the musician. The leading feminine role, however, falls to Bessie Love as an English girl raised by the natives. Miss Love's work is excellent and she makes every situation register. Her simplicity and lack of affectation as the island girl is in striking contrast to her horror when she believes she has leprosy and attempts to take her own life.

We believe that the majority of patrons will find "Soul Fire" deeply moving and impressive and consider it one of Barthelmess' best.

Cast

Critic	Percy Ames
Critic	Arthur Esdale
Howard Fane	Lee Baker
Mrs. Fane	Effie Shannon
Eric Fane	Richard Barthelmess
Princess Rhea	Carlotta Monterey
Attorney	Geonre Paunceforts
Sal	Helen Ware
Sailor	Walter Long
Teita	Bessie Love
Ruau	Harriet Sterling

Based on play "Great Music" by Martin Brown.
Scenario by Josephine Lovett.
Directed by John S. Robertson.
Length, 8,262 feet.

Story

Two critics at a concert are discussing the music of a new composer. As the orchestra plays the music the scene fades into the story it is depicting and show how young Eric Fane went to Paris to study music and then how his parents lose patience with him and want him to return and go into business. Encouraged by a Russian Princess he goes to Paris and swept away by the night life writes popular successes, but his soul rebels. The Princess however, refuses to share his life of poverty while striving for artistic success. Eric disappears and is again seen at Port Said almost a derelict, playing in a low dance hall. Feeling the urge of his music he suddenly starts a beautiful number. A sailor resents this, a fight ensues and Fane shoots the sailor. With the aid of the woman who runs the resort he escapes assuming the sailor's identity. In the South Seas he deserts the ship and lands on an island where he is found by Teita an English girl whose parents have died. There he finds peace and happiness and love, As the natives are preparing for the wedding feast and playing their weird music, Eric discovers a mark on Teita's shoulder. Horrified, and believing it leprosy he sends for a doctor, and all night long he plays the piano with Teita at his feet and determines to stick by her no matter what happens. From his unselfishness comes his great music. The doctor arrives and pronounces it only a minor ailment. Fading back to the concert the critics call the music the work of a genius.

(Review of "The Night Club" on page 318)

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Wild Papa"

(Pathe—Comedy—Two Reels)

Brothers-in-law as business partners in a cloak and suit establishment with a ravishing model as go-between start off "Wild Papa," a Hal Roach comedy featuring the "Spat Family," with much hilarity. The comedy is just as "meaty" throughout with a great concoction of laugh punch at the end in the guise of a breach of promise suit. The married member of the firm scoffs at his partner's declaration that the beautiful model is in love with him. He proves otherwise when she enters the room. But she entwines her arms about his neck just as his wife appears on the scene. Much amusing slapstick stuff thereafter prevails. In the courtroom the plaintiff's version of the story is introduced on the screen. It shows her as an unsophisticated maiden romping about in the land of cows and grass. The defendant takes the stand and is about to tell the true story when he is instructed to read the defense concocted by his lawyer. In this he is pictured as the possessor of a lap dog and roller skates. The attorney releases a swarm of bees and the defendant is acquitted on the grounds of being "bughouse."—T. W.

"Queen of Aces"

(Universal—Comedy—Two Reels)

Century Comedy officials certainly give the vivacious Wanda Wiley vehicles in which she is kept busy every minute, and this is well, for she is an excellent comedienne with a distinctly pleasing personality. In "Queen of Aces" released through Universal she appears as an athletic young woman whom her prospective father-in-law characterizes as a he-woman and forbids her to come to a party in his home. Wanda puts on male attire even donning a mustache. Father takes a shine to the "boy" when "he" says the party is too tame and they slip away to a poker party. The place is raided but they make a getaway and there is a general mix-up when the "boy" is seen slipping into a girl's bedroom. All ends O. K. with father's consent to the marriage when Wanda pantomimes that she was the "boy" and will tell all about the poker party. It is a rapidly moving comedy with plenty of action and incident that keeps to the "plot." There is considerable slapstick including a fall from a high building without injury, and although the idea is not new and the farce comedy situations are familiar, it is amusing.—C. S. S.

"Pathe Review No. 20"

(Pathe—Magazine—One Reel)

In "Pathe Review No. 20" a most unusual and interesting theme is the life of the May-fly, comprising another installment of the "Secrets of Nature" series. This film tidbit is also a rarity, especially for those interested in insect-life. "Black Art" presents life-like silhouettes by an Italian artist. In the "Visiting Our Own America" series, "Savannah" is the subject. This is done in Pathecolor and presents some of the main sections of that beautiful Southern city.—T. W.

"Shorts Reviewed In This Issue"

Fares Please (Educational)
Fast Worker, A (Pathe)
Hair Cartoon (Red Seal)
Luna-cy (Pathe)
Only a Country Lass (Educational)
Pathe Review No. 19 (Pathe)
Pathe Review No. 20 (Pathe)
Queen of Aces (Universal)
Roaring Waters (Universal)
Skinners in Silk (Pathe)
Tender Feet (Educational)
Wild Papa (Pathe)
Wild West Wallop, The (Universal)

"Hair Cartoon"

(Red Seal—Cartoon—300 Feet)

Cartoonist Marcus, in Hair Cartoon K-K distributed by Red Seal, has fun, for which he apologizes to them, at the expense of his fellow cartoonists, by drawing cartoons which he deftly changes into familiar characters, including Outcault's "Buster Brown," Opper's "Happy Hooligan," Goldberg's "Mike and Ike" and Bud Fisher's "Mutt and Jeff." This should prove one of the most popular of the Hair Cartoons.—C. S. S.

"Roaring Waters"

(Universal—Drama—Two Reels)

It is a story of the Northwestern Mounted Police that is unfolded in this Universal picture released under the Mustang brand. The action follows along conventional lines and concerns the daughter of the keeper of a trading post who is loved by Jerry, a member of the Mounted and also by Roberts who is supposed to be a trader. Roberts lures the girl away with a forged note and Jerry rescues her, at the same time developing the fact that Roberts is the man who has attempted to kill another member of the Mounted. George Larkin is featured in the role of Jerry with Josephine Hill as the girl. It is an average production of its type.—C. S. S.

The House of FEATURETTES

Hugo Riesenfeld is playing this week at the Rialto Theatre, Broadway, FOUR RED SEAL ANIMATED HAIR CARTOONS specially made for Music Week, May 3, containing Mendelssohn, Wagner, Liszt and Beethoven.

1600 Broadway RED SEAL PICTURES CORP. New York City

EDWIN MILES FADMAN, Pres.

"Skinners in Silk"

(Pathe—Comedy—Two Reels)

"Skinners in Silk" is an A-1 slapstick comedy, produced by Mack Sennett, featuring Billy Bevan and introducing Thelma Parr, a very shapely and winsome vamp. Where Sennett's comedies have proven popular this two-reeler should register a decided hit. It is one where the pep is kept up in the superperlative all the way through. One scene in a cabaret where a dancer on a swing falls into a soup "basin" and starts the patrons wallowing around in the pasty mess, is illustrative of some of the established laugh-getters used. Another scene depicts a fat woman getting a warm pie smudged over her face. The comedy follows the outline of a sketch of two brokers, about to go on the rocks, who are suddenly re-capitalized when stock which they deemed worthless decides to go sky riding in the market. Billy Bevan takes advantage of the numerous opportunities offered him to indulge in hair-raising antics. He rides through "brick walls" on a motorcycle and hangs in mid-air on a clothes line suspended between two high buildings.—T. W.

"Tender Feet"

(Educational—Comedy—Two Reels)

The title of this Walter Heirs comedy distributed through Educational gives a hint as to its nature, for it is a burlesque western with the rotund comedians accidentally finding himself as the hero of a "thrilling" encounter with a band of "bad" bandits who have kidnapped a baby. The start of the comedy gives no hint of this as Walter is shown pushing a flivver through the rain up a long hill to a gas station only to find it has been closed by the sheriff. With his wife, played by Duane Thompson he takes refuge in a cabin and finds a kidnapped baby. The bold bandits return and there follows a "fierce encounter" in which Walter is of course victorious. He finally escapes through the roof and followed by the band he mounts a spirited horse. Riding wildly with the child on his back he leads the gang into a trap and is acclaimed a hero. There is plenty of action and quite a lot of laughs in this comedy which is filled with good-natured banter directed at "western" thrills. It should prove amusing for the average spectator.—C. S. S.

"Pathe Review No. 19"

(Pathe—Magazine—One Reel)

The fourth chapter of the "Origin of Man" series, concerning Roy Chapman Andrew's expedition into Mongolia heads "Pathe Review No. 19." This is one of the most interesting of these installments. Several splendid "shots" of the Sacred City, showing the natives and one giant over nine feet tall, are included. "The Making of a Man" is a cartoon by Hy Mayer in which that cartoonist uses egg spheres to bear out his version of the human anatomy. The Pathecolor is of Washington, D. C., one of the "Visiting Our Own America" series.—T. W.

"Fares Please"

(Educational—Comedy—Two Reels)

Educational's newest Mermaid Comedy, a Jack White production, featuring Al St. John presents him as a messenger boy who inherits a dilapidated street car company and tries to run it against the opposition of a villainous competitor. Al does some good trick bicycle riding in the early sequences. The fact that he gets catapulted out of a lunch wagon without paying for his meal gives Babe London the owner a chance to chase him with her wagon which gets on fire and is finally driven into a lake. The action then changes to the car company where the villain meets his deserts when he tries to blow up the car barn; his faithful dog retrieves the dynamite. The first car is wrecked, but Al builds another with a cafateria trailer. All goes well until a lion comes aboard. Then the slap-stick comedy gets fast and furious between the lion, a negro porter and Al, ending in the car being wrecked and the lion still on the job. There are a lot of good gags that will get the laughs and certainly no shortage of comedy action. However, the idea is not as novel and the laughs are more of the obvious machine-made type than in the majority of Al St. John offerings. It should please the slap-stick fans.—C. S. S.

"The Wild West Wallop"

(Universal—Western—Two Reels)

Here is a Western that is handled in a different manner from the usual run. An Easterner goes to visit friends in the West, expecting to find it wild and woolly and they decide to stage fight, hold-ups, etc., to give him his wish. This gives opportunities for familiar western action with chances for humor in place of the usual punch. This comes later when the hold-up and kidnapping of the girl turns out to be real, and the hero turns the laugh on the others by rescuing the girl. Edmund Cobb is well fitted for the role and Olive Hasbrouck is entirely satisfactory as the girl. Except with dyed-in-the-wool Western fans who demand action and thrills above everything the introduction of the comedy angle should make this a pleasing offering.—C. S. S.

"A Fast Worker"

(Pathe—Cartoon—One Reel)

Cartoonist Terry introduces a novelty in his animated cartoons in "A Fast Worker." He makes one of his animals a magician safe-cracker. This cat when he meets Cop Dog changes himself into a shapely canine charmer. At another time he assumes the lines of an auto. When the cop steals upon him while he is about to open the bank door the "magician" turns himself into a string of bologna. The cartoon is right up to Terry's usual standard.—T. W.

"Only a Country Lass"

(Educational—Novelty—One Reel)

Described as a colorful fable in rhyme, Educational is offering another novelty reel in which the entire action is carried on by mechanical figures representing denizens of the insect world. This one tells the story of a lady beetle who was a regular drudge who is rescued by a handsome bug but decides on seeing a great lady that she will go to Paris and enjoy the mad whirl. Months later she returns repentant ready to accept the country hero but finds he already has a wife and baby. Due to the novelty of the subject, the clever manipulation of the mechanical "actors" the fact that the picture is filmed in color, and also has an amusing set of titles in rhyme provided by Morris Ryskind that tells the whole story clearly; this reel should satisfy audiences that like novelties and especially please the children.—C. S. S.

"Luna-cy"

(Pathe—"Stereoscopiks"—One Reel)

"Luna-cy" is another of Pathe's "Stereoscopiks" series. The scenes are of a well known amusement resort. Depicting depth, through special red and green gelatine spectacles, an audience experiences almost the same thrill as the rider seen in the roller coaster or merry-go-round. A girl in a swing seems to sway herself right out to within a few inches of a fan's nose. A "hot" dog vender passes out one of his delicacies within reach of everyone. This one-reeler should prove its entertaining qualities with any class of audience.—T. W.

"The Night Club"

Raymond Griffith Scores in Paramount Farce Comedy that is One Continual Round of Laughs

Reviewed by C. S. Sewell

As the result of the big hit scored by Raymond Griffith in supporting roles in "Miss Bluebeard," "Forty Winks" and other recent pictures, Paramount is now presenting him in the leading role of "The Night Club," an adaptation of a William DeMille stage play, "After Five."

"The Night Club" is an out-and-out farce comedy full of laughs and should prove an excellent audience attraction. Griffith creates an excellent impression and shows that he is thoroughly at home in roles other than the silk-hatted ones in which he has scored so heavily. As those familiar with his work know, he has developed an unusual type of comedy that is unlike that of any other screen comedian, and has an inimitable style with decidedly amusing mannerisms.

In "The Night Club," which title by the way has little bearing on the story and is only introduced in the opening subtitle, he has been given free rein to develop comedy along all lines from subtle wit, through burlesque, to slapstick, and in every style he gets the laughs.

Not much dependence is placed on the story interest which follows the not unfamiliar lines of the chap who, turned down by a woman, becomes a woman-hater, finds himself in a situation where to inherit money he must marry a certain woman, tries to run away from her, finally falls in love and finds it is the woman he is supposed to marry and then has an awful time squaring matters as the girl believes he is marrying her for the money. This, however, furnishes a framework for a wide variety of comedy situations which have been further developed by having the hero seek to end his life to prove his love.

The picture is crammed with gags, most of them new, that follow each other with such quick succession and have been so well worked up from every angle that if there is any criticism along this line it would be that there is really too much material, and a shortening of some of the scenes would snap up the action. While this might eliminate a few laughs there would still be plenty left.

So numerous are the comedy situations that only an idea of them can be given here. Among the most laughable are the hero's attempts to get away from the horde of women who infest the hotel. This leads him to the cafe of a blood-thirsty brigand who accuses him of making love to his sweetheart. Escaping he is chased by a motor-car driven by a woman, the one with whom he falls in love, and we must not overlook the opening scenes showing him deserted by his bride at the altar. In his attempts to commit suicide the old melodramatic standby, the saw-mill scene, is amusingly burlesqued, then there is a sequence where a bull escapes from an arena and chases hero and heroine through the streets, and finally a wild chase up a hill between hero and heroine in an old auto and the bandit on a bicycle, ending in the auto tearing down the hill backwards with the bandit still pursuing the empty cab after the occupants have gotten out.

Wallace Beery does exceptionally good work as the bandit, his comedy proving just as fine as his heavy work in so many films. Louise Fazenda as the bandit's sweetheart and Vera Reynolds as the heroine also prove very effective.

"The Night Club" was built for laughs, without any regard to probability, and it certainly succeeds in producing a continual round of merriment. If they want to laugh, this picture should satisfy them.

Cast

Robert White.....Raymond Griffith
Edith Henderson.....Vera Reynolds
Diablo.....Wallace Beery
Carmen.....Louise Fazenda

Based on play "After Five" by William DeMille.

Directed by Frank Urson and Paul Iribe.

Scenario by Keene Thompson.

Length, 5,732 feet.

Story

Bob White, charter member of "The Night Club" composed of avowed bachelors proceeds to fall from grace. Just as the minister is about to say the words that will make him a husband, his fiancee's old sweetheart appears and he is left in the lurch. He becomes a woman hater and even when he finds he will inherit a million if he marries Edith Henderson he seeks to get away from women. After touring a far country he stops at a hotel and finds it full of women. Seeking to get away he runs into a fiery bandit who accuses him of making love to his sweetheart. Escaping, he is almost run down by an auto which chases him around and then proceeds to fall for the fair driver whom he afterwards discovers to be Edith. She believes he is marrying her for the money and turns him down. Bob discovers that if he dies the money goes to Edith and he tries several means to end his life without success. He then goes to the bandit and pays him to kill him, but Edith won't stay to see him prove his love this way and pronounces it a cheap trick. A bull escapes from an arena and to save Edith, Bob grabs her and embraces her. She slaps him. Finally she becomes convinced he is sincere. The bandit again appears and Bob jumps in an auto with the bandit following on a bicycle and a chase up a hill starts. The auto stalls and the bandit insists that Bob marry his sweetheart Carmen. Bob refuses. The auto starts running backward down hill. After a wild ride, Bob manages to get Edith out, leaving the bandit chasing the empty machine.

THE FIRST RUN

PRESENTATIONS - PROLOGUES - MUSIC

Edited by Colby Harriman

Summer Season Presentation

THE Summer season is about ready to make its entrance. June, July and August used to signify the period for inactivity in the show business. With the installation of efficient cooling systems the theatre has been enabled to turn this period of seeming loss into one of profit.

But, with all the comforting influences installed to make the theatre an attractive place there is an element of competition which is seasonal, and presents a serious aspect to the exhibitor. The general public demands theatrical performances during this season, but their apparent obligation to patronize the house is not as marked during these months as may be noted during the regular season.

The lure of the highways, the parks, resorts, bathing beaches, etc., all serve to combat the theatre manager. To overcome these and eliminate the chances of being "in the red ink" the programs offered must be unusually attractive, given a circused exploitation with features which embody extreme novelties.

This assertion is based on an analysis of various types of houses which have succeeded in combatting the seasonal competition. Some exhibitors are content with a straight picture program, including the elimination of presentations and musical features, while those who know values increase their activities and present features which are particularly applicable to this time of the year.

These months are ideal for special productions, such as Beauty shows and contests; Summer reviews with bathing girl features; Summer fashion shows; Jazz orchestras en masse. These months also render available many leading stars of Vaudeville, Musical Comedy and Grand Opera who can be played for "names," or used in regular features. These artists can usually be secured at a lower figure than paid them during the regular season.

The scenic effects can be linked with color schemes in "rainbow tints" and predominate throughout the house. The lobby, mezzanine and orchestra may be given certain decorative treatment which will link itself with the stage.

All subject matter should particularly emphasize the light, happy vein, eliminating all heavy, ponderous numbers. It is an excellent opportunity for the producer to deal in extreme contrasts, producing such presentations as are attractive, easy to look at, popular in their appeal and uncomplicated in their mountings.

Drama and the more classical musical excerpts should be given a vacation; comedy, dance, syncopation should predominate.

Hang out the "non-stop" slogan; emphasize bigger presentations for this particular season. It is comparatively easy for the producer to make good in his assertions to his patrons with the wealth of material available.

Favoring the White List of Dealers

WHEN this department suggested a few weeks ago, "A White List of Reliable Dealers" which should be prepared and submitted to producing managers, it brought forth comments both for and against such a plan.

The idea embraced a plan in the nature of a reporting system indicating the merchants who supplied the theatre with production necessities, classifying them as to their merchandise and what part of the theatre they could serve best besides rating them according to the serviceable qualities of their products.

The average producer feels the need of such a list while several think that it would be a veiled attempt to boycott certain dealers, thereby acting as a boomerang. Imparting valuable information and various tips to brother producers relative to supplies will never act as a boomerang but will greatly diminish the buying risks and forestall the repetition of costly mistakes.

A certain well-known manager was preparing the production of a big dance feature in which he wanted to use an "all-over-spangle-on-net" drop. The enterprising salesman connected with the drapery firm that had sold material for the auditorium decoration (but not scenic equipment) overheard the producer's inquiries relative to the cost of such a drop. The inquiry was being made of a reliable scenic studio representative. A price, apparently satisfactory, was quoted, but the producer demanded samples before giving the order. The drapery company's representative made glowing statements as to what he was sure his firm could do, giving them "the same thing" for 25 per cent less.

The producer, seeing an opportunity to make a substantial saving gave the order to the drapery company. It was understood that the drop was to be of certain dimensions and delivered ready to hang at a specified time, a week before opening.

When the time for delivery drew near, the favored contractors telephoned giving a perfectly feasible alibi for nondelivery, and two days before opening the drop was delivered. The crew unwrapped it and as they prepared to hang it on a batten, found that it had no grummets or tie lines. This necessitated the work being done by the crew, and when the drop was finally placed and taken away it was found to be too short and not wide enough for the opening. The various lengths of material had been sewn together in a drapery work-room without having been previously hung on a grid floor; and there were wrinkles, puckers, odd lengths and other blemishes which gave to the drop the appearance of a crazy quilt. The webbing had been sewn on the bottom but with no pockets for batten or chains.

The drapery company made a hurried effort to correct the mistakes but found difficulty in securing extra material to match as they had stocked only enough to make the drop.

The presentation finally went on without the drop. The big effect planned for by the producer as a climax had to be eliminated. The drapery company reluctantly deducted the labor charges from the cost of the drop, but the producer paying for the material, and an ill-feeling existed thereafter which terminated business relations for further drapery business as well.

The scenic studio representative felt that he had not been given a fair deal and refused to accept further orders from this theatre, then it became necessary for the producer to secure the services of a high-priced artist plus the cost of installing a paint frame and sewing room in his theatre to get work equal to that previously given by this scenic studio at a reasonable figure.

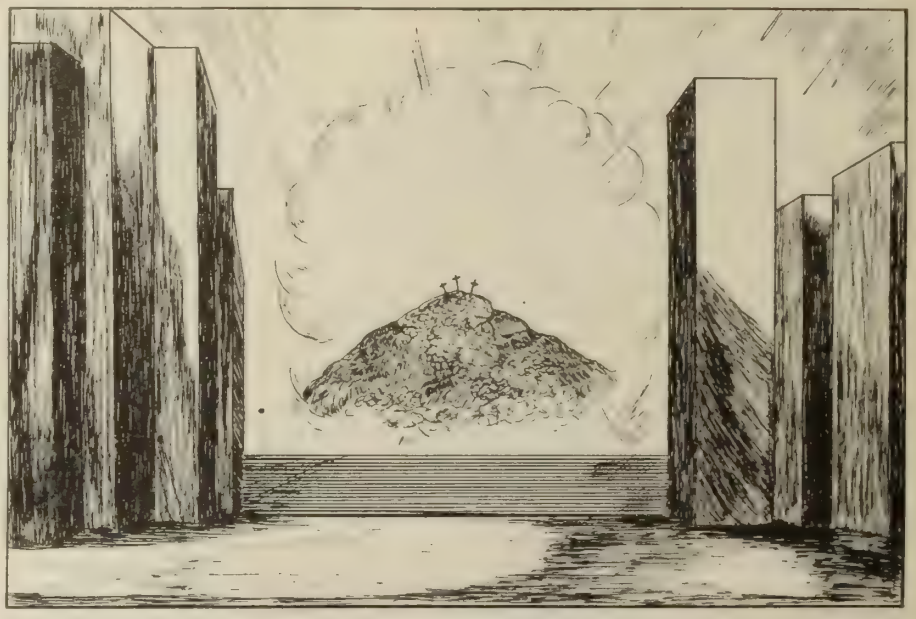
This is only one example and perhaps every producer in the country has had similar experiences in one way or

(*Continued on page 323*)

A Moving Picture World Presentation

Complete working plans of the presentation suggested herewith, including blueprints, color charts, costume plates, music cue sheets, and other necessary information, are prepared for each subject. The folios are available for IMMEDIATE DELIVERY without charge to any producer or exhibitor engaged in actual production work, and desiring to avail himself of the Colby Harriman suggestions.

"IN REMEMBRANCE"
A Symbol of Memorial Day
A "Moving Picture World" Presentation
Devised by Colby Harriman



MEMORIAL DAY will be observed on Saturday, May 30, and it seems fitting that we should suggest a presentation calling particular attention to the observance of this day set aside to honor and revere memories of the men who sacrified their lives for America on the battle-fields.

While Memorial Day has always been particularly related to the Civil War it was given a new meaning to the present generation following the World War.

It is not harmful for theatres to take cognizance of this day, as the injection of the more sober thoughts are often welcome as a contrast to the usual colorful programs, and also silently appreciated.

In devising this presentation particular note was made that it should be impressive, and to achieve the effect the note of symbolism has been added. The action which transpires may be told with a preceding trailer or programmed.

The setting suggests a wall bound area; large granite toned shafts placed at either side with a stairway up center give a suggestion of length and vastness. Back of this is a blue cyclorama, with a transparent center and a set piece and platforms depicting a hilltop which is revealed later in the act.

As the action opens, a woman, THE MOTHER, clad in long gray flowing robes appears up center and sings a song of "mother love" to the YOUTH beside her who is garbed in a golden cape which envelops him.

At the rise soft clouds are seen floating over the blue expanse, light amber highlights the top of the shafts.

In the distance can be heard the beatings on a drum. As the sounds becomes louder, the shafts become tinged with orange amber and red appears at the base of the cyclorama, with a suggestion of lightning flashes coming in from left.

Finally the drum beats drown the song and as the MOTHER looks off right she places her arm around her boy and hurriedly draws down extreme left. Flame effects are brought in at right and high-light the top of the shafts as the rumbling of thunder can be heard in the distance.

A figure, wearing a Benda mask symbolizing WAR, clad in an armoured uniform enters, beating a war-drum. He is followed by four characters symbolically garbed to represent SUFFERING, PESTILENCE, FAMINE and GREED. The Mother gazes upon these spectres in horror. War reaches the top of the stairway while the characters that followed him, dance madly at center each depicting the symbol they represent. War beckons to the youth who breaks away from the mother and starts to follow despite her entreaties.

The mother attempts to follow her boy but a large figure of DEATH clad in black robes, comes from left and stands between her and the boy.

War and its followers exit with the youth following and as the mother reaches the top of the stairway the thunderous roar dies away and the lights again reflect a softness on the granite shafts.

As the singer (the mother) comes down center her song number is introduced in which she lauds the patriotism of her boy and recounts the sacrifice that she has made; that she is representing all mothers who have borne sons to defend the cause of liberty.

The back drop takes on a sunset tone and at the conclusion of the song, the singer (the mother) turns and the outline of a hill is visible up center and silhouetted against the rose and gold of the sunset may be seen three small crosses on the top of the hill; the cloud effects lending the appearance of a vision in the skies.

A muted medley of old battle songs is heard in the distance and the outline of a young Colonial soldier, carrying the standard of the Revolutionary Armies reaches the top of the hill, kisses the flag, goes down back center into the supposed valley. The music slightly increases in volume as two young soldiers, one of the Union Army, the other of the Confederate Army, carrying their Standards come up from opposite sides of the hill, meeting at the top, clasp hands and disappear down the back of the hill center.

The music reaches its final crash; the mother rushes up toward the foot of the stairway as the youth, dressed in his field uniform of the World War carrying the standard, reaches the hill, followed by the shadow of Death—the mother fearfully endeavors to warn the spirit of her boy. He turns, facing his mother, and as he stretches his arms out toward her the shadow of Death which now stands behind him, throws open its black shroud revealing itself in glistening armour and a smiling shining face as the symbol of VICTORY, and overshadows the Youth.

With the finale comes the introduction of the theme song, during which the green hill becomes transformed to a field of blooming poppies—great shafts from the setting sun back of the hill shooting heavenward. The lyric of the special theme song follows:

Preserver of my country
And Ruler of the sea,
Be Ruler of the battling heart
I bring this night to thee.

Oh, lead me up a mountain
Beneath a quiet star,
And let me hear and understand
Thy message from afar.

Then down into the valley
With glad feet will I go,
To comfort other war torn hearts
That bled and fell below.

SEND IN YOUR MUSIC WEEK PROGRAMS

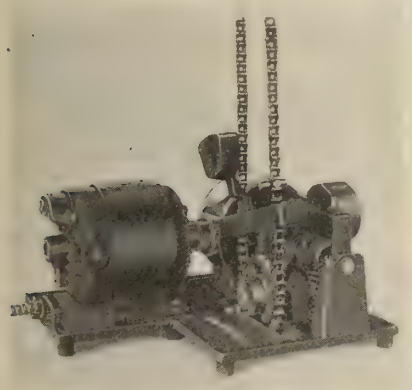
We are co-operating with the National Music Week to extent of securing data on the observance of National Music Week in the motion picture theatres. Such information will be of assistance in arranging programs for next year.

PRODUCERS' FORUM

Mr. Harriman desires to hear from all producers and will appreciate their opinions, ideas and suggestions on all matters appertaining to general production work, publishing same in this section with credit to the author.

Welsh Perfects Curtain Control

J. H. WELSH of New York City, who specializes in mechanical and electrical stage equipment, has just published a booklet which he is giving to theatre managers and producers who request same, which contains descriptions of some of the valuable accessories he manufactures as an aid in production work. Mr. Welsh is not a beginner in the stage rigging business but has successfully built his business to extend throughout the United States and Europe. No matter what the present stage conditions may be in a theatre this vital part of the house can be fitted with some sort of electrical or mechanical equipment that will help in giving the show that is not all "film."



One of the best devices recently offered on the market and a boon to many houses is his Remote Electric Draw Curtain Control (illustrated in accompanying cut) and Noiseless Steel Track. The Control machine is built on a grey iron base 13 x 16 inches as a single unit, all parts being substantially constructed and aligned. The driving mechanism consists of a leather cone attached to motor shafts. The driven mechanism consists of two adjustable friction discs made of cast iron. This combination of leather and iron causing noiseless and sure operation. A uni-directional ¼ horse power motor, 110/20 volts, elminates complicated wiring systems and switches. The mechanical eccentric thrust on the friction disc shaft gives a directional opening or closing motion to curtain travel, thus making this a purely mechanical device that can be operated either electrically or by hand without making any changes. The curtain can be controlled from as many points as desired. The curtain operates on a noiseless steel track which is fabricated of 2½ x ⅝ x 3/16 inches channel steel, with specially prepared and polished maple lining firmly secured on lower lip of the channel. The curtain travellers having rotating fibre discs are spaced one foot apart. The best grade ¼ inch steel tiller rope is used as a draw line for the curtain, a double pulley sheave at one end and a single pulley sheave at the other, thus forming an endless line that cannot jump or jam. The Fibre discs riding over maple slides assure noiseless operation and long life.

Color Combinations For Costume

The following suggestions are offered for the consideration of such producers who wish to combine colors for the individual costume or for ensembles. To costume an elaborate production it would be well for the producer to consider the purchase of a color keyboard and color harmony chart, such as used by costumers and artists. We will be glad to recommend an authority on the subject.

For Delicate or Chiffon Color Combinations:

Combine green, yellow-green and blue-green.
Combine blue, blue-purple and blue-green.
Combine with red, red-orange and red-purple.
Combine with yellow, yellow-orange and yellow-green.
Combine with purple, red-purple and blue-purple.
Combine with orange, red-orange and red-purple.

For Moderate or Silk-Satin Combinations:

Combine green, blue and yellow.
Combine red, orange and purple.
Combine yellow, green and orange.
More subtle effects can be achieved with such combinations as blue-green, blue-purple, and red-purple.

For Striking Contrasts:

Suitable for heavy fabrics although one sees them in lighter materials.
Red, green, yellow, purple.
Blue, orange, yellow-orange and blue-purple.
Red-orange, blue-green, yellow-green and red-purple.

For Non-Contrasting Blend:

To combine three colors for artistic loveliness instead of definite contrast:
Red, yellow, blue.
Purple, green and orange.
Blue-green, yellow-orange and red-purple.
Yellow-green, red-orange and blue-purple.

Odd Uses for Rope

The short ends of lash line and rope that are no longer useful for their original purpose may be put to other uses back stage. Handles for boxes or crates may be made by passing the rope through two holes in the side of the box and knotting inside. A chair seat may be made by running several strands of rope across the chair and either drilling holes in the surrounding frame or nailing the rope in position. Nailing rope at the bottom of doors and windows will eliminate draughts from entering. A short stub of rope makes a temporary cork for dip bottles, etc. A mat can be made by making a circular formation and sewing the strands together with twine such as a rag rug treatment. A rough brush may be made by fraying the ends of a piece of rope, clamping in a tin tube in the center, and winding twine around the upper end to make a handle. The end of the brush should be trimmed off square.—Science and Invention.

The Use of "Tacet"

In many instances "tacet" (musical) can be used to good effect. For example, a prize fight scene occurred in a recent release shown at a Broadway theatre. Realism was introduced by the sounding of a gong at the beginning and end of each round. The fighting was spirited and entirely held the interest of the audience. Music was not necessary and was not missed. At the end of each round, as the gong struck, the orchestra played a lively number, which then tended to serve as a relaxation. "Tacet" can also be used during funeral processions provided it does not cover too great a space of time.

Effect of Lights on Color

In arranging color schemes for curtains, sets and costumes, it is necessary to bear in mind the changes effected with the stage lighting treatment. Changes are not so great under the general lighting equipment of foots and borders as under the glow of the spotlight with varied mediums. The effect of various colored lights on colors is as follows:

Under a RED LIGHT, orange becomes reddish yellow. Yellow changes to orange. Green fades to a purplish gray. Blue changes to violet. Violet changes to purple. Black takes on a rusty shade.

Under a GREEN LIGHT, a greenish hue is given to yellow and blue. Red becomes a yellow-brown. Orange assumes a grey-green tint. Violet changes to blue-gray. Black becomes greenish.

Under an ORANGE LIGHT, red or yellow takes an orange tint. Green-blue becomes reddish-gray. Violet becomes purple. Gray and black assume a brownish tinge.

Under a VIOLET LIGHT red is changed to purple. Orange assumes a red-gray. Green becomes a blue-gray. Blue changes to a bluish violet. Yellow takes on a purplish tint. Black changes to violet.

Under a BLUE LIGHT, pastel greens become violet. Violet and black change to blue. Red becomes purple. Orange takes on a bluish brown. Yellow becomes grayish.

Under a YELLOW or CANARY LIGHT, orange and green absorb more yellow. Red assumes an orange-brown. Blue is touched with slate color. Pure black becomes olive.

Under the glare of the white lights red changes to scarlet, scarlet to orange, orange to yellow and yellow to a paler yellow, yellow and bluish-green losing some of their yellow. Green, ultramarine and violet become a purer blue, while purple becomes redder.

As the lights are dimmed, red assumes more purple, scarlet more red, orange more brown, yellow attracts an olive tint. Yellow or blue becomes greener. Ultramarine absorbs more violet. Violet deepens to purple. Purple lightens to violet.

White is the only color (and that is absence of color) that retains its individuality under light.

Big First Run Presentations

CAPITOL THEATRE
New York City

Featured Pictures: "Zander the Great" (Cosmopolitan)

Music

Capitol Grand Orchestra, conducted by David Mendoza, give an excellent rendition of Offenbach's "Orpheus" as the overture feature. Eugen Ormandy, Concertmaster, executes solo number most artistically. The musical score for the picture is arranged by Victor L. Schertzinger.

Divertissements

S. L. Rothafel presents four numbers this week which are distinct contrasts.

(a) Lottice Howell, Coloratura, appears in front of dark fabric drop hung in one, lower half flooded with red, deep blue at top. She sings, "Il Bacio" (The Kiss)—(Arditit,) dressed in evening gown. Canary spot on singer.

(b) Doris Niles, assisted by James Parker Coombs and four members of the Capitol Ballet give an excellent interpretation of Tchaikovsky's "Danse Arab." The setting depicts the rich interior of an Arabian tent. Heavy red plush border is hung in two, with two red plush legs drawn back in heavy folds. A painted drop which emphasizes various contours of the tent with fringed canopies and convexed opening at center is hung back in three. This is backed with a painted drop showing the corner of another tent set upon a long stretch of desert, with the horizon, a purple blue ascending into blue and light blue. A green flood highlights the upper area of the setting with red shot in from the sides on the dancers who are dressed in characteristic costumes of native dancing-girls. Action opens with the four dancers carrying the first movement of the dance, as Miss Niles, squatting on the floor intones a rhythm with the tambourine. An Arab, shrouded with a striped garment and headdress, enters and sits inside the doorway of the tent. The four dancers exit as Miss Niles uses and renders a most artistic dance. The atmosphere of the desert night, the slow rhythm and spirit of the musical composition has been caught and transferred in a manner which results in a scene of impressiveness.

(c) The Capitol Female Quartette: Gladys Rice, Marjorie Harcum, Lela Saling, Nell Eslinger, assisted by Margaret McKee, whistler, render, "Sing, Sing, Birds on the Wing" —(Godfrey Nutting.) The set for the scene has been used before but is highly effective. A cut drop hung in two, a large tree with flowering branches on net covering the entire opening. A flowered ground row runs across stage at base of drop. The back drop is given an ivory tone with a tinge of rose directly back of the tree. Three of the singers are seated in front of the tree, the fourth one standing beside them, dressed in chintz costumes. An amber spot is used on the whistler who enters after the introduction of the song by the Quartette. Purple to flood with amber and canaries highlighting from off-stage.

(d) Frank Moulan and Male Ensemble. This was a fitting climax to the group of artistic selections, introducing "The Jolly Friars" —(Augustus Barratt.) The scene depicts the wine cellar in an old monastery, an arched beam is suggested with a leg hung down in one, and picked up at center with the border. At left is a platform coming on stage to left of center with a spindle railing which is used by the friars as they enter the wine cellar. The back drop is painted showing the ends of mammoth casks of wine. A leaded window up left center is toned with blue which also highlights the back drop. A keg, barrels, tables, chairs, etc., typical of monastic furnishings are used to dress. The set is toned in browns with ambers to flood from the sides. A band and chain chandelier with candle lights is hung from center. The characters are dressed in friars' costume.

MARK STRAND THEATRE
New York City

Featured Picture: "Soul Fire" (First National)

Music

The featured overture is "Excerpts from 'Faust' "—Gounod, played by the Mark Strand Symphony Orchestra, Carl Edouarde, Conductor. For the finale the trio is sung by Kitty McLaughlin, Amund Sjovik and John Powell, as "Marguerite," "Faust" and "Mephisto." The curtains are drawn revealing a narrow panel hung in about two representing a stone wall of the person with a barred window up midway. Dark plush drops are used to dress on either side. Canary is thrown in through the window highlighting the cut-out bars and the head and shoulders of Marguerite. Blue is thrown in from the sides hitting the base of the drop and characters. Red shafts from the right and left highlight the singers during the finale. Particular interest is attached to the picture as it marks the debut of Carl Edouarde and his orchestra as motion picture players. Some excellent shots of the orchestra and close-ups of Mr. Edouard are in the picture.

Presentations

Joseph Plunkett presents three little cameos in a highly effective manner using the revolving stage as a base.

(a) "In the Arbor of Love," a Plunkett-Gruenberg composition sung by Pauline Miller and Everett Clark. The scene consists of a bench beneath an arbor and trellis work, with a low board fence back of the bench. The arbor is trimmed with vines and hanging clusters of grapes. White and green predominate in the color scheme. White is used to high-light the singers. Black background predominates. With the last movement of the song the male quartette is heard off-stage and then appear from behind fence singing with the two soloists towards finale as lights appear back of the grape clusters and the scene on the revolving stage turns away and dims out.

(b) "The Shoppers." Dainty little number introducing three members of the Mark Strand Ballet Corps. A fantastically designed set piece representing the front of a tiny French hat shop with curtained window doorway occupying most of the space. Three girls, clad in early French period costumes each carrying two hat boxes do a dance number, with light amber and canary to high-light.

(c) "Punchinello." This scene is the most effective of the group. As the small stage revolves, Edward Albano, dressed in a clown suit of white silk appears seated on a white balancing pedestal and covered with a blue spot. He sings "Punchinello," by Mallory. As song progresses red comes in from left and mingles artistically with the blue from right. He leaves the pedestal and white spot from front is used. As he returns to his original position the color scheme reverts. Mlle. Klamova and M. Daks in characteristic costumes appear right and left and dance the "Pierrot and Pierette" number. They work in white flood from right and left and as they exit the singer renders last movement of the song with blue and red high-lighting. At the conclusion he sits on the pedestal, the stage revolves, lights dim to black-out as the close-in comes.

COLONY THEATRE
New York City

Featured Picture: "Friendly Enemies" (Producers Distributing Corp.)

Music

The third "Symphonojazz" arranged by Louis Katzman is played by the Colony Orchestra. This popular feature includes in its arrangement, "Swanee Butterfly" (Donaldson) and "Ida" (Marks), Eddie Leonard's song hit. The organ solo is "Gypsy Love Song" (Victor Herbert) with John Priest at the console.

Mlle. La Torricella

The premier danseuse with Pavlowa is introduced in an original terpsichorean jazz novelty. Black drop is hung in two, a set tree with flowering top is up left and two flowering bush set pieces are placed, one on either side of the tree. A chair covered with an orange and yellow grass mat is in front of the tree. Canary and amber with pink added highlights the set pieces. The dancer wears attractive dance costume of deep blue, yellow and green.

Presentation

A well arranged Russian number introducing the Russian Cathedral Quartette in a cycle of folk-songs and Paul Tisen and his String Ensemble in native music. The quartette garbed in silk Russian blouses of vivid colors tied with black sash cords, wearing black trousers, appear in front of gold curtains hung in one. Red and blue mixed in foots and borders with light amber flood from front. At the conclusion of the second number the gold curtains are drawn revealing the orchestra, dressed in colorful Russian costumes seated within a fabric setting of fantastic design in Russian motifs. Two large fabric columns are placed on eighteenth inch bases right and left of stage. The columns are very attractively designed with impressionistic scenes of Russian towers, etc. The down stage columns highlighted with

green, the up stage columns with orange amber. A large painted tapestry is hung up center and the black cyc is used to mask in. A gilt grand piano is center with the musicians grouped around it. Orange amber and magenta is thrown from the sides, with light blue from the spot border, all of which lends an attractive scheme to the variuos costumes. The quartette accompanied by the orchestra sing the "Volga Boatman's Song" as a blend from their numbers to the selections rendered by the orchestra. Two selections, one popular, are played by the orchestra of six musicians. J. De Rosa who staged the number has secured a good effect with a blend of the two acts.

CAPITOL THEATRE
Chicago

Featured Picture: "Waking Up the Town"

Francis A. Mangan offers a diversified program for the current week. The Capitol Grand Orchestra conducted by Albert E. Short play two numbers as the overture feature (a) Selections from Puccini's "Madame Butterfly," Aubert Gamble, trumpet soloist playing "One Fine Day," (b) Classical Jazz with "Hungaria" theme. The following divertissements are offered: (a) "Mother" introducing "Pal of my Cradle Days" with two characters, the man and the mother, (b) Ruth Glanville, saxaphone artist, (c) Libonati, xylophone selections, (d) "Mephistophelis," featured Arthur Imperato as Memphisto assisted by the ladies as "the angels." Banks Kennedy appears at the console of the organ.

STRATFORD THEATRE
Chicago

Featured Picture: "Dangerous Innocence"

The Stratford Versatile Orchestra with Edouarde Perrigo conducting present the following selections, (a) Overture: "Merry Wives of Windsor" (Nicolai), (b) Classical Jazz with the theme "By the Waters of the Minnetonka." Mr. Mangan offers as his presentation features, "Mother" introducing David Reese, tenor, singing "Mother O'Mine" and Marjorie Pringle, soprano, rendering "Songs My Mother Taught Me." "A Review In Dance," (a) "Steps in Plastic" presenting three groups, Plastic, Radium and Vi-Lite. (b) "Black and White" by Cooper and Thompson. Francis Renault, well known female impersonator, appears in an offering entitled "The Slave of Fashion." Leo Terry presents "The Midnight Waltz" as an organ feature.

RIALTO THEATRE
New York City

Featured Picture: "The Night Club" (Paramount)

Music:

Particular cognizance of National Music week has been taken by Dr. Hugo Riesenfeld in the arrangement of his program for this theatre. As an overture feature "Twelfth Hungarian Rhapsody" (Liszt) is played by the Rialto Orchestra, Willy Stahl conducting, and Lilly Kovacs, talented young soloist, at the piano. A "Hair Cartoon" by Marcus is included in the "Rialto Review," picturizing several musical masters. James Fitzpatrick presents another subject of his Famous Music Mesters Series, "Franz Schubert," which introduces the following excerpts from Schubert's compositions as interpretive themes for the picture, "Ballet Music from Rosamunde," "Moment Musicale," "Who Is Sylvia?" "Serenade" and "Unfinished Symphony." Two singers in the orchestra pit assist in the musical accompaniment. A dance feature similar to the one of last week, which includes five dancers doing eccentric dancing, using the platform over the rail of the orchestra pit, and finish on the stage with the same background of last week for a setting.

RIVOLI THEATRE
New York City

Gloria Swanson in "Madame Sans Gene" is held over its third and final week. The original surrounding program is offered and particular interest has been attached to the prologue preceding the picture. The production was staged by Judah Zuro, director of presentation for Dr. Hugo Risenfeld, and the settings designed by John Wenger. This stage feature is an ideal suggestion for other produecrs who are to play this picture.

The First Run

(Continued from page 319

another.

So often we find dealers making glowing assertions using fancy price reductions as the bait, and failing to deliver. The trouble has been that such experiences are generally localized and dealers too often repat these actions with the result that other managers fall into the trap, not having been warned.

The drapery house referred to rendered excellent service in the house proper, but knew nothing whatsoever of the requirements of stage equipment, and should not have solicited the order.

It is not only a matter of dollars and cents protection that such a list would be valuable, but it will inspire a confidence between the theatre manager and the dealer he finally does business with, in that he will know that a dependable service will be rendered in exchange for his hard earned cash.

We are very glad to assist managers in such matters as we feel that we have our hand on the pulse of the national merchandising business as it applies to the stage, and can prevent the producer and exhibitor from taking the costly step.

This is simply another phase of the fraternalism which emphasizes the cooperation we are constantly striving for.

WENGER'S WORK POPULAR

John Wenger, art director of the Rialto, Rivoli and Criterion Theatres, New York City, has designed several settings for current Broadway shows. His settings in Ziegfeld's Follies are very attractive, and he has achieved some beautiful effects with the three sets in "Princess Ida." Mr. Wenger may be called the "first artist in presentation work" who has achieved international recognition for his various designs. His success has come since he first began to reveal his artistry in the Riesenfeld-Paramount houses.

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There is just as much art in the mechanical end of stage work as in any other end. Whether it's a prologue or a single number or a complete production you are putting on, the brains that you are putting into the show demand the best mechanical help they can get. Tell us your problems. We're equipped by knowledge and experience to help you.

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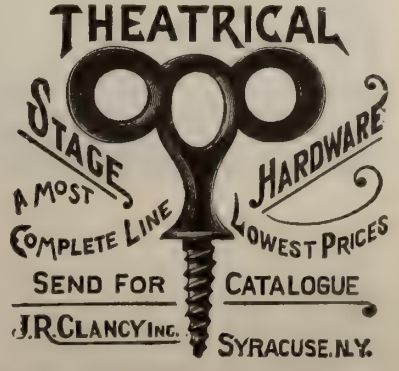

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Special Plunkett Prologues

Other Theatres Than the Famous Mark Strand Listed in This Category

Joseph Plunkett enjoys the distinction of being the originator of prologues used to co-ordinate with special Broadway runs of featured motion pictures.

The first elaborate prologue-presentation which he produced was for the picture version of "Thais." The success which accompanied that showing resulted in a demand for his services as a producer of this particular form of production.

Mr. Plunkett has given special prologue productions in connection with "The Sea Hawk," at the Astor Theatre; "Quo Vadis" at the Apollo Theatre, and for the New York run of "The Lost World" at the Astor Theatre.

These productions were devised particularly for First National Pictures Corporation, of which Moe Mark, head of the chain of Mark Strand theatres, is a franchise holder, and it was through the courtesy of the Mark Strand management that Mr. Plunkett was requested to supervise the presentation details.

Another interesting feature which has marked Mr. Plunkett's activities is that he has produced auspicious prologues for three featured pictures of the Famous Players-Lasky Corporation. The prologues for "Monsieur Beaucaire," "The Sainted Devil" and "The Swan" were patterned after the principal scenes in the motion picture, and the costumes worn by the characters in the picture were loaned by the production department of the Paramount organization to be used by the characters in the prologue.

One advantage Mr. Plunkett enjoys, to properly present his presentations is the well-equipped stage of the Mark Strand Theatre. The stage is as large as that of any average legitimate theatre, and is capable of effectively mounting a production of any size.

Mr. Plunkett is the first producer of prologues to have three productions running simultaneously on Broadway, namely his regular prologues at the Mark Strand, the prologue for "Quo Vadis" at the Apollo, and the popular prologue to "The Lost World" at the Astor Theatre.

Producer's

We are desirous of securing suggestions for special Summer Presentations. The subject matter can be briefly described or a detailed outline of the presentation submitted accompanied by drawings. We will be glad to give space in this department to such suggestions received.

Particular emphasis is given to the request that we welcome articles and photographs on all matters appertaining to presentations and special music features.

Three scenes from Joseph Plunkett's presentation and prologue to the Paramount picture, "The Swan," recently shown at the Mark Strand Theatre, New York City. The simple design was highly effective with the lighting treatment given it. The scene opened in darkness; lights were gradually brought up, revealing the front of the setting. The change came, with lights in front dimming down as the lights back of the set were brought up full, revealing a group of dancers garbed in the picturesque costumes of the picture production. A song followed, with a big finale where the guests came from the ball room and witnessed a love scene of "The Swan."

A. H. Sebastian presents a George Melford production, "Friendly Enemies," by Samuel Shipman and Aaron Hoffman, with Weber and Fields and an all-star supporting cast. Produced by Edward Belasco Productions, Inc. Released by Producers Distributing Corporation.

Producers Distributing Corp. Is Busy Perfecting Big Plans for New Season

WHILE no definite announcement has yet been made by Producers Distributing Corporation, it is understood that this company will release forty-four or more features during the coming fiscal year beginning August 1st.

Following his policy of withholding official announcements until full and complete data can be given on each subject, John C. Flinn, vice-president of Producers Distributing Corporation, in charge of production, has so far announced only the titles of the first three productions to come from the Cecil De Mille studio, and the first productions that will be made by Hunt Stromberg, Al Christie, Frances Marion and the newly organized Metropolitan Productions, Inc.

Cecil B. DeMille's first personally directed production through Producers Distributing Corporation will be "The Road to Yesterday," in which America's most distinguished young stage star, Joseph Schildkraut, will play the leading role supported by Vera Reynolds and a specially selected cast from the De Mille stock company. "The Road to Yesterday" will be an adaptation by Jeannie Macpherson from the famous stage play of the same title by E. J. Sutherland and Beulah Marie Dix.

The first two productions supervised by De Mille will be "Hell's Highroad" and "The Coming of Amos." "Hells Highroad" will star Leatrice Joy, supported by Edmund Burns, Robert Edeson and Julia Faye. The story will be an adaptation by Eve Unsell and Leonore Coffee from the novel by Ernest Pascal, author of "The Dark Swan" and many other well known stories. It will be directed by Frank Urson and Paul Iribe. This production will be a society drama with a luxurious background. Its theme is that of a young girl who believes that wealth is vital to the conservation of love.

"The Coming of Amos" will be Rod La Rocque's first starring vehicle, with Jetta Goudal featured opposite the star. It will be directed by Paul Sloane. The story is from the famous novel by William J. Locke and adapted by James Creelman and Garret Ford. This is a rollicking tale of a wealthy but unsophisticated Australian sheep-rancher who is suddenly transplanted into the ultra-cultured circles of Cannes and Monte Carlo.

Hunt Stromberg's first offering of the coming season will be "The People vs. Nancy Preston," starring Priscilla Dean and directed by Tom Forman. The story is from the novel by John A. Moroso, author of "The City of Silent Men." The screen adaptation will be made by Harvey Gates. It is a melodrama dealing with a woman's regeneration and was selected for production because of its many intense dramatic situations and its note of tenderness and human appeal.

The first Al Christie Special will be "Seven Days" adapted from the famous stage play of the same title by Avery Hopwood and Mary Roberts Rinehart. This is an exceptionally fast-moving farce comedy. It will be directed by Scott Sidney with an all star cast that will include Lillian Rich, Creighton Hale, Lilyan Tashman, Tom Wilson, Eddie Gribbon, Rosa Gore and Mabel Julienne Scott.

The first Metropolitan picture will be "Without Mercy," adapted by Monte Katterjohn from John Goodwin's novel of the same title. This will be a George Melford production with Vera Reynolds, Dorothy Phillips, Rockliffe Fellowes and Robert Ames in the leading roles. The story is a vivid drama written around the intrigues of powerful financial and diplomatic families.

Two or three other producers with international reputations will contribute to the coming year's program of this releasing company.

William Fox and His Able Executives

William Fox Forging Ahead Faster During 22nd Year Than Ever Before

New Announced Policy of No Program Pictures Epitomizes Its Progress—Foundations Were Laid Back in 1904

THIS is the twenty-second anniversary of Fox Film Corporation, and in many respects it is by far the most important in its history. Expansion, which has been the company's watchword since its inception, shows a realization that constitutes an astonishing record in film history. Today it can boast the brains of the world among its contributors, and its personnel runs into the thousands—an army of highly paid, expert craftsmen organized into one great smooth-working unit.

In its twenty-second year the curtain is lifted on an imposing array of authors, directors and stars. Most significant of all, perhaps, is the company's announced policy of "no program pictures." This means that the upward trend, so rapid in the last five or six years, has reached its climax in a product of equal quality. All feature pictures in the future come under the head of "specials."

William Fox, president and founder of Fox Film Corporation, has just returned from a lengthy stay at the West Coast studios where he has been supervising the production of the pictures for 1925-1926, and it is his opinion that the coming season will initiate an era of prosperity never equalled in the industry. While there he was joined by John Golden, the eminent play producer, and together they supervised the film conversion of great Golden stage successes contracted for by the company.

Started in 1904

The acorn that today is a great oak with its branches reaching to the uttermost parts of the earth was planted by William Fox in 1904 when he created the Greater New York Film Rental Company. In 1908, when he realized that the then infant industry was in danger of becoming monopolized, Mr. Fox instituted a legal battle against General Film Company and Motion Picture Patents Company which he ultimately won. Next came the organization of Box Office Attraction Company, which absorbed the previous concern, with Mr. Fox as president. Then in 1915 came Fox Film Corporation, which absorbed Box Office Attraction Company, with Mr. Fox as president and dominant force.

From that time on the company's progress was rapid. The following year studios and laboratories were established on the West Coast and foreign business was expanded by the opening of a European headquarters in London, England. So fast did operations move that in 1917 production activities were double those of the year previous.

Extends Foreign Service

Accompanied by his general manager, Winfield R. Sheehan, Mr. Fox went to Europe in the spring of 1919. From the London headquarters he extended the foreign service throughout Great Britain and other countries. Today it can be truthfully said that the sun never sets on the Fox banner.

Up to this time the company had been working in the East under a severe handicap caused by lack of office and studio space. It had been the dream of Mr. Fox to establish all of his working forces under one roof, and upon the return of Mr. Fox and Mr. Sheehan from Europe, the cornerstone of the big Fox picture plant in New York was laid. This ceremony brought leaders in civic affairs, theatrical lights and men prominent in business life. The Stars and Stripes were hoisted over partially completed structure on June 6, 1919.

On May 24, 1920, the formal opening took place. The distinguished visitors who attended saw a modern structure of commanding aspect occupying the entire block front on Tenth Avenue, from 55th to 56th streets, designed in a manner that marks it as one of the most efficient plants in the film industry. The former scattering of forces was at an end, bringing with it an enormous saving in all departments. Although it involved an investment of $2,500,000, the economy resulting from the concentration of the various working units has been reflected in a lower cost of production.

Studios Attract Notables

So great an attraction have the Fox Studios in New York proved that scores of notables on visits to the city have included in their itinerary a visit to the building. Here, for instance, is a studio floor that can comfortably take care of twenty companies simultaneously. Its laboratory on the ground floor, presided over by Vice-President Jack G. Lee, is one of the largest in the world and contains every modern device of proved efficiency for the developing, printing and titling of film. Its output capacity totals 3,000,000 feet of film weekly. Here, too, is Mr. Fox's office and study, as well as projection rooms, sales department, scenario department and every other branch that goes toward the making of a picture. Despite of its vastness, the company's expansion was so rapid that one year later it was forced to acquire another building one block south of the main plant, which is known as the annex. This houses Fox News, Fox Varieties, auditing, cashier's, poster and other departments. It also has a complete reserve studio and projection rooms.

Fox News was taken into the Fox family in October, 1919, after three months' organization work. In the face of competition from other news reels long established it proceeded to rise steadily in its field until today it claims the greatest assembly of news cameramen extant.

Fox Varieties

Its success brought about the inception in 1921 of Fox Varieties, which has been extending its scope farther and farther each year until now it numbers expeditions into unexploited lands, magic delvings into the realm of science and a quality of product that makes its single reels one of the greatest of screen novelties.

The history of Fox Film Corporation charts the career of William Fox. In every one of its important steps forward—it has never once fallen backward—he has been its prime mover and its guiding force. Beginning life as poor boy, through his indomitable will and seemingly unquenchable store of energy he has culminated as the head of a mammoth organization that bows its head to none in the vast industry that it represents.

Never, however, since he came to be a recognized factor in the film world, has he lost sight of the fact that those who sometimes appear as the most humble can, if given the opportunity, rise to the heights. This is seen in many of the stars and directors who under the Fox banner have been lifted from comparative obscurity to enviable positions.

Although occurring at a time when his business needed all the concentration he could possibly give it, Mr. Fox did not hesitate when the call came to give every effort to the call of patriotism in behalf of America during the great war. Characteristically, Mr. Fox is mum when asked about his endeavors at this time. The fact remains, however, that after receiving repeated governmental appreciation, he in 1918 was in charge of the entire section of the final Liberty Loan drive representing the motion picture interests of New York. When it was all over, the results showed that he and Mr. Sheehan, as his chief aide, had scored 100 per cent. with the teams they had organized.

A Dream Come True

Mr. Fox's reward has come to him at last. His dreams have all come true, unless, which is likely, he is secretly planning even greater achievements than those represented in this twenty-second year of progress. Certain it is that he will never stand still or be entirely content, for that is foreign to his nature. The great brain that brought the company that he heads to the zenith of success and Gibraltar-like security is now in its prime, for Mr. Fox is still in his early forties.

A captain of industry with no project too colosal for him to tackle, Mr. Fox is withal a man of simple tastes and intense love of home and family. One of his greatest recent joys was contained in the news flashed to him while at the West Coast that he had become a grandfather twice over with the birth of bouncing baby boys to each of his cherished daughters.

Another Year Finds Fox Production Again Exceeding All Past Records

Schedule Shows Thirty-five Specials, Seven from Tom Mix, Seven from Buck Jones and Many Short Subjects

ONCE again the annual announcement by Fox Film Corporation sees that company exceeding all its previous efforts in production and distribution.

For the 1925-26 season Fox will release to exhibitors thirty-five specials, seven Tom Mix starring specials, seven Buck Jones starring specials, eight two-reel pictures from stories by O. Henry, eight two-reel comedies based on the Van Bibber stories by Richard Harding Davis, eight two-reel comedies based on "The Married Life of Helen and Warren," written by Mabel Herbert Urner; twenty two-reel Imperial comedies; twenty-six Fox Varieties, one reel each, gathered here and there "from the world we live in," and 104 Fox News issues.

As announced recently, there will be no program pictures on the Fox release schedule for the coming season. That the day of the program picture is over is evident to every observer, Fox believes, and the Fox company in line with its progressive policy has decided not to wait for the handwriting on the wall to abandon these pictures. Pictures of the future must be more than merely time-passers, and must stand or fall on their ability to interest and entertain the motion picture theatre-goers.

Therefore, the all-special dramatic schedule, the trio of comedy series from the works of three of America's most popular authors, and the tried and proven short subjects whose growing popularity is attested every day by the new demands for them from exhibitors.

The Fox dramatic schedule for the coming season, of course, is headed by "The Iron Horse," fresh from a year on Broadway at the Lyric Theatre and its triumphs in Chicago and Los Angeles. Then come "As No Man Has Loved," the epic production based on Edward Hale's classic, "The Man Without a County," and the screen version of Channing Pollock's dramatic stage success "The Fool," both direct from established successful runs on Broadway.

With this triumvirate there are thirty two other special productions of positive merit, including adaptations from the best stage successes and novels obtainable.

Heading these is the John Golden Unit of Clean American Plays, which the Fox company is producing in conjunction with the theatrical producer. This group is headed by that record shatterer, "Lightnin'," the play that broke all world records from a box office standpoint. The other plays in the Golden group are "The Wheel," "The First Year," "Seventh Heaven," "Thank You" and "Thunder Mountain," which is an adaptation of "Howdy Folks."

"Marriage," by H. G. Wells, the celebrated English novelist and philosopher, is another of the ambitious picturizations on the Fox program for the coming season. This is the first Wells story to be brought to the screen, and on its successful adaptation rests the fate of the other potential screen material that has come from the pen of the great author.

Wells for many years has turned a deaf ear to producers seeking the film rights to his works. He only capitulated when a well timed argument by a Fox representative assured him that his story would have the most respectful treatment and would be givn over to the most capable persons to adapt.

Peter B. Kyne, popular magazine and novel writer, is another contributor to the Fox 1925-26 program. Kyne, for a period covered by contract, has given Fox the exclusive rights to his services, and the coming season will see four Kyne stories released to the exhibitors by Fox.

Other productions on the Fox schedule are:

"Havoc," from the international stage success of the same name, which will be one of the most ambitious offerings in the history of Fox productions. This picture, while it has the war as a background, is not in the true sense a "war play." The story, in the main, concerns a love vampire who causes "havoc" in the hearts of brave men whom she deceives.

"East Lynne," acknowledged for fifty years to contain one of the most absorbing love stories ever written. As a novel and play its success has seldom been surpassed and its screen presentation is sure to be popularly received.

"The Fighting Heart," from Larry Evans' story, "Once to Every Man," a romance of the prize ring.

"Part-Time Wives," from a story by Bes-

Four Kyne Pictures From Fox in Year

ONE of the master strokes of Fox Film Corporation in connection with its 1925-26 product was securing, as an exclusive feature, that popular writer of popular fiction, Peter B. Kyne. As a box office magnet the name of Kyne ranks high, and by the terms of the agreement Fox gets exclusive rights to produce for the screen adaptation from Mr. Kyne's numerous works during the period of the contract. In addition to having the privilege of drawing from this vast source of potential screen material, the contract contains the stipulation, made at the author's own suggestion, that he will co-operate in preparing the screen treatment of each of his stories to be picturized, co-operate in writing the continuity and titles, aid in the actual direction of the filming and co-operate and supervise the final cutting of the film.

For its 1925-26 program of releases Fox will produce four Kyne stories, and at present the author is at the Fox West Coast Studios making preparations to get his first one under way.

That Tom Mix and Buck Jones will each get a portion of the Kyne product is practically certain. Kyne is a writer of red-blooded stories such as these stars are in the habit of portraying.

Whether or not Jones and Mix are in when the Kyne melon is cut, sure-fire entertainment is assured. Kyne's first consideration when writing is to entertain. Talking of this he says: "When a producer buys a story from me he expects it to entertain audiences. If I don't do that I'm not an honest business man. I would rather destroy 25,000 words than fail to be entertaining."

Kyne first attracted national attention by his stories in which the now celebrated Cappy Ricks was the outstanding character. For the past ten years he has been regarded as one of the most popular writers in America. His international popularity was attested to a few days ago when a survey of the United Kingdom showed that his works were selling four to one as compared with the most popular English authors. He is a native of California, a veteran of two wars and as two-fisted a he-man as any of the heroes of his novels.

William Fox Stars for 1925-1926 a Galaxy of Proved Box Office Names

THERE is unduplicated popularity with the fans and real box office value in the names of the stars and featured players gathered at the West Coast Studios of Fox Film Corporation and working or preparing to work in the numerous dramatic specials that company will produce for its 1925-26 schedule of releases.

Leading the list, as he would lead any list where popularity or box office value is concerned, of course, is the one and only Tom Mix, kingpin of western stars, who is now touring Europe adding to his laurels and legion of admirers.

That this trip abroad will even increase his popularity in America, if it is humanly possible for him to be more popular than he is at the present time, is evident by the glowing publicity his tour is receiving in special cabled dispatches to all the big newspapers and news disseminating organizations.

Tom will make seven special productions for Fox the coming season, and the very best writers of outdoor stories have been secured to supply him with vehicles. One of his most ambitious picturizations for the coming season, however, will be the portraying of that gallant Spanish cavalier, Don Juan. The success of his interpretation of the gallant Dick Turpin, England's most celebrated bandit of the eighteenth century, has led Fox officials to believe that the cowboy star is the right man to bring to the screen the dashing, daring hero of Old Spain.

Sharing starring honors with Tom Mix in Fox productions next season are Buck Jones, only second to Mix in popularity as a portrayer of he-man characters, and Earle Foxe, who by his exceptional achievement in the two-reel comedies from the Richard Harding Davis Van Bibber stories, has won for himself stardom in eight more of these delightful short subject reels that will be released during the coming season.

For featured roles in the other special productions that form the gigantic Fox release schedule there has been aligned a group of players, every one of whom is worthy of starring honors and who has, in the past, been a star in his own right.

Heading this list is smiling George O'Brien, the young star who was introduced with great success to the public last season by the Fox company. O'Brien has the leading role in "The Iron Horse" and "The Fighting Heart," already completed, and is now working in "Havoc."

Then come Alma Rubens, Madge Bellamy, Jacqueline Logan, Pauline Starke, Billie Dove, Shirley Mason, Florence Gilbert, Judy King, Margaret Livingston, Edmund Lowe, J. Farrell MacDonald, Diana Miller and Jay Hunt—a veritable starry firmament of unsurpassed brilliance.

Miss Rubens is one of the most accomplished leading ladies of the screen and has been starred in her own right many times. She will be remembered for her excellent work in the Fox productions released this season, such as "Gerald Cranston's Lady" and "The Dancers." One of her first pictures for the coming season will be "East Lynne," in which she will portray "Lady Isabel." She will also be seen in "The Johnstown Flood" and "The Trouble Hunter."

Madge Bellamy, considered the most beautiful girl appearing in pictures, is another player on the Fox roster who is a star in her own right. She was signed to a Fox contract for her exceptional work in John Ford's epic production, "The Iron Horse," which will be released to exhibitors early next season, and in "The Dancers" last season. Miss Bellamy is one of the most versatile screen actresses and for many years attained success on the speaking stage. She

STARS AND FEATURED PLAYERS APPEARING IN FOX RELEASES FOR THE 1925-26 SEASON

These box office personalities don't really need identification, but in the unlikely case that one may not be promptly recognized, they are: (1) Buck Jones, (2) Alma Rubens, (3) George O'Brien, (4) Madge Bellamy, (5) Edmund Lowe, (6) J. Farrell MacDonald, (7) Earle Foxe, (8) Shirley Mason, (9) Jay Hunt, (10) Jacqueline Logan, (11) Margaret Livingston, (12) Florence Gilbert, (13) Judy King, (14) Diana Miller, (15) Carole Lombard, (16) Billie Dove, (17) Pauline Starke.

Buck Jones and Elinor Fair in "The Timber Wolf," a Fox picture

is slated to appear in three Fox releases for next season, namely, "Lightnin'," "Havoc" and "The Dixie Merchant."

Lowe, who is the featured player in "The Fool," which is creating a sensation on Broadway, will have many suitable roles assigned to him in the coming Fox productions. Promoted from program pictures to specials, this player is now working at the West Coast Studios in "East Lynne" opposite Alma Rubens. He will also play opposite her in "The Johnstown Flood" and "The Trouble Hunter."

Jacqueline Logan, also, has featured roles in "The Johnstown Flood" and "The Trouble Hunter," and is in line for many more enviable parts during the coming season.

Petite Shirley Mason, who, like Lowe, is again making her bow in special productions after a few years as a star in program pictures, is all on edge waiting for the announcement of her first role. She will have many of the leading parts yet to be handed out. They will be announced later.

Lucky Jay Hunt, as the world knows, has the job of bringing to the screen the role of "Lightnin' Bill Jones," in the screen version of "Lightnin'," and when he has finished that he will be featured in "The Dixie Merchant."

J. Farrell MacDonald, who captured New York as the result of his screamingly funny interpretation of "Corporal Casey" in "The Iron Horse," will also be seen in "The Fighting Heart," "Lightnin'" and "Kentucky Pride," all three being directed by John Ford, who was responsible for "The Iron Horse."

Margaret Livingston will have important roles in "The Wheel" and other productions. She has just been signed to a long term contract with the Fox company.

For other leading roles, "heavy" and character parts, the Fox company has aligned a group of sterling actors, the like of which it would be hard to duplicate. This group includes such well known names as Paul Panzer, Ethel Clayton, Charles Edward Bull, Will Walling, Fred Kohler, Cyril Chadwick, Gladys Hulette, James Marcus, Francis Powers, James Welch, Colin Chase, John Padjan, Jack Ganzhorn, Frances Teague, Edward Piel, Brenda Bond, Mary Thurman, Edward Herman, Lucy Beaumont, Harvey Clark, Henry Walthall, Gertrude Astor, Alice Calhoun, Robert Cain, Freeman Wood, George Berrell, Virginia Madison, Francis Ford, Jack Herrick, Victor MacLaglen, Wallace MacDonald, Richard Travers, Otis Harlan, Walter McGrail, Marian Nixon, Fred De Silva, Harrison Ford, Claire Adams, Lou Tellegen, Frank Keenan, Marjorie Daw, Leslie Fenton, Lydia Knott and Richard Headrick.

In addition to the foregoing there will be a host of character actors of high merit playing roles in the many big productions now in the making.

Fox Presenting Six Big Stage Successes

SIX of the biggest stage successes America has ever known will be presented to exhibitors in screen form by Fox Film Corporation through a contract made with John Golden, the theatrical producer, which marked the greatest single deal in stage history.

Known as "The John Golden Unit of Clean American Plays," this combination brings to the screen such record-breakers as "Lightnin'," "Howdy, Folks," "Thank You," "The First Year," "Seventh Heaven" and "The Wheel."

Mr. Golden, by the terms of the contract, has already made a prolonged stay on the West Coast to supervise the screening of some of these productions and co-operate with Mr. Fox in the important work of picking suitable casts and settings for each picture.

Every motion picture producer of note used the utmost endeavors, it is said, to secure the Golden plays, but it remained for Mr. Fox to bring this about. What this means to the exhibitor can be realized by a brief resume of the plays and their records:

"Lightnin'," by Winchell Smith and the late Frank Bacon. This play broke the world's record with 1,291 continuous performances in New York, surpassing the previous record by 500 performances. This previous record has stood for twenty-five years.

"Howdy, Folks," by Pearl Franklin, had two seasons in New York, Boston and Chicago and contains a story packed with thrills. The picture will be released under the title, "Thunder Mountain."

"Thank You," by Winchell Smith and Tom Cushing," ran for two full seasons in New York, and was four years on tour. As a voluntary proposal by Mr. Golden, Mr. Smith and Mr. Fox, a share of the receipts from the picture version of this play will be donated to the General Assembly of the Presbyterian Church in the United States for its Service Pension Fund for Aged and Infirm Ministers, through the co-operation of Will H. Hays, president of the Motion Picture Producers and Distributors of America.

"The Wheel," by Winchell Smith, ran a full season in New York and had a triumphal run throughout America. It contains ideal material for a great screen production.

"The First Year," by Frank Craven, gave 729 performances in New York. It recently completed its fifth year on tour.

"Seventh Heaven," by Austin Strong, ran three full seasons in New York and was shown in all the leading theatres in America by three companies.

One of the hardest tasks undertaken by Mr. Golden and Mr. Fox was the choosing of an actor to portray the role of "Lightnin' Bill Jones," which was played by the late Frank Bacon. Finally, out of hundreds of applicants, Jay Hunt, veteran performer and one of Mr. Bacon's closest friends, was chosen because of his remarkable resemblance to the late actor and also because of his fine career in character parts. Also in the cast will be Madge Bellamy, Ethel Clayton, J. Farrell MacDonald, Otis Harlan, Edythe Chapman and James Marcus.

John Ford, whose production, "The Iron Horse," has been proclaimed one of the outstanding pictures of the year, is directing "Lightnin'." The screen story was prepared by Frances Marion. This painstaking care to secure only the best possible human material for the picture will assure exhibitors, Mr. Fox believes, of a production of the highest possible class.

Another one of the great John Golden Unit also well under way is "The Wheel." The production of this giant special has been given into the expert hands of Victor Schertzinger, the widely known director who was recently added to the Fox ranks. The screen version of this vividly human story of temptation and high pressure life was written by Gerald C. Duffy. A specially picked cast is headed by Harrison Ford, Claire Adams and Mahlon Hamilton. The supporting cast includes names well known to exhibitors and their patrons.

Brains and Creative Genius Assured By Fox 1925-6 Roster of Scenarists

MAGAZINE writers, novelists and literary experts of the first water are represented in the brilliant staff of scenarists in charge of the scripts that form the basis of the big Fox specials for next season. As with all other departments in the organization, the list shows a number of new names that stand at the head of their class in this branch of the film industry.

Frances Marion's name looms at the head of the scenarists. This extraordinary woman writer has been in the film industry since 1914 and has prepared dozens of scripts for all the prominent motion picture companies. Although her parents were well able to pay her way through college, she refused to take a penny from them. Instead she devoted her spare hours to writing short stories and scenarios. At the end of her studies she had not only paid for her tuition, but had a neat little bank account besides. At one time in her career Miss Marion directed a few pictures, but finally decided to devote herself exclusively to writing scripts for the screen.

Duffy Experienced

For the coming season she has to her credit a notable list of adaptations in the Fox special productions, among them being "Lightnin'," "Thank You," "The First Year," and "Lazybones."

Gerald C. Duffy, another of the most prominent on the Fox staff, has been writing for the screen for twelve years. He is a well known magazine writer and is credited with more than 200 published short stories. He was formerly a magazine editor and a personal friend of O. Henry. Because of his acquaintance with the king of short story writers, Mr. Duffy will supervise the preparation of continuities of the O. Henry stories to be screened by the Fox organization.

Mr. Duffy's work for the Fox company next season will be seen in "Thunder Mountain," "Part-Time Wives," "Marriage," the great H. G. Wells' story, and "Siberia."

Edfrid Bingham was a veteran newspaper man when he turned his writing endeavors to the screen. A graduate of Ohio Wesleyan University, he was twenty years a newspaper man in Denver, New York and on the Paris branch of the New York Herald. He joined forces with Fox in June of last year and this season has to his credit the scenarios for "The Rainbow Trail," and "Riders of the Purple Sage" for Tom Mix, and several others. His work in the new big specials will be seen in "The Wheel" and "The Dixie Merchant."

Charles Kenyon, who wrote "The Iron Horse," will contribute his brilliant endeavors to "The Johnstown Flood," one of the biggest of next year's offerings, and "Three Bad Men." Mr. Kenyon is a veteran at the screen writing profession with an enviable record. Formerly a newspaper man, he graduated into a short story writer of great prominence. Finally he joined the scenario writing field, where he has built up a name that is included with the best in this branch of the industry.

J. Clarkson Miller, who is responsible for the screen versions of "The Trouble Hunter" and "The Best Bad Man," two of the big offerings for next season, can point with pardonable pride to a brilliant record in the literary world. Born in Des Moines, he is a graduate of the University of Iowa and started his literary career as a newspaper writer in his home town, Chicago and Los Angeles. Then he turned to short story and verse writing. Up to the time he entered the film he was a regular contributor to The Saturday Evening Post, Smart Set and a host of other magazines. He is also the author of several vaudeville sketches.

It was through the advice of her sister, Seena Owen, the screen star, that Lillie Hayward entered the ranks of scenario writers. This was about six years ago, and up to that time Miss Hayward had studied to be a professional musician. Her sister's advice, however, proved to be very good, for Miss Hayward immediately showed a special bent for the work. Miss Hayward in her short career has headed the scenario staffs of three prominent film organizations. For the future big Fox specials she is writing the screen versions of "The Silver Treasure," from Joseph Conrad's great novel "Nostromo," and "The Fighting Heart."

Robert Lord, a newcomer in the Fox ranks, can point to a decidedly diversified career. Educated at Harvard, he went immediately to the stage, joining the Bramhall Players, in New York, and later playing several parts in the Morosco Stock Company, in Los Angeles. Tiring of the stage, he became dramatic and music critic on The Boston Telegram, and took to play and short story writing. Mr. Lord at the present time is engaged in arranging continuities for several of the important releases for next season.

Chandlee Well Known

Harry Chandlee, who started his career as special writer for The Washington Star and The Washington Times, is also a well known short story writer, his principal contributions appearing in McClure's and Pearson's magazines. He has been writing for the screen since 1914, when he started in the scenario division of the old Lubin concern. A newcomer in the Fox ranks, Mr. Chandlee's first work will be seen in "When the Door Opened," James Oliver Curwood's thrilling story of the great Northwest.

Others writers of note on the Fox scenario staff are C. Graham Baker, formerly a screen director, newspaper man and artist: C. Wyndham Gittens, who prepared the scenario for the new big Tom Mix special, "The Everlasting Whisper," and Lenore J. Coffee who is preparing the screen version for "East Lynne."

The scenario staff in the East is presided over by Hamilton Thompson, and Hetty Gray Baker has charge of editing the films.

FOX FILM CORPORATION SCENARIO STAFF

Adepts who will prepare scripts. The upper row, from left to right, shows Gerald C. Duffy, Harry Chandlee, Hettie Gray Baker, Ralph Spence and Charles Kenyon; in the same order below these are shown Edfrid Bingham, Lenore Coffee, Frances Marion, Lillie Hayward and J. Clarkson Miller.

Fox News Literally Covers the World

FOX NEWS, "Mightiest of All," was adopted as a slogan when it became apparent that the semi-weekly reel of current events issued by the Fox News division of Fox Film Corporation had attained its present enviable position. Since the adoption of the slogan which so clearly defined the role which Fox News was to play in order to maintain its position, a record of achievement has been established during the past two years which has clearly demonstrated the fact that "Fox News, Mightiest of All," was a phrase well coined.

Today Fox News literally covers the world. Its army of staff and field cameramen is the largest maintained by any organization of its kind. This particular branch of the department is handled so thoroughly that every event of news interest is covered with the same precision and care that are observed by the leading newspaper press associations and newspapers.

And in order that each issue of the news reel may contain a diversity of subjects, every cameraman and every member of the editorial staff is constantly on the lookout for the unique and unusual subject. It has a name for presenting subjects that would seem to the layman to be unobtainable by the camera.

That Fox News covers the world, as is asserted in all advertising, is an established fact. Cameramen are located in the British Isles, Continental Europe, the Far East, Africa, Australia, South America, Mexico, the Philippines, Japan and China and a corps of staff and field men in every important center in the United States. Thousands of feet of negative film arrive at the New York office every day. This negative is screened and considered for its news and entertainment values by the most thoroughly trained staff of editors in the industry.

Heading this staff is Truman H. Talley, the director-in-chief, with William A. White as associate director, James E. Darst as associate editor, Harvey Smith as news editor and Harry Lawrenson as foreign editor.

The Editorial Advisory Board is composed of the following persons, who contribute their ideas and suggestions and comprise this imporant body because of long experience in newspaper work: Edwin C. Hill, Gerald K. Rudolph, Miss Elizabeth Picket, Ray L. Hall, Charles Sarver and John Weier.

Because of the rapid strides made by Fox News during the past two years, Mr. Fox decided to appoint Fred C. Quimby, one of the leading sales executives in the motion picture industry, to the position of sales manager of Fox News and Fox Varieties. Mr. Quimby assumed his duties about three months ago and since has been engaged in the development of plans for the coming season. He has already visited a number of branch exchanges and is enthusiastic over the future possibilities for greatly increased distribution. A number of special salesmen handling only Fox News and Fox Varieties will be sent into all sections of the United States and Canada.

William Fox, president of Fox Film Corporation, and Winfield R. Sheehan, general manager, have issued explicit instructions to Mr. Talley and Mr. Quimby to leave no stone unturned in their respective and cooperative efforts to continue to produce the best news reel in the industry and to see that it is presented in the greatest number of theatres possible.

During the past two years Fox News has scored a great number of exclusive "beats" on competitors, and hundreds of letters have been received from exhibitors over the country complimenting the staff upon the superior quality of the reel in general.

"Kentucky Pride" Is Thoroughbred Story

Never before has the racehorse been shown in all of its beauty, its almost human intelligence and devotion as in the romantic production "Kentucky Pride," released as one of its leading specials by Fox Film Corporation for the coming season.

In company with an exciting story of love, the lure of the racetrack, and dramatic situations throughout, the life of the racehorse from birth to old age is portrayed. All the outdoor scenes are laid in the country of the Kentucky blue grass, so the horses are shown in their natural surroundings.

In addition to the thrilling race scenes, the Fox company believes the world-wide love of the horse will prove an irresistible lure for picture audiences.

IN WILLIAM FOX'S MASTER-DRAMA, "AS NO MAN HAS LOVED"

Famous characters come to life on the screen: Aaron Burr (Richard Tucker) and Phillip Nolan (Edward Hearn) are seen at lower right; Edward Hearn as Nolan and Pauline Starke as Anne Bissell are at the left; in the large square is the great scene where Nolan "damns the United States"—he is with his mother (Lucy Beaumont) in the foreground.

Fox Varieties Reflect World We Live In

UNDER a new directing head and with a greatly increased staff, Fox Varieties comes to the exhibitor next season with a series of twenty-six single reel subjects gathered from all corners of the earth. These reels, it is announced by the Fox company, will constitute the acme of entertainment and will furnish the exhibitor subjects of the same high quality demanded in big features.

The production schedule has been carefully worked out. Already a number of the pictures for the coming season have been gathered and edited. The rest are being made with a definite purpose in view, a purpose to offer the widest possible variety of material, each reel a complete unit, and each reel packed full of interest and entertainment. Cameramen are already working in widely separated parts of the world gathering the negatives. Others have been assigned for trips that will carry them to still more unique places, into the lands that hold out the lure of travel and adventure.

With the selection of its slogan, "The World We Live In," for Fox Varieties, a definite policy was decided upon. That policy is set forth in the slogan. It is the plan of Mr. Fox to make these pictures truly reflect the world in every varying phase and every unique place. The pictures are designed with the idea of world interest, pictures brought from foreign lands to interest those who dwell in America, and also those who dwell in foreign lands. Other pictures gathered at home with the same unique point of view and purpose.

Expeditions now under way have already carried Fox Varieties cameramen far up the Nile to bring back the wonders of Egypt. By airplane, across a desert to famous old Mt. Sinai, through the beautiful countries of the Mediterranean, whose charm is as old as history, this expedition is making its photographic records. Another expedition in the Antipodes has already furnished material of a kind only to be found where the South Sea Islands cast their enchantment over the world's seekers after romance and adventure.

Other expeditions that have already left, or will be started within the next few weeks, include two headed for the Arctic Circle, and one bent on a mountain climbing adventure in one of the best known and least photographed sections of the world.

Still more ambitious plans have been approved, and preliminaries are under way for trips that will lead through as yet undiscovered tropic pathways.

This is the organization that has been thrown into the field to produce the negatives that will furnish the basis for Fox Varieties. From an editorial point of view, everything is done to make them attractive to the theatre audience and a fit companion in dress and photographic quality to any feature ever put on the screen.

The Varieties department, organized by Mr. Fox to carry out his plans for these pictures, is being expanded and strengthened to insure results that will please exhibitor and audience. Ray L. Hall, formerly a newspaper man and connected with the film industry for many years as editor of news reels and other short reel material, has been appointed production manager. Fred C. Quimby, known throughout the industry for the record he has made in handling short reel subjects, has been made sales manager of Fox Varieties and Fox News and will devote his entire time to this branch of the work.

"The Trouble Hunter" With a Star Cast

Presenting all the beauty, lure and fascination of the South Seas, "The Trouble Hunter" was selected by Mr. Fox as an ideal story for the screen. From the first scene to the last it breathes a feverish thrill that, it is believed, will hold the attention of any audience all the way through.

Set in a tropical atmosphere of mystery, it involves a hunt for buried treasure, a beautiful girl cast away on an unchartered island, Chinese pirates, ruthless fortune-mad traders, and a real, dashing Yankee hero. The tremendous scenic effects called for in the story are produced in a most sensational manner.

The screen version was written by J. Clarkson Miller from the successful novel, "Pearls of Desire," by Austin J. Small. John Griffith Wray is the director, and a cast specially chosen for its popularity and excellence includes Edmund Lowe, Alma Rubens, Jacqueline Logan, Paul Panzer and Judy King.

IN WILLIAM FOX'S MASTER-SUPER, "THE IRON HORSE"

"The Three Musketeers" (Francis Powers as Sergeant Slattery, J. Farrell MacDonald as Corporal Casey, James Welch as Private Schultz) joked and sang and fought Indians while building the first railroad uniting the East and West. George O'Brien and Madge Bellamy are the fond lovers united as the continent is spanned. After the Indian raid, where even the young girls helped repel the marauders who sought to stop the progress of "The Iron Horse."

Fox Novelty Chest Reveals Many Surprises

A PEEP into the novelty chest of Fox Film Corporation for the season of 1925-1926 reveals a list of surprises made to complete the exhibitor's program on a scale never before attempted. There will be exactly 174 short subjects released, in two-reel and one-reel lengths. The two-reel offerings mark a striking departure from the ordinary run of short subjects. Based on stories by noted authors, they have been given the same care and preparation as their brothers—the big specials.

This means that an exhibitor booking these two-reelers will double the drawing power of his program, as the short subject comes to the theatre with a well-known cast and an author's name that is known throughout America.

First there will be eight two-reel releases from the pen of O. Henry, short story writer. These stories have never before been screened and represent the cream of this noted author's writings. They portray every human emotion that can be imagined, humor, drama, pathos, in the whimsical vein that was essentially O. Henry's claim to fame. The drawing power of his name cannot be overestimated and his books can be found in millions of homes.

Another brand new series specially chosen because of the immense popularity of the characters includes eight two-reel productions on "The Married Life of Helen and Warren," by Mabel Herbert Urner. For fifteen years this magazine page series has been in demand by the public and editors throughout America. At the present time 500 newspapers are running the series as a regular feature. The couple, "Helen and Warren," have become so well known that their followers are prone to take them as a living fact instead of fictional.

This is the first appearance of "Helen and Warren" on any screen. Millions who read the series will want to see these characters as living human beings, which, the Fox company believes, makes these two-reelers of tremendous value to the exhibitor.

There will be eight more of the two-reel "Van Bibber" comedies for release during the coming season. The popularity of this series has been proclaimed by every exhibitor who has shown it, and it is being continued in response to a general demand. These stories by Richard Harding Davis represent the merriest of laugh-producers with a unique style that is most refreshing.

Earle Foxe will be continued as the star, portraying the antics and adventures of the young and handsome but irresponsible society man, with George Marshall directing.

Twenty Imperial Comedies crammed full of side-splitting situations, beautiful girls and the comedians will be released on the new schedule. "A laugh a second" is their motto, and the Fox company announces that a special treat is in store for those who book these pictures. A goodly staff of directors with expert knowledge of the tricks that amaze audiences are "shooting" on the comedy lot. As with all other short subjects, Imperial Comedies are being prepared and produced with the same care that is given to a big, special production, and every member of the cast is chosen from a similar viewpoint.

For that "gap" in the program that exhibitors are always hard pressed to fill so as to keep the afternoon or evening showing up to a standard of quality and entertainment, Fox Film Corporation has for the coming season arranged the release of twenty-six Fox Varieties in single reels that mark a distinct novelty on the screen.

Under a new directing head, and with an increased staff, Fox Varieties come to the exhibitor full of delightful surprises. Every nook and corner of the world is being delved into to bring forth the strange, the unusual and the unique characters and places that the civilized world hears about. Every one of Fox Varieties represents the highest possible laboratory work, and, the Fox company states, the exhibitor can expect the finest prints, magnificently colored to suit each subject.

Fox News will continue to be released twice a week, or 104 issues for the year. This news reel is firmly intrenched behind its record of successful years and needs no introduction to the exhibitor. For the past season it has added to its laurels with a succession of "beats" that have proclaimed its fame far and wide.

It now numbers 2,000 cameramen in all parts of the world, claimed to be the greatest news staff of cinematographers ever assembled under one banner. This "safety insurance" means that nothing of any public interest can escape the Fox News cameramen, no matter where and when it happens.

The staff of editors has also been augmented so that each news branch has its special head. It has under preparation scores of news novelties to amaze and delight the eye.

During the past season Fox News has increased its circulation all over the world. Testimonials from pleased exhibitors have been pouring in. The policy of Fox News towards the exhibitor is "Once a friend, always a friend," and its boast is that it has never lost an account through any fault of its own. Exhibitors who subscribed to Fox News at the time of its inception six years ago remain its staunch supporters.

Exhibitors looking over the summary of short subjects here described will realize that every possible need has been thought of by the Fox Company. Every exhibitor's request and suggestion has been met with so that the most difficult part of planning a campaign has been made easy.

8 More Van Bibber 2-Reelers from Fox

The wholesale praise that has been showered by exhibitors on the "Van Bibber" comedy series during the last season has caused Fox Film Corporation to prepare for 1925-1926 release eight more of these merry two-reelers.

Coupled with the drawing power of the author's name, Richard Harding Davis, has been the distinct novelty of the subjects presented and their refreshing humor.

In the host of inquiries by exhibitors for information regarding the release schedule for next season, the most constant query has been about "Van Bibber." According to letters and first-hand opinions received from exhibitors who have shown this product, the pictures show a distinct departure from the ordinary run of comedies.

Van Bibber was created by Mr. Davis to represent the type of society man who has plenty of time on his hands, a good income that goes as fast as it comes in, and a love of adventure that leads him into all kinds of scrapes. He is devoted to Sylvia Paddock, daughter of Colonel Paddock. They accompany Van Bibber in most of his escapades.

Earle Foxe, through his admitted success in the series, will continue as star in the series, portraying the character of Van Bibber in the clever plots. So far he has appeared as a rich man, poor man, sailor, hunter, bull-fighter, detective, prize-fighter and auto-racer in a series of screamingly funny situations.

The eight stories for the coming season are said to be more fast and furious than any so far shown. So great has been the success of this series that Mr. Fox has ordered each one to be handled in the same manner as a big feature. This means casts of note, elaborate settings and high quality all the way through.

George Marshall, whose expert handling of the Van Bibber pictures was largely instrumental in bringing them to the top of the comedy ranks, will continue to direct the series.

"Siberia" the Greatest Melodramatic Offering

The biggest melodramatic offering of the year is claimed by Fox Film Corporation for its production, "Siberia," based on the international play success by Bartley Campbell. With a tremendous cast and settings of stupendous scope, the picture, it is predicted, will amaze all who see it.

There are few, if any, exhibitors, the Fox company believes, who do not remember the success of the play. It was shown in America and all over the world for more than twenty-five years, playing to packed houses wherever it went. The gross business exceeded that of any melodrama ever produced.

The limited scope of the speaking stage could not allow full justice to be given to the story, but on the screen all its vastness is fully brought out. The orgies at the Winter Palace of the Czar, the Russian spy system at work, the salt mines of Siberia, mutiny of the political exiles, and an intense story of love and sacrifice are some of the thrills that fill every scene of the production.

This is another big special to be produced by Director Victor Schertzinger from a screen version by Edfried Bingham. The cast is chosen to fit in with the bigness of the picture, and will contain well-known and popular names.

"The Fool," Screen Version of Great Stage Success

CHANNING POLLOCK'S "The Fool" comes in screen version to the exhibitor this coming season with a most elaborate campaign behind it. The play which for more than two years blazed a trail of dramatic glory in New York and throughout the country has been transformed into a mammoth screen production of the highest class.

Like other of the big Fox specials, it comes to exhibitors backed by a successful New York run at the Central Theatre. For a year it has been heralded and advertised, and now it comes as one of the greatest of the special productions to be issued by the company for next season.

The play is familiar to the millions who flocked to see it wherever shown while on tour. In New York more than 400,000 persons saw it in a season's run. Its popularity was no sooner assured than William Fox began negotiations for the screen rights and purchased them over the heads of other picture producers.

Its stage success in New York is now being duplicated in screen form at the Central Theatre. Heading the cast is Edmund Lowe, the brilliant and rising young screen star. Supporting him are Mary Thurman, Paul Panzer, Riley Hatch, Brenda Bond, George Lessey, Henry Sedley, Downing Clark, Raymond Bloomer and others. Edmund Goulding, the well known scenarist, prepared the script.

"The Fool" was directed by Harry Millarde, who has to his credit the great productions of "Over the Hill" and "If Winter Comes."

"As No Man Has Loved" Enjoyed Big Broadway Run

"AS NO MAN HAS LOVED," the William Fox epic production based on Edward Everett Hale's "The Man Without a Country," is another of the big specials to be released to exhibitors direct from an established successful run in New York.

To safeguard exhibitors against reissues of old pictures bearing the title of Dr. Hale's story, the present title was chosen, typifying the enthralling theme of love and romance contained in the production.

Dr. Hale's story has been read by more than 10,000,000 people throughout the world, and has been proclaimed one of the nation's literary classics. Its main strength lies in its appeal to those in every walk of life, its power and its beauty. When the story was first issued, it swept the country by storm. In America it has thrilled three generations. It has been translated into all tongues, and all races have been inspired by its sentiments.

The production represents the cherished desire for many years of Mr. Fox to make a production based on this story. To be certain that the picture would adequately reflect the power and glory of Dr. Hale's classic, six months of painstaking research work was spent upon it before turning the script over for actual studio work. This preparation meant the building of replicas of river boats and warships of fifty years ago, besides arranging for a vast company of actors and actresses.

To make the picture, Rowland V. Lee, the widely known director with a reputation firmly established in screen production, was chosen and given carte blanche. After a year's continuous work, Mr. Lee delivered the finished production. The picture was then given its premiere at the Central Theatre in New York and was attended by high officials in the army, navy and other branches of the government. Also in this notable audience were church and legal luminaries, and the elite of the nation. Newspaper accounts of the opening showed that the audience had been profoundly impressed by the magnificent and faithful interpretation of the Hale classic, and praise poured forth unstintedly.

This striking endorsement, added to a brilliantly successful run in New York, is referred to by Fox Film Corporation as a positive assurance to the exhibitor of big box office profits from this superb production.

A cast of exceptional merit is included. Edward Hearn takes the lead as "Nolan," the principal character in the story, with Pauline Starke playing the role of "Anne Bissell," his sweetheart. Others in the cast are Lucy Beaumont, Richard Tucker, William Walling, George Billings, Wilfred Lucas and Earle Metcalf. In addition there are hundreds used in the Aaron Burr and the sea battle episodes in the picture.

"The Fighting Heart," Action Drama with O'Brien

HERE is one of the fastest moving pictures ever shown upon the screen. There is action from start to finish, and so quickly does one exciting incident follow another that it is hard to believe its length is seven reels.

Mr. Fox believes this is an ideal production from the popular viewpoint. It concerns the deep love of a small-town boy and girl, a town bully who is soundly thrashed by the boy, and a subsequent meeting of these rivals in the prize ring in New York. From the country town the spectator is brought into the whirl of big city night life, presented in bewilderingly beautiful settings. The scenes in the ring where the two battle for the championship is the climax to the many thrills throughout the picture. It is the sort of action that will bring an audience to its feet with excitement.

The picture is from Larry Evans' novel, "Once to Every Man." The screen version is by Lillie Hayward. John Ford is the director, and, in the opinion of Mr. Fox, another big laurel has been added to this director's achievements.

The cast is one especially to attract screen patrons. The star part of the country boy who battles his way to success is taken by George O'Brien.

To this sterling cast are added James Marcus, Francis Powers, Harvey Clark, Colin Chase, Bert Woodruff, Francis Ford, Lynn Cowan, Diane Miller, Edward Piel, Jack Herrick, Hazel Howell and a host of others.

"Lightnin'" Will Be a Ford Production for Fox

HEADING the John Golden Unit of Clean American Productions for the season of 1925-1926 is "Lightnin'," which carries with it the slogan "The Play That Broke the World's Record!"

Here is one of the biggest offerings to exhibitors in the history of Fox Film Corporation. In the face of scores of bids by other producers for the screen rights to "Lightnin'," William Fox succeeded in securing a contract whereby this and other great plays are to be transferred to the screen. It will be a John Ford production.

The success of this play in New York has no parallel in dramatic history. Its three years' run on Broadway netted it 1,291 performances, almost doubling the previous record which had stood for twenty-five years. This was a run of 658 performances by "A Trip To Chinatown." In Chicago "Lightnin'" ran for two years, and in Boston one year.

One of the most difficult problems ever faced by Mr. Fox was the choosing of an actor to play the part of "Lightnin' Bill Jones," the role that immortalized the name of Frank Bacon. After looking over a field of hundreds of applicants and making scores of screen tests, the coveted part was awarded to Jay Hunt, a veteran actor of stage and screen and a personal friend of the late Frank Bacon. The choice was a most happy one as Mr. Hunt's resemblance to his friend is most striking.

The remainder of the cast presents a list of names well known to screen patrons. Beautiful Madge Bellamy has the part of "Milly," and J. Farrell MacDonald is "The Judge." Ethel Clayton is 'Margaret," and there are also included Otis Harlan, Edythe Chapman, James Marcus, Wallace McDonald, Richard Travers, Brandon Hurst and many others.

The scenario was written by Frances Marion from the play by Frank Bacon and Winchell Smith. The picture was directed by John Ford.

Margaret Livingston, Harrison Ford, Claire Adams and Russ Powell in "The Wheel," a Fox picture

"Marriage," from Fascinating Story by H. G. Wells

THE name of H. G. Wells will appear on the screen for the first time when William Fox presents for 1925-1926 the noted writer's best story, "Marriage." Hailed as the world's foremost living novelist, Mr. Wells up to this time has steadfastly refused to allow any of his writings to be picturized.

Realizing that the name of this author attached to a screen production would be of untold value to exhibitors, Mr. Fox bent every effort to induce Mr. Wells to capitulate. When consent was finally given "Marriage" was chosen for the screen because of its tremendous success in book form. It has been one of the most consistent best-sellers throughout the world and contains an absorbing human plot.

Wells was one of the first modern critics of the marriage institution. This particular novel, "Marriage," started much of the present-day discussion of the various phases of matrimony. The author, also, has been fearless in attacking social problems, and in "Marriage" he has created a hero who is described as one of the most remarkable characters in all fiction.

The exhibitor appeal lies in the fact that H. G. Wells' works, it is claimed, are in greater public demand than those of any other living writer. He is considered the greatest literary magnet in the English speaking world today, and as story-teller, historian and social prophet he has made fortunes for his publishers. The picture will be directed by Roy Neil.

"Havoc" International Stage Success, a Screen Hit

THE international stage success, "Havoc," has been made into one of the most ambitious offerings in the history of Fox productions. For months extensive preparations for the filming of this play were carried on, even to the extent of sending Edmund Goulding, the scenarist, to England to confer with the author, Henry Wall, and to visit the actual war scenes upon which the play was based.

"Havoc" was originally written by Mr. Wall to please himself, and with no idea of financial benefit. Presented at the Sunday Night Repertoire Theatre, in London, it made such a hit that it was removed to the Haymarket, where it ran for almost a year. Then it was brought here for an extended run in New York with the original company.

When Mr. Fox acquired the screen rights to the play he realized that more than ordinarily careful work would have to be put into the scenario. Accordingly Mr. Goulding was sent abroad for six months to visualize and get at first hand a true conception of the scenes and situations.

"Havoc," however, must not be considered in the category of a "war play." While a number of scenes are laid in the front line trenches, the story in the main concerns a love vampire.

The making of this great picture was entrusted into the expert hands of Rowland V. Lee, director of many of the big Fox specials, and an unusually fine cast was selected. This is headed by George O'Brien, who has a part admirably suited to him. With him are Madge Bellamy, Walter McGrail, Leslie Fenton, Harvey Clark, Eulalie Jensen, David Butler, Wade Boteler and a host of others.

Mr. Lee served in the World War in the actual scenes shown in this great picture. Entering the British army as a private he was later made an officer and was the only motion picture director to be wounded and gassed at the front. Mr. Lee, therefore, is in an advantageous position to produce thrilling battle scenes.

Scenes from the big Fox production "Havoc," starring George O'Brien. It was directed by Rowland V. Lee

"The Wheel," Pretentious Offering from Golden Unit

ANOTHER pretentious offering from the John Golden Unit is "The Wheel," a vividly human story of temptation and high pressure life written for the stage by Winchell Smith. In the story, which contains an absorbing love theme, a girl struggles to save the man she loves from his ruinous mode of living.

"The Wheel" is essentially a production of the highest calibre, relying at all times upon an atmosphere of high society, culture, and magnificence. It is one of the most elaborate prepared specials on the Fox schedule.

The master mind of Victor Schertzinger, the noted director, is at the head of the production. To this veteran in the directorial ranks of the film industry "The Wheel" especially appeals, as it demands an experienced hand in the development of the tense situations and the handling of the scenes of magnitude.

A cast of supreme excellence is headed by Harrison Ford, long a big favorite with film fans. With Mr. Ford are Claire Adams and Mahlon Hamilton, well known and liked by picture patrons. Others in the cast are David Torrence, Margaret Livingston, Clara Horton and Georgie Harris.

The lavish scale on which the picture is being produced calls for hundreds of extras and minor-part actors and actresses. For the exhibitor "The Wheel" may be said to present box-office appeal from every possible angle.

"Lazybones" Comes to Exhibitors from N. Y. Run

"LAZYBONES" comes to the exhibitor fresh from its great stage success in New York. This great play by Owen Davis, produced by Sam H. Harris, was one of last season's hits, and the memory of it remains with the thousands who saw it.

It contains a love story of compelling power written around characters that capture the hearts of all who see them. The author is of wide reputation and noted for his stories of absorbing human interest. The name of Owen Davis alone, Mr. Fox believes, furnishes an asset to the picture of the greatest value to the exhibitor.

The chief character of the picture is a unique combination of idler and philanthropist. His greatest enemy is himself, and his intense love for mankind leads him to commit sacrifices that bring him heaps of trouble. In spite of it all, however, the heroine of the story sticks to him and believes in him, defying the finger of scorn pointed at her by her fellow townsfolk. In a dramatic climax all is righted, the solution bringing a complete surprise to the audience. "Lazybones" is the kind of picture that brings a smile with a tear and leads up to a soul-stirring thrill.

Frank Borzage has been given the direction of this sterling production. Frances Marion wrote the screen version.

"The Johnstown Flood" An Outstanding "Thriller"

EVER in the history of America has there been a greater catastrophe than "The Johnstown Flood," and no fiction ever written could equal the awe-compelling story contained in the facts of this disaster.

For screen presentation, this human drama, it is said, offers to the exhibitor a product of inestimable box office worth. Without deviation from the facts, the story portrays love, thrills, sacrifice, suffering and a mysterious, heaven-like force that wreaks punishment upon a town that has defied its Creator.

Even animals portray heroic roles in the picture, dogs and horses acting with almost human intelligence in the rescue scenes. The dynamiting of a terrific log jam is one of the most stupendous scenes ever put upon the screen, and, it is prophesied, will amaze picture audiences wherever shown.

The story of the picture reads like fiction, but every incident shown is based on fact. Like Paul Revere of Revolutionary times, a young and beautiful girl is shown riding at breakneck speed through the town and its environs shouting out a warning of the flood that is rushing towards the doomed town. Later the deluge descends, and in the whirling maelstrom float burning roofs of houses from which scores are rescued. Men and women and animals risk their lives in daring deeds in the swirl of water that has blotted out the valley town. This scene, taken from the stories of eyewitnesses, has been duplicated without regard to expense, and presents one of the most stupendous settings ever attempted on the screen.

Reginald Barker, the directorial wizard of big productions, has in hand the work on "The Johnstown Flood," and the leading members of the cast are Edmund Lowe, Jacqueline Logan, Alma Rubens and Paul Panzer.

"The Silver Treasure" Brought to the Screen

THE announced policy of William Fox to base his productions on stories by well-known authors or on stage plays proved success brings to exhibitors for the season of 1925-26 the great name of Joseph Conrad, whose writings are unexcelled in English literature. Under the title "The Silver Treasure," Conrad's greatest novel, "Nostromo," is being made for the screen under the direction of Rowland V. Lee.

A greater part of the story has a tropical setting with all of its romance and glamor. The struggle for wealth, in which a man sacrifices his honor, and the story of a love that cannot be quenched in spite of untold hardships, forms a tale to spellbind any audience. Although Conrad has been called "Master of sea stories," this title does not give full credit to the writer for his ability to word-paint thrilling adventures ashore. In "The Silver Treasure" a tremendous scene depicts an attack on a peaceful mining town by a fierce band of marauders.

A cast of distinction picked carefully to represent the vividly human types described by the author is being chosen. The screen version, in which Conrad's unique narrative has been carefully preserved, was written by Lillie Hayward.

New Method to Be Applied to "Ancient Mariner"

A SPECIAL production unique in film annals will be "The Rime of the Ancient Mariner," based on the poetic masterpiece of Samuel Taylor Coleridge, which will be presented to exhibitors by Fox Film Corporation for the season of 1925-1926.

The fantastic, colorful and exciting material contained in this great poem was recognized by Mr. Fox as being peculiarly adaptable to the screen, and plans were inaugurated to give full scope to this most original theme.

In this dream of a skeleton ship with symbolic Death gambling with Life-In-Death for the Mariner's life, there runs a heart-stirring story of human kindness to man, bird and beast. The screen version, written by Robert Lord, calls for a production entirely different from anything previously attempted.

Samuel Taylor Coleridge was a philosopher and poet, and his works occupy a place of first importance in English literature. This poem, on which the picture is based, proved to be the most noted landmark in the history of the romantic period in which it was written and was the most noteworthy of five poems of which he was author.

"The Iron Horse" for Release Early Next Season

"THE IRON HORSE," proclaimed the outstanding picture of the year, is now ready for release early next season direct to exhibitors after a year's run in New York.

This stupendous production makes its premier bow to the exhibitor with an extraordinarily elaborate publicity campaign behind it. Already it is in its fourth month at Sid Grauman's Egyptian Theatre, in Hollywood, where it has broken all records for picture runs.

The advent of "The Iron Horse" has been watched with the greatest interest by exhibitors. Headed by George O'Brien, the virile young star, who has taken his place in the screen world as one of its most promising juveniles, the production carries with it a supporting cast that includes a regiment of United States troops and cavalry; 3,000 railway workmen; 1,000 Chinese laborers; 800 Pawnee, Cheyenne and Sioux Indians; 2,800 horses; 1,300 buffaloes, and 10,000 Texas steers.

With George O'Brien is dainty Madge Bellamy, proclaimed by Penrhyn Stanlaws the most beautiful girl in America; J. Farrell MacDonald, whose portrayal of "Corporal Casey" has placed him in the front ranks of screen comedians; Fred Kohler, Gladys Hulette, Frances Teague, Cyril Chadwick, Will Walling, Charles Edward Bull, James Marcus, Stanhope Wheatcroft, Chief Big Tree, Chief White Spear and a host of others.

John Ford, the youthful director of "The Iron Horse," is another who has achieved rightful fame through the success of the picture, which represents a task requiring the utmost care and cool-headedness.

"The Iron Horse" was approximately three years in the making, representing obstacles and an enormous mass of detail that taxed the fortitude of everyone concerned with it. For months members of the cast lived on the Nevada desert and in the Sierra range, experiencing hardships almost equal to those of the transcontinental pioneers.

The original conception of the story of "The Iron Horse" came to Mr. Fox about four years ago while perusing a study of the life of Abraham Lincoln. Lincoln's far-seeing vision that brought about the accomplishment of the mighty plan to unite the East and the West with a transcontinental railroad immediately impressed the producer with its rich, romantic material. Personally, he went about selecting the director and the cast and gathering together the army of technicians needed. Months were spent in research work, and no effort was spared to insure the picture being correct in all details. This embraced locations, costumes, characters, material and historical incidents. It took a year of preparation before a single scene was taken.

After the actual filming of the production, the picture in the rough was subjected to an intensive editing and titling that took many months more until the finished product had satisfied the company that everything human minds could do was accomplished.

Splendid Acting to Be Keynote of "East Lynne"

ACKNOWLEDGED for fifty years to contain one of the most absorbing love stories ever written, "East Lynne" comes to the exhibitor next season with a cast and production of which Fox Film Corporation is justly proud.

Since the novel was first written by Mrs. Henry Wood, millions of copies have been sold throughout the world in many languages. The play ran for an untold number of years and always brought crowded houses. Like "Home Sweet Home" and "Way Down Upon the Swanee Ribber," it can never grow old, but up to this time it has never been shown upon the screen in a way to bring out its greatest worth.

Its tremendous possibilities for profit to the exhibitor were at once recognized by Mr. Fox, who resolved to produce "East Lynnne" on a scale never before attempted.

To this end he placed Emmett Flynn, the director of a host of giant specials, at the head of the production with a free hand to bring forth all that the story calls for, but which cannot be told in any other way except on the screen.

Lenore J. Coffee, who wrote the screen version of "East Lynne," is one of the foremost scenario writers of today. Mr. Coffee prepared a script that called for a production of superlative worth and grandeur, filled with thrilling situations and scenes of love and pathos.

The cast presents a list of names seldom equalled in prominence for a single production. Every part is played by an actor or actress with a firmly established following among screen devotees.

The list includes Alma Rubens, Edmund Lowe, Lou Tellegen, Marjorie Daw, Frank Keenan, Lydia Knott, Paul Panzer, Leslie Fenton, Martha Mattox, Belle Bennett and Harry Seymour.

"Thank You," Golden Stage Play, a Fox Film

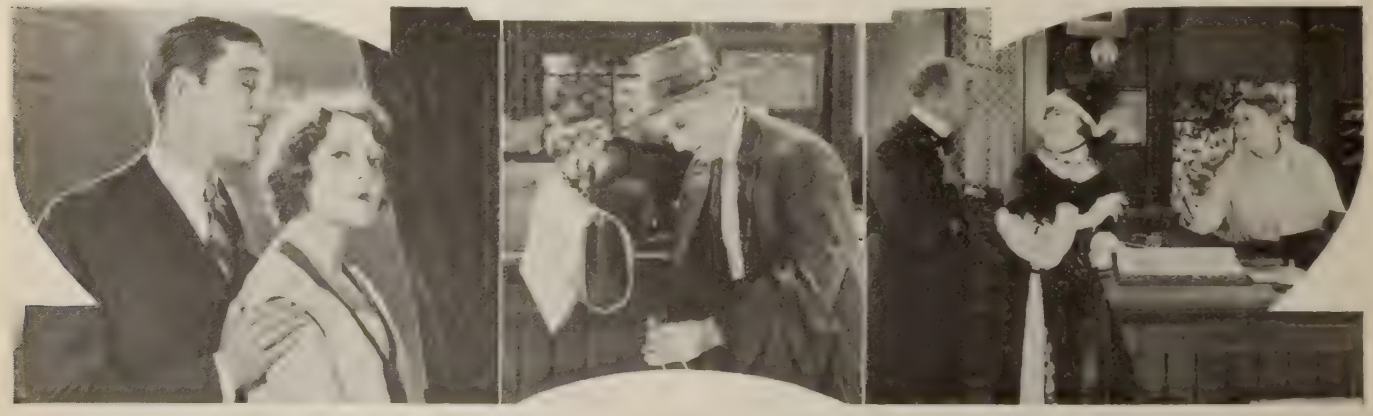
LAUGHTER, romance, heart interest and dramatic situations blended into a wonderful story go into making the special production "Thank You," taken from the John Golden stage success that ran a year in New York and four years on tour.

So clean and full of human sympathy is this picture that, like the play, it will appeal to persons in every walk of life. "Thank You" brings to the screen an atmosphere of quality and piquant sweetness that every producer is striving for but seldom attains.

Written for the stage by Winchell Smith and Tom Cushing, it brought unstinted praise from everybody who saw it. This included prominent ministers, legislators, business men and women. The general public's interest was shown in the packed houses that greeted it for four years.

Laid in a rural community, the story deals with a slip of a girl who adroitly tames a town full of hypocrites. Aided by her sweetheart, she confounds those who would bring about the undoing of her uncle, the underpaid village clergyman. The climax of the picture shows a thrilling combat between the girl's sweetheart and her chief tormentor.

Frances Marion has prepared the screen version.



Jay Hunt, Wallace MacDonald, Madge Bellamy, J. Farrell MacDonald, Ethel Clayton and Edythe Chapman in "Lightnin," a Fox picture

Special Entirely Supersedes Program Picture in Fox List

FOX FILM CORPORATION will abandon program pictures and concentrate on special productions for the season of 1925-26, beginning in August.

To exhibitors of Fox products this announcement will not come as any great surprise. It has been easy to realize that it was only a quesiton of time when the evolutionary work which has been going on in the Fox company would culminate in the abandonment of the small program product.

This evolutionary movement has been noticeable for the last five or six years. Each year there have been fewer and fewer of the small pictures cut to the accepted program standard and more of the larger productions known as special pictures.

William Fox will ever be remembered as a pioneer in making big productions. Since his entrance into the film industry many years ago Mr. Fox has advanced fearlessly.

At first these big specials were few and far between, although stupendous affairs for the period in which they were produced. They were veritable milestones in production advancement. Gradually these large productions have increased in number until they became of frequent occurrence on the schedule released to exhibitors.

The real graduation from smaller pictures was begun about five years ago with a schedule that included such history-making productions as "Over the Hill," "A Connecticut Yankee" and "The Queen of Sheba."

Twelve O. Henry Stories on The Fox Production Schedule

THE man who knew New York better than New York knows itself, who unearthed many literary gems from the humor, pathos, love and thrills of everyday life was O. Henry, America's lovable short story writer.

In all O. Henry wrote about 300 of these stories. In a contract with the publishers, Doubleday, Page & Co., Fox Film Corporation has acquired the screen rights to the entire output of the writer for three years, with the choice of producing as many as may be selected.

Out of this wealth of material twelve have been picked for production for the coming season.

For exhibitors the worth of this series cannot be overestimated.

The publishers of his books state that thousands upon thousands of sets have been sold and that there seems to be no cessation in the demand for them.

Fox Plans in Two-Reel Form "Helen and Warren" Stories

FOR fifteen years Mabel Herbert Urner's magazine page series, "The Married Life of Helen and Warren," has been looked upon as a leader in America's journalistic field.

Under a contract with the author, Fox Film Corporation will produce during 1925-1926 eight of these stories in two-reel form, furnishing to the exhibitor not only a distinct novelty but one of the most popular subjects that could possibly be obtained.

The eight subjects to be released to exhibitors this coming season have been chosen as the cream of the Helen and Warren series. Each contains a well rounded out plot. While all have a vein of humor running through them, the series present intensely dramatic situations.

Winfield R. Sheehan, vice-president and general manager of Fox Film Corporation, and James R. Grainger, new Fox general sales manager, planning the sales drive to follow the annual sales convention.

Reginald Barker to Direct for Wm. Fox

Reginald Barker, pioneer screen director, who has any number of notable productions to his credit, has signed a long term contract with Fox Film Corporation to direct a number of productions that company will release in the future.

The acquisition of Barker to the already strong Fox directorial staff makes that group one of the most formidable and imposing lists of megaphone wielders gathered under one banner that there is in the industry.

Barker will take his place on the Fox production firing line along with such well known and successful directors as John Ford, Emmett Flynn, Rowland V. Lee, Frank Borzage, Victor Schertzinger, John Griffith Wray, W. S. Van Dyke, J. G. Blystone, Maurice Elvey, F. W. Furnau and others to help produce the mighty program of releases that company has in line for release next season.

It has not been decided as yet just what will be Barker's first directorial effort, but it was intimated that one of the company's most pretentious offerings would be assigned him. That to whatever is given him he will do justice is a foregone conclusion. For a number of years Barker has been considered as one of the foremost in his line, and consistent success of his productions attest this.

Since joining with Thomas Ince Barker has directed some of the outstanding successes of the industry. He is credited with being responsible for the success of such stars as William S. Hart and Charles Ray and directed both these stars in their first starring vehicles.

Barker is a true man of the show world. Born in Winnipeg, Can., became an actor early in his teens and at the age of sixteen managed his own stock company in Kansas City. Attracting the attention of Henry Miller, he was persuaded to join up with that excellent stage star's company as manager and actor. He was successively, as actor and manager, with the companies of Olga Nethersole, Emily Stevens, Robert Hilliard and Walker Whitefield.

One of the first of the legitimate stage managers to recognize the possibilities of motion pictures, he entered the industry in its infancy and has been in it ever since, contributing no small part to its growth into the third industry in the United States.

The first big specials to be directed for Fox by Mr. Barker will be "When the Door Opened," by James Oliver Curwood and "The Johnstown Flood." Both of these productions are of tremendous scope of the kind that Mr. Barker is used to directing and through which he earned his fame.

F. B. O. Signs Thomson, Famous Western Star, for New Series

FRED THOMSON, the western star, has signed a new contract with Film Booking Offices of America, Inc., at a salary said to exceed that paid to any other exponent of Western roles on the screen today, whereby the famous Western star and his wonder horse Silver King will make another series of super-Western productions for F. B. O. which, in point of box-office value will surpass any Western pictures ever made, according to an announcement by J. I. Schnitzer, vice-president of the company, who returned to New York from Hollywood this week.

The insistent demands of thousands of exhibitors throughout the country for a new series of Thomson productions prompted F. B. O. to outbid three of the largest producing companies in the industry, who in the last year approached Thomson for his signature to contracts.

The new Thomson series will be made from novels and stories from the pens of America's best known authors. The finest directorial talent obtainable will be furnished, and F. B. O. promises exhibitors that the results will justify all expenses.

F. B. O. have in Fred Thomson a man of unusual stunt ability and forceful personality. He was world's champion all-around athlete for three years, 1910, 1911 and 1913, and still holds the world's record for highest number of points scored by any athlete, 7.577. This record has never been equaled. His own brother, present champion, is his nearest opponent with 7,519 points.

Thomson, exhibitors aver, is the most sensational star in pictures today. From being comparatively unknown two years ago, he has come up with a rush that makes a skyrocket pale in comparison.

His own endearing personality, coupled with his brilliant histrionic ability, his daring and his courage, together with the splendid vehicles furnished him by F. B. O. and the beauty and ability of his horse Silver King, have made him one of the greatest box-office bets in the cinema firmament. A recent canvass among exhibitors proclaimed Thomson the most popular Western star on the screen, F. B. O. says.

It is the intention of F. B. O. to make this new series of Western classics of that field of pictures, and yet to produce them along entirely novel lines, injecting plenty of wallop and originality without destroying the Western atmosphere which has always proved so popular, and in which this real cowboy actor is seen to the best advantage.

Silver King, Thomson's beautiful snow white horse, is almost as popular, and his box-office value almost equals that of his famous master. The reason for his great value is not alone his fine appearance; it is his undoubted genius and understanding of movie acting. Most of the movie horses are Western mustangs. Silver King is a thoroughbred Irish hunter. On the way home from the war, Mr. Thomson bought him from a New York riding academy where he was regarded as a horse too vicious to ride. The first time they went out in the park, Silver King tried to tear Thomson out of the saddle by going under a low tree branch. By a cowboy trick that Silver King never heard of, Thomson threw him; tied his legs and with the end of a rope, gave him a good hard spanking. Just as one might a bad boy. The rope's end didn't hurt him at all; but the horse squealed as though he were being killed. He plainly felt shame and humiliation. He got up—cured.

Several months ago, Thomson insured Silver King for $100,000 against loss arising from death caused by fire, lightning, tornado and against accidental injury. Neither F. B. O. nor Thomson want to chance losing his famous horse.

FRED THOMSON

Al Christie Signs Julian Eltinge

Julian Eltinge, world famous female impersonator, has signed a contract with Al Christie to appear in a big Al Christie feature that will be produced immediately following the completion of "Seven Days."

The title of the big feature comedy in which Eltinge will be starred is not mentioned in the announcement of the engagement, but the presentation of Eltinge in skirts is a logical follow-up by the producers of "Charley's Aunt," which is now established as one of the greatest screen comedies ever produced.

"The Bandit's Baby," by Leete Renick Brown, is serving Thomson as his next vehicle, following "That Devil Quemado," the most pretentious Thomson offering to date.

Shooting on "The Bandit's Baby" will be concluded this week. It is a story of the great open spaces and the regeneration of a kind-hearted bandit by a deserted waif. Del Andrews, who directed "That Devil Quemado" again contributed of his directorial genius.

The selection of Andrews to direct this production is considered a particularly happy one by the executives of the F. B. O. organization. Andrews, who has to his credit the direction of "Galloping Fish" and the recently successful "The Go-Getters" series for F. B. O. as well as "That Devil Quemado," is regarded as one of the most prominent and promising of the younger directors, and his association with Thomson is expected to produce greater results than ever at the box office.

Diversity of Entertainment on Pathe Program, May 17

THE second chapter of "Sunken Silver," the current Patheserial; "Wild Papa," a Hal Roach "Spat" comedy; and "Skinners in Silk," a Mack Sennett comedy, head the Pathe releasing program for the week of May 17th.

"Sunken Silver" is based on Albert Payson Terhune's novel, "Black Caesar's Clan." Chapter No. 2, entitled "On Secret Service," adds several more intriguing happenings to this mystery of the Florida Everglades.

In "Wild Papa," the "Spats," Frank Butler, Laura Roessing and Sidney D'Albrook, are supported by Katherine Grant as a supervamp, and by George Rowe and Jules Mendel.

"Skinners in Silk," a Mack Sennett comedy, introduces Thelma Parr, Sennett's latest discovery. The brokerage business and what is what about stocks is amusingly demonstrated in this comedy.

Another clever Grantland Rice "Sportlight" is on the Pathe program for May 17th. "All Under One Flag" shows how all the popular sports of summer or winter can be enjoyed without leaving Uncle Sam's domain. John L. Hawkinson, the producer, and his camera unit, traveled to Alaska, Florida, Hawaii, and resorts on the East and West Coasts to secure material for this "Sportlight."

Another of the "Stereoscopiks" series becomes available on the program of May 17th, titled "Luna-cy!" and takes the spectator on a thrilling tour through Luna Park.

Pathe Review No. 20 embodies three interesting subjects. The first is "Black Art," presenting the life-like silhouettes of an Italian artist. The second is another installment of the "Secrets of Nature" series, depicting the life of the May-fly. Savannah is the subject of the Pathecolor installment and forms one of the most interesting collection of views yet released in the "Visiting Our Own America" series.

The Aesop Film Fable, "A Fast Worker," Topics of the Day No. 20, and Pathe News Nos. 42 and 43, complete the program.

May McAvoy Signed

May McAvoy has been signed by Universal Pictures for the lead in "My Old Dutch." Larry Trimble will direct.

Preparing for Next Season

Three Starring Pictures for Colleen Moore Part of First National's Big Production

First National is preparing a busy Fall production season for Colleen Moore and to this end has just purchased three starring vehicles for her.

The first and probably most important is "Irene," the musical comedy success written by James H. Montgomery, Harry Tierney and Joseph McCarthy; "Clarissa and the Post Road" by Grace Sartwell Mason, a Saturday Evening Post story; and "We Moderns" by Israel Zangwill.

First to go into production will be "We Moderns." This is the most recent effort of the famous British playwright, Israel Zangwill, and was received with great success during its run in New York last season. It is the story of an English flapper.

Innovations by Donovan

Frank P. Donovan, director of many screen achievements for Associated Exhibitors, Pathe, World, Educational, Vitagraph and others, who is now in Hollywood where he is supervising the making of Emerson Hough's novel, "The Ship of Souls," in which Bert Lytell, Lillian Rich, Russell Simpson and others appear for early Associated Exhibitor release, and which Charles Miller directed, is credited with being one of the most original directors of the younger generation.

Donovan has a story now, written by H. H. Van Loan, in which many innovations in screen technique will be employed. It is said the method of construction will be entirely different from the methods now in use, and the "tricks" will not be divulged until his picture is produced and then the decision and verdict left up to the trade paper critics, whom Donovan swears by and was once a member of, having been one of the first reviewers to be employed on a trade paper, back in 1910.

"The Lost World" Held Over

First National's special, "The Lost World," has again proved itself a big money-maker. It was booked for a week's showing at the Shrine Theatre in Oklahoma City and did such a tremendous business that its engagement was extended—something unusual for a town the size of Oklahoma City.

"The Lost World" will open a two weeks' run at the Albee Theatre in Providence, R. I., on May 10, at advanced admissions. On the same date it will also open at the Hyperion Theatre, New Haven, Conn., for a two weeks' run at $1.65 top scale of prices.

Casting Metropolitan's First

Casting of "Without Mercy" the first of the series of Metropolitan Productions to be released through Producers Distributing Corporation has been started at the Hollywood Studios with the selection of Vera Reynolds and Robert Ames from the De Mille stock and the signing of Dorothy Phillips for prominent roles in the picture under the direction of George Melford.

Signed with Christie

Norman McLeod, the chap who draws the funny little figures which augment the titles of the Christie comedies has been signed for another year.

Among the celebrities now visiting in New York are (left to right): John Murphy, Harold Lloyd's production manager, and Mrs. Murphy; Mr. Lloyd and Mrs. Lloyd (Mildred Davis).

Has "House-Warming"

Hunt Stromberg Starts in New Studio Quarters

Executives of the Hunt Stromberg Productions and officials at the Hollywood Studios held an informal house warming at that studio yesterday in the new administration building recently completed for the Stromberg organization.

The building consisting of twenty-five offices which will house the executives, scenario department, cutting rooms, completely equipped preview theatre as well as the West Coast offices of the Producers Distributing Corporation, is the first of several large buildings to be erected at the Hollywood studios.

In speaking of the new building, Hunt Stromberg was exceptionally enthusiastic. "It is a splendid example of what the construction and art departments in a motion picture studio can do. It is more than just a mere office building—it shows to what degree an efficient organization can function."

The first picture to be handled in the new quarters will be the Stromberg special "Off the Highway" for release through Producers Distributing Corporation on the coming season's program.

Ginsberg Tests Scenario Class

Ray H. Leason, publicity director for Banner Productions through arrangements made with Mrs. Frances Taylor Patterson will make a practical test of the course in photoplay composition which is conducted by Mrs. Patterson at Columbia University.

Three books from which pictures are to be made by Banner have been submitted to the class and form the basis of a week's study in title writing. Incidentally Henry Ginsberg has announced that for each title selected that he will give a prize of fifty dollars. With this stimulant it is expected that the possibility of securing fresh, virile titles will be increased.

The three Banner productions that may possibly be retitled as the result of this contest are "Brooding Eyes," "The Checkered Flag," and "Salvage."

De Mille Signs Schildkraut

Distinguished Stage Star to Appear in "The Road to Yesterday"

There are many feminine names contributing to the illumination of New York's great White Way but there are only two male stars—Joseph Schildkraut and George Arliss—featured in electric lights this season. And one of these will shortly be missing, when Joseph Schildkraut leaves for Culver City to play the leading role in "The Road to Yesterday" the first personally directed Cecil B. DeMille production to be released through Producers Distributing Corporation.

The official announcement of the signing of Schildkraut by Cecil De Mille is taken as an indication of the exceptionally prominent casts that will be assembled for the De Mille specials. Schildkraut is now rated as one of America's most distinguished young actors and in his current play "The Firebrand" at the Morosco Theatre he is now adding to his score of dramatic triumphs.

Cavanagh with Neilan

Raymond Cavanagh has been placed by P. A. Powers in charge of the publicity, exploitation and advertising of Marshall Neilan Productions, the independent producing organization recently formed by Mr. Powers and Mr. Neilan. At his office in the Powers Building, "Cavy," as he is familiarly known, is already engaged upon the preliminary announcements of the first picture, to be filmed from "the Sky Rocket," the Adela Rogers St. Johns best seller, which Director Neilan will use to launch on her screen career Miss Peggy Hopkins Joyce (Countess Morner).

In 1912 Cavanagh organized Universal's exploitation department, training and assigning his men to work in some 35 exchanges. The campaigns that followed his Broadway premiere of "Foolish Wives," "The Flirt," "The Storm," "Merry Go Round" were accomplished under his supervision, and he was also actively associated with the success of that historic money-maker, "The Hunchback of Notre Dame."

Doug Finishes "Don Q"

Douglas Fairbanks has written finis to his new production, "Don Q." With the exception of a few pick-up shots, the picture is now ready for the final editing.

What Fairbanks will do next has not been determined. The only thing definite is that he will plunge into another story just as soon as he can find one that satisfies.

Larry Kent Signed by F. B. O.

Larry Kent, well known juvenile, who has been appearing in support of several of filmdom's best known women stars, has been signed to a long term contract by Film Booking Offices, to co-star with Alberta Vaughn in the new series written especially for F. B. O. by H. C. Witwer and Sam Hellman, well known humorists, according to an official announcement by J. I. Schnitzer, vice-president of the company.

Work on "Half Way Girl"

After a delay of nine weeks, caused by the illness of Doris Kenyon, Earl Hudson has placed "The Half-Way Girl" in production at First National's New York Studios. Miss Kenyon has the featured role with Lloyd Hughes playing the male lead. John Francis Dillon is directing and George Folsey is handling the camera.

Harry Langdon Takes Staff to Featuredom With "First Flame"

WHETHER or not the many rumors of Harry Langdon's intention to desert the production of two-reel comedies in favor of the longer, feature length films, is true, the fact is, and it is quite apparent that he is at present engaged on the production of the most ambitious story he has yet attempted.

It is many weeks ago that Mr. Langdon with his director, Harry Edwards, called a halt on his last picture, "Remember When," to start work on the story and filmization of his present vehicle which, under a working title, is known as "His First Flame." Associated with the comedy star in his new story, is the same technical staff and cast with the possible exception of one girl, Ruth Hiatt, who with Natalie Kingston, is splitting the feminine honors, fifty-fifty.

It is quite obvious that with Harry Edwards directing and Arthur Ripley in charge of the scenario work, Harry Langdon is bending every effort to make "His First Flame" one of the funniest pictures he has yet produced. The greater part of the story was suggested by the comedian himself, from incidents recalled during the days when he was trouping. This experience brought him into every city and practically every town in the States for a period of many years.

Harry Langdon's experience as a professional has been varied: he has been associated with every branch of the show business. With a vast store of humorous incidents and happenings it can be readily seen with what wonderful material the Langdon company is supplied for original stories.

It has been said of Mr. Langdon's technique, "His style is very scarce, yet very necessary." This is unquestionably true, as he enjoys a screen personality which is entirely different from that of any other comedian. In Langdon's work he competes with no one, nor are any of the other players his competitors. His is an unique character, pathetic and humorous at the same time, yet at all times distinctive. He has carved a niche in the archives of cinema art. His is a genuine portrayal of humor, and inasmuch as humor has always had its place in the many and varied branches of professional art and motion pictures being no exception, it looks as though Harry Langdon is here to stay.

Takes Over Warner Product

The buying back by Warner Bros. of their product, heretofore held by franchise holders throughout the country, is proceeding in earnest since the Warner Bros.' purchase of Vitagraph, with its extensive system of sales exchanges.

On Monday, May 4, the Vitagraph branch offices in Kansas City and Omaha took over the entire Warner product in those territories, through purchase from Film Classic, Inc., of Kansas City, of which A. L. Kahn is president. This enterprise maintains a branch office in Omaha, and had been handling Warner attractions out of both centers.

Mary Pickford is giving the "up and down" to the remarkable "sets" used in her forthcoming United Artists release, "Little Annie Rooney." The "sets" faithfully depict tenement houses in the "East Side" of New York City. On Mary's staff, left to right, are: Hughie Fay, "gag man"; William Beaudine, director; Tom McNamara, the comic artist; E. de B. Newman, general manager; Jack Schultze, art director, and Harry Oliver, technical chief.

HARRY LANGDON

No Break With Sennett

Harry Langdon Emphatically Denies Rumor of Clash

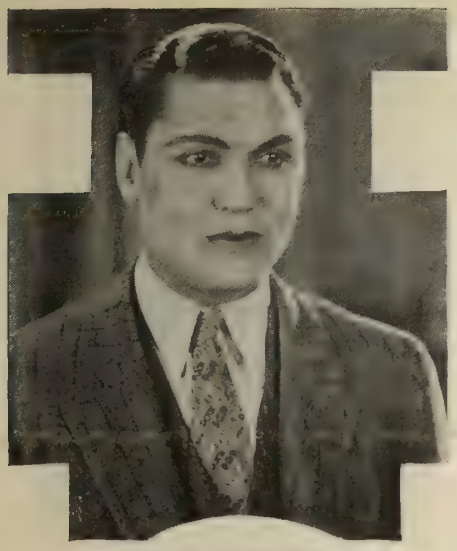
In contrast to the many rumors and a statement published in one of the local trade papers, Harry Langdon emphatically denies any estrangement with his producer, Mack Sennett.

In respect to his association with Mr. Sennett, Harry Langdon said: "If all my previous professional connections had been as pleasant as the one I have enjoyed for over a year and a half with the great comedy organization, my experience as a player would have been much more enjoyable indeed. It is very unfair to Mack Sennett, personally, and to his company, also unfair to myself, to have such erroneous statements broadcasted.

"In deference to Mack Sennett, I want it known that he has been very fair. Through his genius and uncanny ability as a producer of comedy entertainment, he has aided me materially to attain my present position in the cinema world and although I have received flattering offers from several producers to star me in feature comedy productions, there is a contract now in force, by the terms of which I will continue to enjoy Mr. Sennett's cooperation for many months to come. No definite plans as to my future activities have been decided upon, and until such announcement comes from my office, I trust no further rumors will be published."

Joan Meredith in Walsh Film

Joan Meredith, one of the 1925 Wampas Baby Stars, who recently signed a long term contract with Chadwick Pictures Corporation, will play the leading role opposite George Walsh in his second picture for that company. Mr. Chadwick, who engaged Miss Meredith, a seventeen year old beauty from Arkansas, shortly after his arrival in Los Angeles, considers her one of the most promising younger actresses of the screen. Her work in De Mille's "Triumph," "Wine of Youth," and "One Glorious Night," attracted considerable attention, although she appeared in unimportant roles in all of these productions. She has played leading parts in several comedies but this new Walsh picture will offer her her first lead in a feature film.



JACK DEMPSEY

World's heavyweight champion pugilist, will shortly be seen in Associated Exhibitor's "Manhattan Madness."

Sign With Sennett

Ernie Wood in Comedies; Percy Heath to Scenario Staff

Mack Sennett does not let a week go by without discovering some new talent for his Pathecomedies. This time Ernie Woods, a recruit from the stage, will be given the coveted opportunity of showing what he can do in the leading role of a new comedy. Woods has had no previous screen experience, but he is a well known light comedian on the stage and recently scored a success in the musical comedy, "The Clinging Vine."

Art Rosen will direct Ernie Woods' initial comedy, and Billy Bevan, Madeline Hurlock, Sunshine Hart, Pat Harmon and Barney Hellum will have the principal roles.

Percy Heath has deserted the field of dramatic writing to join the Sennett scenario staff, where he will devote his time to thinking up new gags for forthcoming comedies.

New Players at "U" City

Carolyne Irwin, Emmett King and Ward Crane have been added to the cast of "Peacock Feathers," now in course of production by Universal with Jacqueline Logan as the star. Svend Gade is directing.

Also Margaret Campbell and Martha Mattox, two well-known screen favorites, are among the recent additions to Universal's staff of players. They have been assigned prominent roles in "The Home Maker," now in course of production under the direction of King Baggot. Alice Joyce and Clive Brook are being featured.

Spence Editing "American Pluck"

Ralph Spence, who wrote the screen adaptation of "American Pluck," the first George Walsh picture for Chadwick Pictures Corporation, is editing and titling the picture at the Chadwick West Coast studios. "American Pluck" will be released by Chadwick immediately following "The Wizard of Oz," which will be the first of Chadwick's product for the 1925-26 season. Walsh will start work shortly on a new picture under the direction of Scott Dunlop, and it is expected that Joan Meredith, the Chadwick Wampas Baby star, will play a prominent role.

Rothacker Reads Reports of "Lost World" on Anniversary

WATTERSON R. ROTHACKER celebrated the fifteenth anniversary of the Rothacker Film Company by reading box office reports on New York, Boston and Philadelphia showings of "The Lost World."

At an impromptu "party" in the Chicago studio he declared that as far as his end of the Rothacker enterprises was concerned the success of the picture was the best possible anniversary present. Those present understood that this gratification came, not merely because "The Lost World" is an extraordinary financial success, but rather because of personal satisfaction in having for many years financed an uncertainty that when finally thrown upon the screen caused the critics to loosen up with their superlatives. For Mr. Rothacker had this picture in course of production over six years before joining forces with First National for its completion.

The May morning of the anniversary was further brightened by the arrival of a batch of clippings from the British Isles where critics are even more enthusiastic, if such were possible, than their fellow scribes in America.

The film version of A. Conan Doyle's novel is Mr. Rothacker's first venture in the superproduction field. His original amusement picture, by the way, was the dancing movie in which Mr. and Mrs. Vernon Castle made their screen debut many years ago.

"The Lost World," in which prehistoric dinosaurs of 10,000,000 years ago are for the first time given realistic screen life, is another example of the pioneering spirit that has characterized the Rothacker organization since Mr. Rothacker founded it in 1910 by becoming the original specialist in advertising motion pictures.

From the Rothacker organization came the first idea of laboratory service to back up laboratory output; the fastest ultra-speeds ever made; the plan for "The Miles of Smiles" during the war; the first movies of boiling metal; the first projection of pictures on board an airship; the first movement to increase American exports through movies; and the first experimentation toward synchronization of the radio and motion pictures.

Next Canutt Picture

Cliff Hill, scenarist, in conjunction with Albert Dorris, production editor with F. B. O., has completed the story and continuity for the current Ben Wilson-Yakima Canutt picture called "The Human Tornado."

Gilbert E. Gable presents

The SKY RAIDER

WITH

JACQUELINE LOGAN

AND

CAPT. NUNGESSER

Variety says; "'Sky Raider' ran close to $13,000.00 in a house where from $8,000.00 to $11,000.00 is the general rule."

From the story "The Great Air Mail Robbery" by Jack Lait

Directed by T. Hayes Hunter

ASSOCIATED EXHIBITORS

Physical Distributor Pathe Exchange, Inc. - John S. Woody, President Foreign Representative Sidney Garrett

Paramount Announces Pictures for Release, Season 1925-26

THE high point of the International Paramount Convention, held at the Hotel Ambassador, Los Angeles, was the announcement of the Greater Forty. These pictures will be released in six months, from August 1 to February 1.

August releases: "Night Life of New York." Allan Dwan will direct, Rod La Rocque, Dorothy Gish, Ernest Torrence and George Hackathorne are featured in the cast. "In the Name of Love," Ricardo Cortez, Wallace Beery and Raymond Hatton are the other featured players. Howard Higgin is the director. "California—or Bust," Richard Dix is the star and Esther Ralston is his leading woman. The director is Frank Tuttle. "Rugged Waters," adapted from Joseph C. Lincoln's best seller. Lois Wilson, Warner Baxter and Wallace Beery have the leading roles. Irvin Willat will direct. "Beggar on Horseback," James Cruze is the director and Edward Everett Horton and Esther Ralston have the chief roles. Herbert Brenon is making "The Street of Forgotten Men," Percy Marmont will play the beggar and Mary Brian, the girl. Neil Hamilton and Raymond Hatton also are featured. "The Wanderer," Raoul Walsh is directing. Ernest Torrence, William Collier, Jr., Greta Nissen, Tyrone Power, Raymond Hatton and Kathlyn Williams are the featured players.

September releases: "The Wild, Wild Girl" adapted from a story by Stewart Emery in Liberty Magazine, will have Bebe Daniels as its star. Rod La Roque will be the hero. Edward Sutherland will direct. "The Ten Commandments," Richard Dix, Rod La Rocque, Leatrice Joy, Nita Naldi, Agnes Ayres, Theodore Roberts, Robert Edeson and Charles De Roche enact the leading roles. A Cecil B. De Mille picture. Betty Bronson and Ricardo Cortez will be featured in "Not So Long Ago." Sidney Olcott will direct. "Wild Horse Mesa," a Zane Grey story. Jack Holt, Esther Ralston and Wallace Beery are featured players. Gloria Swanson will be starred in "The Coast of Folly." Allan Dwan will direct. "Trouble With Wives" will feature Adolphe Menjou and Florence Vidor. Howard Higgin will direct. Harold Bell Wright's latest novel, "A Son of His Father," will be directed by Victor Fleming. Tom Moore, Bessie Love and Wallace Beery are featured.

October releases: "New Brooms," a picturization by William de Mille of the outstanding stage hit by Frank Craven, will feature Esther Ralston, Neil Hamilton and Ernest Torrence. "Stage Door Johnny" will serve as a vehicle for Raymond Griffith. Malcolm St. Clair is to direct. "Whispers" will star Thomas Meighan. Pola Negri will be starred in "Crossroads of the World." Raoul Walsh will direct. "The Vanishing American" from Zane Grey's novel. Richard Dix will be starred with Lois Wilson as the heroine. William K. Howard will direct. Betty Bronson will be featured in "The Golden Princess." Clarence Badger will direct. Douglas MacLean's first comedy feature made under his new releasing arrangement with Paramount will be included in the October group. The story and cast, however, have not been decided upon as yet.

November releases: "Lovers in Quarantine," an adaptation of the current New York stage hit, "Quarantine." Bebe Daniels will be the star. "The King of Main Street," adapted from stage play, "The King." Adolphe Menjou and William Collier, Jr., have featured roles. Monta Bell will direct. "The Best People" will be fashioned into screen entertainment by Sidney Olcott, from the popular stage hit of the same name. "The Pony Express." Leading actors will be Ernest Torrence, Betty Compson, Ricardo Cortez and Wallace Beery. James Cruze will direct. Gloria Swanson will be starred in "Stage Struck." Allan Dwan is to direct. Rudolph Valentino will make his first appearance since "The Sainted Devil" in "Cobra." Nita Naldi will be the siren. Joseph Henabery is the director.

December releases: "The Ancient Highway" is a picture version of James Oliver Curwood's most recent story, which was serialized in Cosmopolitan magazine. Irvin Willat is to direct and Jack Holt, Greta Nissen and Noah Beery are to play the chief roles. D. W. Griffith will present "That Royle Girl" from a Cosmopolitan serial by Edwin Balmer. Carol Dempster will be starred. Thomas Meighan will be starred in "The Shamrock." "Lord Jim," is a picture version of sea novel by Joseph Conrad. Victor Fleming will direct. "A Kiss for Cinderella." The story is James M. Barrie's, Betty Bronson is to be the star and Herbert Brenon will direct. Pola Negri will be starred in "Flower of the Night."

January releases: "Womanhandled," Richard Dix will direct. "Polly of the Ballet." William de Mille will direct, and Greta Nissen will play the ballet gir. Ricardo Cortez will be the hero. Then there will be the Liberty Magazine special. This picture will be screened form the prize-winning story in the $50,000 contest held by the magazine. James Cruze has been assigned the direction. Raymond Griffith will be provided with a perfect vehicle for his comedy in the stage play, "When Knights Were Bold." "The Enchanted Hill," Peter B. Kyne's latest best seller, will be picturized under the direction of Irvin Willat. The leading roles will be payed by Jack Holt, Florence Vidor and Raymond Hatton. "Conquered," Gloria Swanson is the star. Allen Dwan will direct. "The American Venus." Allan Dwan will direct.

By the sad sea waves. Director Henry King, in silhouette at the water's edge, giving instructions to Alice Terry and Lawson Butt for a scene in Paramount's "Any Woman."

EUGENE J. ZUKOR

Assistant to the president of Famous Players-Lasky Corporation.

"Manhattan Madness"

Camera Work Completed on Associated Exhibitors' Jack Dempsey Film

With the completion of camera activity on the West Coast for the Associated Exhibitors —Fine Arts production, "Manhattan Madness," which co-stars Jack Dempsey and his wife, Estelle Taylor, the champion, accompanied by Director John McDermott and other players of his company shifted to New York City where the final scenes for the production were filmed.

The Dempsey picture is now being cut and titled, and it is expected that the film will be made ready for presentation within another month.

"Manhattan Madness" is based on an original script written by Charles T. and Frank Dazey, and was filmed under the personal supervision of Oscar Price. A highly competent cast of screen players, support Jack Dempsey and Estelle Taylor, including Bull Montana, Frank Campeau, Nelson McDowell, George Seigman, Bill Franey, Theodore Lorch, Tom O'Brien, Ed Kennedy, Glenn Cavender, Jack Deery, Dean Markham, and Buddy Mason.

"Birth of a Nation" Released Abroad

Harry E. Aitken, vice-president and general manager of the Epoch Producing Corporation, returned recently from Europe after having spent eleven days on the Continent where he made arrangements for the presentation of D. W. Griffith's "The Birth of a Nation" in Ireland, Germany and Italy.

The first presentation in Ireland will be in Belfast, after which it will be shown in every other city in the country. Its presentation in Germany and Italy will be done in a big spectacular way, as it has never been shown in these countries.

C. LANG COBB

General Sales Manager Sering D. Wilson and Company

New Schulberg Releases

J. G. Bachmann Announces Two Important Stories for Early Summer Release

Anticipating the dearth of strong box-office material to sustain business during the early summer, J. G. Bachmann has withheld two of the most important releases on the spring schedule of B. P. Schulberg Productions to meet this need. Zona Gale's novel, "Faint Perfume," and John Goodrich's story, "My Lady's Lips," with which the Schulberg program for 1924-1925 will be brought to a close, have been timed to reach first run exhibitors late in May and early in June, respectively.

"Faint Perfume" is widely known to the reading public, having reached the best selling class soon after publication and subsequently receiving a tremendous additional circulation through newspaper syndication. Gasnier has directed the screen version with the leading roles filled by Seena Owen, William Powell, Alyce Mills, Mary Alden, Russell Simpson, Philo McCollough, Jacqueline Saunders, Betty Francisco, Ned Sparks, Joan Standing, Barbara Tennant and Dicky Brandon.

"My Lady's Lips," which is being made by James P. Hogan, director of "Capital Punishment," features Clara Bow, Frank Keenan, Alyce Mills, William Powell, Ford Sterling, John Sainpolis, Gertrude Short and Mathew Betz.

C. Lang Cobb Appointed General Sales Manager of Wilson & Co.

OFFICIAL announcement of the appointment of C. Lang Cobb as general sales manager for Sering D. Wilson & Co., Inc., has just been made by that organization's president, Sering D. Wilson. Mr. Cobb has been acting in this capacity for some time past, having just returned from an extended trip covering practically all key cities East of the Rockies.

C. Lang needs no introduction to most of those connected with the industry. He is credited with producing and marketing the first three-reel features ever made in America. His connections have been many and important. For the past six years he has confined his activities to motion pictures in color and is undoubtedly one of the leading authorities on this phase of production and distribution. He was, for several years, connected with Paramount, prior to his entrance into the color field, and was the first special representative sent out by that organization back in 1917.

An enthusiastic, one hundred per cent. booster for color pictures, Mr. Cobb predicts some startling announcements from his organization in the near future. Even when calling attention to the excellence of the present product they are handling, he claims that when the results of certain recent experiments are exhibited on the screen, they will arouse amazement even among those who have made an extensive study of pictures in color. One of his promises is that within three months, Sering D. Wilson & Co., Inc., will have color laboratories throughout Continental Europe, England and the Far East, and that Sering D. Wilson is sailing on May 9th to complete arrangements for this service.

Sterling Signed by Schulberg

Ford Sterling has been signed by B. P. Schulberg for a character role in his new production "My Lady's Lips" in which Clara Bow, Frank Keenan, Alyce Mills and William Powell are appearing. James P. Hogan is directing.

J. C. James Appointed

J. C. James has been appointed by E. A. Eschmann as manager of First National's branch office in Winnipeg. He succeeds Frank Vaughan, resigned. He was booker in the branch office at Montreal before being made manager at Winnipeg.

All Star Distributes "Wizard of Oz."

It is announced that All Star Feature Distributors Inc., of California, will distribute Chadwick Pictures Corporation's "The Wizard of Oz." The territory involved in the deal includes California, Arizona, Nevada and the Hawaiian Islands. All Star Feature Distributors, Inc., are also distributors of the Chadwick Nine, the 1924-25 product of this important independent producer.

Gilbert E. Gable presents

The SKY RAIDER

WITH

JACQUELINE LOGAN

AND

CAPT. NUNGESSER

At the Fulton Theatre, Jersey City, Nungesser in "The Sky Raider" pulled a business that *exceeded by 1,000 the largest opening day business in the house's history!*

From the story "The Great Air Mail Robbery" by Jack Lait

Directed by T. Hayes Hunter

ASSOCIATED EXHIBITORS

Physical Distributor Pathe Exchange, Inc. John S. Woody, President Foreign Representative Sidney Garrett

Preparing Exploitation for Vitagraph's "Happy Warrior"

INSPIRED by the notable success of their activities following the release of a previous A. S. Hutchinson picture by Vitagraph, exhibitors throughout the country already are devising special exploitation tie-ups to accompany showings of "The Happy Warrior," which is now in production.

Reports from book dealers and librarians reveal the consistent and growing popularity of the Hutchinson novels. In turn, "If Winter Comes," "The Clean Heart" and "The Happy Warrior" not only has proved a best-seller but has stimulated an almost unprecedented demand by patrons of public libraries. When Vitagraph released "The Clean Heart" last autumn exhibitors found library directors keen to arrange special displays of the Hutchinson books, and many went so far as to increase materially their supply of copies of this particular novel.

Since the announcement that "The Happy Warrior" is now being produced, under the direction of J. Stuart Blackton, who was the producer of "The Clean Heart," librarians are taking steps, even this far in advance, to satisfy the pressure they are certain will be exerted, for many readers regard "The Happy Warrior" as Mr. Hutchinson's masterpiece.

An excellent cast was recruited for the screen adaptation, with Malcolm MacGregor, Alice Calhoun and Mary Alden in the leading roles. Other characterizations are being interpreted by Anders Randolf, Olive Borden, Gardner James, Otto Matieson, Wilfrid North, Eulalie Jensen, Andree Tournier, Jack Herrick, Philippe de Lacy and Bobby Gordon.

Sally Rand, latest film beauty to drop the cap-and-bells of comedy in favor of more serious dramatic garments. The charming Sally has just been signed by Cecil B. De Mille to play supporting roles in the De Mille Stock Company, releasing through Producers Distributing Corporation. De Mille sees possibilities of future greatness in this latest charmer to follow the lead of Gloria Swanson, Bebe Danials, Vera Reynolds and Lillian Rich. Miss Rand has appeared in Hal Roach, Sennett and Christie comedies.

Navy Will Co-operate

Ramon Novatro will have the co-operation of the United States government in the filming of his next picture, his first starring vehicle under his new Metro-Goldwyn-Mayer contract, Irving Thalberg, production executive, announced. The picture will be filmed in its entirety at Annapolis at the United States Naval Academy, the locale in which the story is laid.

New Wanda Wiley Comedy

Abe Stern, vice-president and eastern manager of the Century Film Corporation, announced the release of a new Century Comedy starring Wanda Wiley. It is "The Queen of Aces," and it is being handled through all Universal exchanges. The feature was directed by William Watson.

Barrymore Returns to U. S.

John Barrymore, who is to star in two big pictures for Warner Bros., arrived in New York on the Olympic, from Liverpool, this week. He will remain in the city only a few days, proceeding then to Hollywood and the Warner studios, where both pictures are to be completed before the opening of the next theatrical season.

Warner Bros. Start Their First "Syd" Chaplin Picture

Every effort to give "Syd" Chaplin, who is to appear in a series of special comedies for Warner Bros., the best support possible is being made by the company, it was stated at the New York office today.

In addition to securing Fred Newmeyer, Harold Lloyd's director, to make "The Man on the Box" Mr. Chaplin's first picture, the firm also engaged Charles Francis ("Chuck") Reisner, who is responsible for many of the gags in Charles Chaplin's pictures, to assist in preparing the script, which was completed last week, and production started at the Warner's Hollywood studio on April 18.

The Warners state they have obtained an exceptional cast for the principal roles which, in addition to Mr. Chaplin, will include Mr. Reisner, Charles Gerrard, Theodore Lorch, Kathleen Calhoun, and June Marlowe.

Mr. Gerrard, Mr. Lorch and Miss Calhoun are newcomers to the Warners' studio, while Miss Marlowe is one of the younger members of the stock company.

Bobby Vernon in a scene in "Don't Pinch," his Educational-Bobby Vernon comedy, directed by Walter Graham

New Barrymore Special

"A Man of Honor," the third Lionel Barrymore special production on the current program of the Chadwick Pictures Corporation, will be released on June 1. The actual photographing of the picture was completed last week by Whitman Bennett, who is directing the production for Chadwick. The cast includes Mildred Harris, who plays the leading role opposite the star; Isobel De Leon, a distinguished dramatic actress of the French speaking stage; Winifred Barry, Dorothy Kingdon, Jean Del Val, Albert Mack and J. Moy Bennett.

When Ernest Linnenkamp, celebrated Viennese portrait painter, came to America with the intention of painting America's fifteen most beautiful women, he selected Claire Windsor. Here Linnenkamp is shown with the blonde Metro-Goldwyn-Mayer actress in front her portrait.

"Gold Bond" New Brand Name of F. B. O. Special Productions

HARRY M. BERMAN, sales manager of Film Booking Offices, announces that all special productions on the F. B. O. program will be known as "Gold-Bond" Pictures. There will be twelve "Gold-Bond" specials from F. B. O. for the 1925-26 season, among them:

"Drusilla With a Million," based on the famous novel by Elizabeth Cooper, directed by F. Harmon Weight, starring Mary Carr, Priscilla Bonner and Kenneth Harlan; "Parisian Nights," a story of the Paris underworld, directed by Al Santell and featuring Elaine Hammerstein, Lou Tellegen and Renee Adoree; C. Gardner Sullivan's second independent production for F. B. O., called "If Marriage Fails?" featuring Jacqueline Logan, Clive Brook and Jean Hersholt, a lavishly mounted and gorgeously dressed society drama; "The Keeper of the Bees," the well-known novel by the late Gene Stratton-Porter, now running serially in McCall's Magazine, which will be directed by James Leo Meehan and will star Mrs. Porter's granddaughter; "When His Love Grew Cold," one of the four Laura Jean Libbey stories which F. B. O. is producing with an all-star cast; "The Last Edition," Emory Johnson's new effort, which will immortalize the profession of journalism, and six more to come, announcement of which will be made shortly.

"The name 'Gold-Bond' applied to an F. B. O. picture is a mark of sterling quality," commented Mr. Berman. "Those pictures to which that brand name is attached will have to conform to the most rigid motion picture standards. They will have to be directed by the leading figures in the directorial field from stories that contain sure-fire box-office elements. The players will be stars with a box-office following, and the pictures will contain all the ingredients that make for box-office successes."

"White Monkey" Released Soon

"The White Monkey" is in process of cutting and titling at the Sawyer-Lubin studio, under the supervision of Director Phil Rosen, with Teddy Hanscom editing and Louis Sherwin writing the titles for this important Barbara La Marr production. Reports from the publishers of the Galsworthy best seller indicate there is no cessation in public demand for this celebrated novel, which has passed the two hundred thousand circulation mark, and a tremendous public will await its release, tentatively set for July 10th. Thomas Holding, George Marion, Henry Victor, Flora Le Breton, Charles Emmett Mack, Tammany Young and Colin Campbell, are prominent in the cast which is headed by Barbara La Marr in the role of "Fleur."

"Sally" Draws the Crowds to the State, Los Angeles

FIRST NATIONAL'S stellar vehicle for Colleen Moore, "Sally," had its first-run showing in Los Angeles at Loew's State Theatre, scoring a hit. The Saturday and Sunday business was the second biggest for those two days in the history of the theatre. The reviewers were most commendatory.

The Los Angeles Times said: "I think I may safely say that 'Sally' is everybody's type of show—a happy idea. It promises to bring additional prestige and popularity to Colleen Moore, the star. Throngs are crowding Loew's State Theatre to see it, and are enjoying themselves to the very utmost from all indications."

The Los Angeles Record: "If you want to see one of the most satisfying shows that you have seen in a long, long time, just travel to Loew's this week. For 'Sally' has been found in the movies and she is making laughs enough to carry you over for several weeks more. Colleen is excellent as Sally. Leon Errol is equally good in his role of the grand duke."

The Los Angeles Herald: "'Sally' is one of the most delightful productions that has come to the screen. Without a doubt it is Colleen Moore's best contribution to films to date. Errol is just as funny on the screen as he was on the stage."

The Los Angeles Examiner: "Colleen Moore makes Sally as captivating as she was a few years ago in Marilyn Miller's interpretation. Her Sally is a saucy little gamin who keeps things moving at top speed—irrepressible, volatile and wholly winning."

The Los Angeles Express: "That transitory thing called human appeal may be found in large quantities in 'Sally,' due, largely, to the vivacious personality of Colleen Moore."

First Buster Brown Comedy

Word has just come from Hollywood studios of the Century Film Corporation that work has been completed on the first Buster Brown Comedy—the series of two reel fun-films based on R. F. Outcault's famous comics, which Century will feature in its 1925-1926 product.

Niles Welch and Marjorie Daw in Vitagraph's "Fear Bound," a Nigh-Smith production

Hal Roach to Co-Feature Well-Known Fun Makers

AMONG the recent acquisitions made by Hal Roach for his stock company at the Culver City Studios are several names that have already made their mark as established stars or featured players in the comedy field. These players will be co-featured in the Hal Roach two-reel comedies to be distributed by Pathe during the forthcoming season. Among these recent acquisitions are Al St. John, Lige Conley, Dot Farley, and Lucien Littlefield.

All four are now appearing in the second comedy of the Hal Roach two-reel comedy series for Pathe, which is being produced under the direction of Jay Howe. Under the policy laid down for this particular series no single star or player is chosen for the leading role throughout the series, selections for the featured parts being distributed over the most meritorious comedy talent on the Hal Roach lot.

Al St. John started his motion picture career with Sennett. He then joined Fox where he starred for several years in two-reelers and whom he left to head his own comedy company for Educational.

Lige Conley, another well-known comedian in the cast, had an identical career. He also started with Mack Sennett and then starred in comedies first with Fox and then with Educational. Under Educational's banner he appeared as the star of the Mermaid Comedies.

Dot Farley, one of the feminine members of the cast, has been featured in her own comedies, and Lucien Littlefield, deserted the features where he had gained an enviable reputation as a character actor, to create comedy characters for Roach.

Besides Al St. John, Lige Conley, Dot Farley and Lucien Littlefield, the cast of the second of the series of Hal Roach two-reel Pathe comedies, includes such well known names in the comedy world as Martha Sleeper, Marjorie Whiteis, James Finlayson, "Husky" Hanes, W. H. Platt, Harry Lorraine, George Rowe and Al Hallett.

Shea Signs Winner Group

Vincent McFaul, managing director of Shea's Hippodrome in Buffalo, N. Y., has signed a big First National contract for the coming season. He has contracted to play thirty-nine of the Winner Group of First National releases for the season of 1925-1926.

This is the biggest single contract on First National's Winner Group yet signed up. F. J. A. McCarthy, branch manager in Buffalo, aided by A. W. Smith, Jr., of E. A. Eschmann's staff, acted for the distributing company.

Metro Buys Sabatini Novel

Louis B. Mayer has announced that "Bardelys the Magnificent," the romance by Rafael Sabatini, will be brought to the screen by Metro-Goldwyn-Mayer, the motion picture rights to this best-seller having been acquired by this organization with a view to picturizing it on an unusually elaborate scale. John Gilbert will play the leading role in this special production.

"COME OUT FROM BEHIND THAT HEDGE, BEBE, WE KNOW YOU!"

Rod LaRocque, Bebe Daniels and Edward Sutherland, leading man, star and director, respectively, of Paramount's "That Wild, Wild Girl." Miss Daniels is trying to make a noise like a correspondence school detective.

Charley Chaplin and Mack Swain in "The Gold Rush," a United Artists' picture

All-Comedy Programs

Several Big Houses in San Francisco Find the Idea is Popular

The all-comedy program, which has been steadily winning favor in important key centers throughout the country, has added San Francisco to its list of strongholds.

A few weeks ago the Egyptian and the Aztec, prominent first-run theatres of the Golden Gate City, staged all-Pathe-comedy programs with such decided success that Max Graf, managing director of both houses, was led to express his entire satisfaction with the innovation in the following wire:

"It is the first time that an all-comedy week has been tried in this city, and our business is beyond expectations."

Now the Granada, another important first-run house of San Francisco, comes to bat with an all-comedy program comprising the Associated Exhibitors feature comedy, "Introduce Me," an "Our Gang" comedy, and an Aesop Film Fable. The short-subject comedy offerings were from the Pathe program.

Sills Cast is Completed

First National Productions has completed the casting of Milton Sills' first starring vehicle, "The Making of O'Malley," according to announcement by Earl Hudson, head of the eastern units of First National. The supporting cast consists of Dorothy Mackaill, Claude King, Helen Rowland, Warner Richmond, Julia Hurley, Thomas I. Carrigan, Charles Graham, Allen Brander, Jack de Lacey, Blanche Craig, T. Wigney Percyval and Charles Craig. The picture is now in production at the New York studios of First National, and is being directed by Lambert Hillyer.

Wanda Wiley's Latest Century

A new Century Comedy starring Wanda Wiley has just been completed at the Hollywood studio plant of Century. The title is "A Hasty Marriage" and it was directed by Edward I. Luddy.

One of the features of this comedy is a bevy of especially selected girls chosen to enact the role of comedy bridesmaids. "A Hasty Marriage" is heralded as one of Wanda Wiley's best two-reelers. It will be released through Universal Exchanges.

VILMA BANKY

Noted European actress who will make her American debut in "The Dark Angel," a Samuel Goldwyn production for First National release

"Two Can Play"

Associated Exhibitors to Screen Serial—Clara Bow in Cast

Associated Exhibitors announces this week another important addition to its line-up of productions for the 1925-1926 season in the acquisition of a film version of "Two Can Play," to be adapted from the recent Saturday Evening Post Serial story written by Gerald Mygatt. This production has been assigned to the second group of features under the new Associated program, and will probably be released in the spring of 1926.

The story of "Two Can Play" is a novel one with its action centered about a strange assignment which a serious-minded young man receives, following his answering a queer newspaper advertisement. Nat Ross is producing the film, and supervising the direction.

Clara Bow and Allan Forrest have been engaged for the leading roles.

"Fighting Demon" Completed

The fourth stunt melodrama made by Richard Talmadge for Film Booking Offices and called "The Fighting Demon" has just been completed and will be released in a few weeks, according to an announcement by B. P. Fineman, F. B. O. production chief. It was directed by Arthur Rosson and originally titled "The American Eagle." Much of the action takes place in South America, whither Dick goes as a safe expert and falls into the hands of a band of crooks with unusual complications.

Rayart Official on Trip

Thomas A. Curran, Special Representative for Rayart Pictures, left last Sunday for a trip over the Southern and Western territories in the interests of Rayart. His itinerary includes Atlanta, New Orleans, Dallas, St. Louis, Kansas City, Denver, Salt Lake, Seattle and San Francisco.

Milton Simon, who recently became affiliated with Rayart as a representative, also left on a territorial trip embracing Cleveland, Pittsburg, Detroit, Chicago, Milwaukee, Minneapolis, and Omaha.

"Kiss Me Again" Is Accorded Warm Reception in Hollywood

PUT to the supreme test when it was previewed by as severe a company of critics, official and unofficial, as it would be possible to assemble anywhere, Warner Bros.' "Kiss Me Again," the latest Ernst Lubitsch production, was greeted on its first showing in Hollywood as one of the outstanding entertaining pictures of all time, according to advices from Warners' West Coast office.

The preview took place a few nights ago at the Writers Club in Hollywood. This organization is composed of authors, stars, directors, scenario writers, newspaper reviewers—persons representing every department of picture production and picture criticism. As Hollywood is the capital of Moviedom, whose population is "fed up" with films, it is only a producer having unbounded faith in his product who is willing to submit a picture to the acid test of the Writers' Club audience.

A telegram to the Warner Bros. offices in New York, from Jack Warner, production manager, gives assurance, however, that in "Kiss Me Again" this confidence was more than justified. Not only were Mr. Warner and Mr. Lubitsch showered with congratulations by the enthusiastic members of the Writers Club, but the newspaper reviewers praised the picture without reservation.

In the Los Angeles Examiner, Florence Lawrence acclaimed Ernst Lubitsch as "the hero of Hollywood," and described this photoplay as "the finest directorial effort that has ever been photographed."

In the course of his appreciation in the Los Angeles Times Harry Carr said: "'Kiss Me Again' raises Marie Prevost and Monte Blue to new screen heights, while everybody in the cast does notably meritorious work."

In the story by Hans Kraely, Marie Prevost and Monte Blue have the featured parts but Clara Bow, John Roche and Willard Louis, who complete the company, all have important roles.

Completes "Wild, Wild Girl"

Bebe Daniels has completed her latest Paramount picture, "The Wild, Wild Girl," under the direction of Edward Sutherland.

The story was adapted by Tom Geraghty from a Liberty Magazine short story of which Steuart M. Emery is the author. Rod La Rocque played the leading role opposite Miss Daniels, and in the supporting cast are players prominent in the foremost successes on Broadway.

Gilbert E. Gable presents

The SKY RAIDER

WITH

JACQUELINE LOGAN

AND

CAPT. NUNGESSER

Fred Mertens of the Fulton Theatre, Jersey City, says of "The Sky Raider" that *no one ever promised him less and delivered more!*

From the story "The Great Air Mail Robbery" by Jack Lait

Directed by T. Hayes Hunter

ASSOCIATED EXHIBITORS

Physical Distributor - Pathe Exchange, Inc. John S. Woody, President Foreign Representative Sidney Garrett

Over a Thousand Newspapers in Warner Serialization Hook-up

EASILY the most extensive campaign having for its purpose the publication in newspapers of stories to appear on the screen, ever offered by a motion picture company has just been launched by Warner Bros., who will broadcast through more than 1,000 newspapers the stories on their 1925-26 program.

Not only have contracts been entered into which syndicates and newspaper services for publication throughout their extensive lists of papers, but Warner Bros. have arranged for the independent publication in 1,000 newspapers of their best picture stories.

This service, which literally opens a new epoch in the extension of practical exploitation aids to exhibitors by a producing and distributing organization, is one of the big tie-ups effected in the $500,000 national advertising campaign started by the Warners.

Arrangements have been made whereby the serialization of a certain story in a key center will coincide as closely as may be practicable with first runs of the picture in that locality. In every instance the newspapers contracting for the serialization service is a representative publication of wide circulation, hence the exhibitor is given advantage of a newspaper tie-up that has never been enjoyed in the past.

None of the subjects to be serialized, moreover, whether it was in its original form a novel, a short story or the picture itself, has ever appeared in serial form before. Care has been taken, in the negotiation of contracts, to limit publication rights in a given territory to a single paper. Thus, each publication is protected against competition in its field, and is assured a fiction beat.

The serials are furnished to the newspapers in mat form or in proofs, as the publishers. Ordinarily there will be about eighteen installments of approximately 1,000 words each, every installment illustrated with production stills from the picture.

The first serialization of Kathleen Norris's "Rose of the World" has just been finished by the McClure Syndicate throughout its list of 168 newspapers. Within the last two weeks the New York Evening Journal started the serialization of "The Pleasure Buyers," by Arthur Somers Roche, serialization in the Cosmopolitan Magazine having been completed. From the Evening Journal this story will go to the twenty-eight other Hearst daily newspapers scattered about the United States, and then to the sixty publications served by the Hearst Syndicate.

"The Passionate Quest" and "The Inevitable Millionaires," each of which is among the best liked of E. Phillips Oppenheim's novels, and is to have a place in Warner Bros.' list of attractions, are to be launched on their serialization career through the McClure Syndicate in the near future.

Among the books to be serialized through Warner Bros.' own service directly to one thousand newspapers is "Bobbed Hair," the dazzling story which represents the composite work of twenty persons—artists in various fields.

Other works to be supplied by the Warners to one thousand papers are Charles Hanson Towne's "The Gay Ones," F. C. Dafoe's "The Man Who Waited for Love," Elmer E. Vance's play, "The Limited Mail," and Ketherine Brody's "Why Girls Go Back Home," Bradley King's "Satan in Sables" and Gertie Wentworth James's "The Wife Who Wasn't Wanted."

Because of the popularity of the authors and the facilities for wide publicity offered by the newspapers publishing the serializations, exhibitors have virtually unlimited opportunities for effective exploitation.

Evelyn Brent in "Tizona"

"Tizona—The Firebrand" has been chosen as the next starring vehicle for Evelyn Brent, according to announcement by B. P. Fineman, F. B. O. production chief.

The story, which has a spanish locale and deals with a colorful girl character, a sort of Joan of Arc, who leads a band of Pyranees near the Bay of Biscay, is the work of Clifford Howard and Burke Jenkins. "Tizona" will he used only as a working title.

POLA NEGRI

The Famous Players' star returned from Europe last week and will make one picture in the East before returning to the West Coast.

"Quicker'n Lightnin'"

"Quicker'n Lightnin'" will be the title of the first five-part feature of a series of eight action-stunt thrillers starring Buffalo Bill, Jr., the popular cowboy player, which Weiss Brothers' Artclass Pictures Corporation will release during the coming season.

Telegraphic advices received by Louis Weiss, managing Artclass executive, from Lester F. Scott, Jr., who is producing the Buffalo Bill, Jr., Buddy Roosevelt and Wally Wales series of acrobatic-stunt features on the West Coast, stated that "Quicker'n Lightnin'" would be completed by the end of the week, and that it promised to make a new mark in attraction value in the high record already established by this popular boy. Richard Thorpe directed.

Canutt in "White Thunder"

"White Thunder" is the new title of the third Ben Wilson production for F. B. O. release, starring Yakima Canutt. "White Thunder" was formerly called "The White Vaquero" and comes from the pen of Kingsley Benedict. Ben Wilson will direct and Robert McGowan will assist him. Prominent in support of Canutt will be William H. Turner, Lew Meehan, George Lessey, Nell Brantley and Kingsley Benedict.

Featured players in "Hell's Highroad," which Cecil De Mille is making. Left to right: Edmund Burns, Leatrice Joy, Julia Faye, Robert Edeson. This picture will be released by Producers Dist. Corp.

Louise Fazenda, who will appear with Marie Prevost and Kenneth Harlan in "Bobbed Hair," a Warner Brothers production.

Commonwealth Purchases Twenty-four Arrow Specials

One of the most important deals ever consummated in the Independent field occurred this week when Arrow Pictures Corporation, through President W. E. Shallenberger, closed a contract with Samuel Zierler of Commonwealth Film Corporation under the terms of which the latter organization will distribute in Greater New York and Northern New Jersey the twenty-four special productions which comprise the Arrow output for the season 1925-26.

The productions involved follow: Eight Whitman Bennett productions, four of them to be personally directed by Whitman Bennett and four by Wilfred Noy; four Dallas M. Fitzgerald productions; four National Picture Bureau productions; four Arthur M. Beck productions; two W. E. Shallenberger productions; two I. E. Chadwick productions.

In its announcement of the deal Arrow says: "It is unnecessary to point out the magnitude of this transaction. Knokledge of the conditions must make it clear, from the calibre of the organization and the pictures involved, that this represents one of the most important deals ever consummated in the Independent field."

Compliments For Rayart Pictures

The twenty-four page announcement of the forthcoming product for the Rayart Pictures program which appeared last week in "Moving Picture World" is considered a record-breaking announcement for an Independent.

W. Ray Johnston, president of Rayart, stated to a representative of "Moving Picture World" that he has received numerous telephone calls and many letters complimenting Rayart on the initiative which prompted them to go in for such a big advertising smash on the Rayart product.

The entire 24-page section, including the editorial by Robert E. Welsh, editor of "Moving Picture World," is being reprinted and carried in "The Exhibitor," the regional trade paper in Philadelphia, and also in a number of other regional papers. Seven thousand copies are being mailed to as many theatres in all parts of the world.

Lessers' Confab in New York Discussed the Wright Novels

IRVING AND SOL LESSER, who recently held their annual Principal Pictures confab in New York, plan to make the 1925-26 season the outstanding one of their careers. Seven of Harold Bell Wright's novels are yet to be brought to the screen as Principal Pictures. Wright's publishers, Appleton & Company, sat in on the four-day confab and assured Lessers that hundreds of thousands of dollars would be expended to further popularize Wright's present fame as a novelist. McCall's Magazine officials also showed how Wright's name is being pushed all over the world, and how newspapers all over United States and Canada were being used to advertise the name of the writer of such past Principal successes as "The Mine With the Iron Door" and "The Re-Creation of Brian Kent," the latest of the pictures.

Plans concerning the seven were gone into, with special stress being given to the making of "The Winning of Barbara Worth," which is now undergoing producing. A budget was made covering this film and Sol Lesser showed many of the franchise holders, who were present, how a large sum of money was to be expended on this film. The entire cast had not as yet been engaged, and many of those engaged had not as yet signed the contracts, so no names were mentioned, although it is expected that Sam Wood will direct.

As far as the other six stories are concerned they will be made within the next two years, with probably two of them entering production during the 1925 season. As to the exact book to be filmed the confab left this to be decided upon as soon as "The Winning of Barbara Worth" was filmed and last returns on "The Re-Creation of Brian Kent" are known. A questionnaire will possibly be sent out the exhibitors later to ascertain the book that should naturally follow the one now being made. The scripts of all of them are in the hands of Principal's scenario department.

To Direct for De Mille

Paul Sloane accompanied by Elmer Harris arrived in Los Angeles this week to prepare for production on "The Coming of Amos," Rod La Rocque's first starring vehicle with Cecil De Mille.

Marion Davies in scenes in "Zander," the Cosmopolitan picture released by Metro-Goldwyn, which opened last Sunday at the New York Capitol

National Board of Review Recommends "Black Cyclone"

"A REMARKABLY interesting photoplay" of "exceptional" entertainment value is the report handed down by the General Committee of the National Board of Review after viewing Hal Roach's latest feature production for Pathe release, titled "Black Cyclone," and featuring Rex, the equine star of "King of Wild Horses."

With the publication of the General Committee's report comes the news that "Black Cyclone" has been definitely booked to open at the Capitol Theatre, New York City, May 17th. An elaborate presentation has been arranged for the world premiere of the Hal Roach feature at the Capitol.

Several weeks ago the special reviewing committee of the National Board of Review witnessed "Black Cyclone" at the Pathe Home-Office and were so favorably impressed by the production that they voted to have the picture screened before the General Committee, an unusual honor in itself.

The screening before the General Committee was followed by one of the most laudatory reports handed down within recent months by this disinterested body of film critics. Additional significance attaches to the report when it is remembered that this opinion is circulated in bulletin form throughout the country and is the medium of securing the support of civic, patriotic, religious, welfare, and fraternal organizations for the individual pictures recommended in the report.

In the opinion handed down in the "Special Report" of the General Committee, "Black Cyclone" was given the following ratings:

"Entertainment value, exceptional; educational value, unusual; artistic value, dramatic interest of the story, very strong; coherence of narrative, gripping; acting, remarkable for animals; photograph, excellent; technical handling, skillful and imaginative; moral effect, shows animal courage and fidelity of inspiring kind.

"General Comment: This is a remarkably interesting photoplay, with horses in a wild state on the range for its principal actors. It has thrill, love, adventure—all the qualities of intense dramatic action. Pictorially it is often superb. The picture has been selected by the National Board's Committee on exceptional photoplays for an appreciative review in the Committee's Bulletin 'Exceptional Photoplays.'"

English Exhibitors Use Short Subject Freely, Hammons Says

THAT the Short Subject is proving as indispensable to well balanced programs in England as it is in this country is the statement of Mr. E. W. Hammons, President of Educational Film Exchanges, Inc., who has just returned from a six weeks' business trip to England and the continent.

While in London, Mr. Hammons was the guest at the debate of the Round Table. Mr. Thomas Ormiston, President of the C. E. A., spoke at some length of the value English Exhibitors are finding in American made Short Subjects in lending strength to their programs. He was followed by Major Gale, one of Britain's leading exhibitors, who recommended the diversity of Short Subjects to his British fellow exhibitors.

Mr. Hammons' address expounded his theory of over-long features vs. the well balanced, diversified program composed of drama, comedy and novelty subjects, urged his listeners to take notice of the number of times that the Short Subjects "saved the show," and outlined the methods by which the short comedies were exploited and advertised by American exhibitors.

Pat Dowling, representing the Christie Film Company, also spoke about the question of advertising the short film.

Alberta Vaughn and George O'Hara are furnishing some of the liveliest comedy on the screen in their current H. C. Witwer "two-reel features" for F. B. O. release

A STYLISH STOUT

Willard Louis is trying to reduce on the Warner lot with the aid of dumbbells and black cigars.

Balto Coming East

Educational's Film of Canine Hero Already Playing

Prints of the Educational Pictures Special, "Balto's Race to Nome" were shipped to all Educational exchanges last week and the picture has already completed a week's run at Loew's State Theatre, Los Angeles.

This two reel special was hailed as the big human interest event of the program by the newspaper reviewers, the critic on the Los Angeles Examiner saying in part:

"I do not know when I have seen anything more fascinating than the film that depicts the terror haunted, hardship-fraught journey across the trackless wastes. To miss this portion of the program will be to overlook a thrill that is more unusual than any ordinarily provided by entertainment, because of its vivid and powerful reality."

Balto and Bunnar Kasson, the heroic "musher," will soon be seen in the East. Present plans embrace a visit to Washington, D. C., where the giant sled driver and the heroic dog will be presented to President Coolidge, after which the pair will come to New York, where they will attend the unveiling of the bronze monument being erected in Central Park.

This monument will consist of a heroic bronze figure of Balto and on the stone base below, carved in relief, will be a representation of the entire dog team tugging at the sled, with the driver urging them on. The memorial is intended as a "striking figure pointing to humanity's gratitude to brutes that have helped mankind in great emergencies."

"Drusilla" Title Stands

Contrary to reports published last week, the executive heads of Film Booking Offices have come to the conclusion that the title of the Elizabeth Cooper novel, "Drusilla With a Million," the Associated Arts Corporation screenization of the story, is more fitting than "The Woman Accused," the title decided upon last week. The title, "Drusilla With a Million," therefore stands.

Rupert Julian, distinguished Universal director, signed to produce features for Producers Distributing Corporation.

To Film in Canada

Government Will Co-Operate With Sills-First National Unit

Earl Hudson, head of First National's Eastern production units, announced today that the exterior scenes of Milton Sills' next starring picture, "The Come-Back," will be filmed in the lumber country surrounding Ottawa, Ontario, Canada.

Hudson also made it known that the Canadian government is co-operating with First National in the filming of this picture. The Motion Picture Bureau of the Canadian Department of Trade and Commerce has turned its laboratories and resources over to the Hudson units and will work with them throughout the making of the lumbering scenes. Raymond Peck is head of this bureau. His assistant, Frank Badgley, is already actively engaged with First National officials in laying plans for the shooting of the picture.

Frank Stanley of the Hudson units has been combing the Eastern section of Canada for several weeks seeking a location. Not until he reached the lumber district about 150 miles from Ottawa did he find what was wanted. He then arranged with the Canadian officials for their co-operation.

The picture calls for thrilling scenes in lumber-camps and in log drives and jams. These will be shot on the Ottawa, Gatineau and Beauchene Rivers in the heart of the biggest lumbering operations in the East. In a few days Stanley with Lambert Hillyer, who will direct the pictures, and Roy Carpenter, cameraman, will return to Ottawa and start filming scenes. Sills and the cast will follow shortly and will make their headquarters on the property of the Hawksbury Lumber Company in the Timiskaning country, 150 miles from Ottawa.

Metro Buys Stage Success

"When We Were Twenty-One," the stage success by Henry V. Esmond in which Nat Goodwin starred a number of years ago, has been purchased by Metro-Goldwyn-Mayer and added to the ambitious production program now being planned and executed at the Culver City studios. This work is a romantic comedy rich in plot, humor and characterization, and provides screen material of the best possible sort.

Prince of Wales in Africa In International Newsreel

THE first motion pictures of the Prince of Wales on his latest trip, which is taking him into the wilds of West Africa, are contained in the current issue of International Newreel and are being shown exclusively by International at leading theatres.

Everyone knows how popular the Prince was in the United States. In West Africa the dusky natives are mad about him. Dusky belles appear in their best grass frocks and overwhelm the heir to the British throne with their glances of admiration. Black chieftains are shown doing war dances in his honor, and going through the ancient rites of pledging loyalty to him. Young bucks dance with amazing agility and more pep than ever was displayed by civilized Africans, while the native jazz bands go through remarkable contortions in bringing entrancing strains from their weird instruments.

All through the series of unusual entertainment the young Prince shows his interest and gives every indication that he is having the time of his life. The pictures are particularly entertaining in that they show the Prince from the time of his departure from England on the Repulse to his arrival in Africa. Among the best of the pictures are those which show the Prince being entertained by the chiefs and belles at Gambia, Africa.

Other exclusive pictures in the current issue of International Newsreel show scenes attendant upon the election of Von Hindenberg as Germany's president. These pictures, made in Berlin, Hanover and other parts of Germany,

Billy Sullivan Starred in Rayart's "The Fear Fighter"

"THE FEAR FIGHTER," starring Billy Sullivan and produced by Harry J. Brown Productions under the direction of Albert Rogell, was received at the Rayart offices last week. In the cast with young Sullivan are Ruth Dwyer, Spike Robinson, Phil Salvadore and J. F. MacGowan. The new picture is said to be a speedy comedy drama. The second release of the Rayart series starring Sullivan, called "The Coat Getter," is also near completion at the Brown Studio in Hollywood.

Another picture received at the Rayart offices during the past week was "Double Fisted," second of the Harry Webb series starring Jack Perrin and released under the brand title of "Whirlwind Western." Prominent in the cast with Jack Perrin are Molly Malone, Mark Fenton, Winifred Landis, Martin Turner, and starlight, the beautiful white horse owned by Perrin. The next of this series will be "Starlight, the Untamed," in which Starlight will be the featured attraction.

The first three episodes of the Duke Werne Serial Production, "Secret Service Sanders," has also reached the New York office of Rayart. This stars Richard Holt and Ann Little. The first three episodes are crammed with action, not the least being the ending of the first episode which includes a fight which occurs first on the mast of a ship and later on the wings of a flying hydroplane in which the hero (Holt) is knocked off the plane to the ocean below. This scene is said to be one that makes the spectator sit up and take notice. The serial will be in fifteen episodes, released May first.

Metropolitan Critics Boost Chadwick's "Wizard of Oz"

THE local newspaper criticisms of Chadwick's "The Wizard of Oz," which ran two weeks at the B. S. Moss Colony Theatre in New York, have been unanimous in their enthusiasm for the most pretentious production of this independent producer.

George Gerhard of The Evening World says in part: "'The Wizard of Oz,' which is put out as a Chadwick picture, is one of the best comedies seen on Broadway in a long time. There's a bona fide laugh in nearly every scene, and most of them are of the howl variety. You can't afford to miss this picture."

"They shrieked uproariously at this speedy version of Frank Baum's quaint fantasy," says Dorothy Herzog in the Daily Mirror. "Larry Semon has made a highly entertaining picture. It's loaded with excitement, thrills, fun and a faint dash of romance. For clean cut, novel, splendid entertainment, don't miss Larry Semon in 'The Wizard of Oz.'"

F. W. M. Hall of the New York Times is equally enthusiastic: "Persons in the audience not only laughed till the tears came, but they roared until they coughed."

"Shrieks of delighted laughter greeted the picture," says Louella O. Parsons of the New York American. "I want to commend Larry Semon for his manner in picturizing the former musical comedy."

"Starting to tell you about it is much easier than finishing," says Harry Hershfield, the world famous cartoonist and humorist of The Evening Journal. "Too many marvelous details."

John McCormack, famous Irish tenor, his wife and daughter, Sheila, visited Thomas Meighan recently at the Paramount Long Island studio during the filming of Meighan's latest picture, "Old Home Week."

Long Island Theatre Takes F. B. O.'s Entire New Output

THE distinction of being the first exhibitor in the United States to contract for F. B. O.'s entire 1925-26 output of sixty-four productions, including twelve Gold Bond Specials, four super-special Fred Thomson Westerns, forty-eight special productions and the entire array of short subjects, goes to Irving Lesser, manager of the playhouse Theatre, Great Neck, Long Island.

A complete survey of the product available in the entire industry for the new season, in which F. B. O.'s imposing list of sixty-four productions stands out conspicuously as box-office winners, prompted Mr. Lesser to book the entire 1925-26 lineup.

The Gold Bond specials for which Mr Lesser has contracted are: "Drusilla With a Million," an Associated Arts Corporation production based on the famous novel by Elizabeth Cooper; "Parisian Nights," a melodrama of the Paris underworld, directed by Alfred Santell; "If Marriage Fails," C. Gardner Sullivan's society drama; "The Keeper of the Bees," the well known novel by the late Gene Stratton-Porter, now running serially in McCall's Magazine, which will be published in book form simultaneously with the release of the picture; "When His Love Grew Cold" and "A Poor Girl's Romance," two of the best known Laura Jean Libbey stories which F. B. O. recently purchased from the famous author's estate; "The Last Edition," Emory Johnson's newspaper story, and "Happiness," another Johnson production which will be made in Sweden with the cooperation of the Swedish government; "The Isle of Retribution," a best seller by Edison Marshall; "Flaming Waters," an action melodrama by E. Lloyd Sheldon; "The Midnight Flyer," a railroad melodrama, and "The Futurity Winner," a race track story.

Warner Bros. Next Picture

With activity on the 1925-26 program increasing weekly at the Warner Bros. studio, the next picture to go into production will be "The Golden Cocoon," the best seller by Ruth Cross, which will be directed by Millard Webb. This will be one of the Warner's big productions of the year calling for a number of large sets, which will be built on the Lasky ranch.

To Develop New Stars

Following its policy of developing its own stars Universal is now grooming two well-known screen favorites for stellar roles. They are Fred Humes and Edmund Cobb. These two are to be given their chance in two-reel Western plays. Cobb's first picture with Universal as a star is to be "A Two-Fisted Fighter." Humes' first starring vehicle has not yet been selected.

De Luxe to Handle "Wizard"

De Luxe Feature Film Company of Seattle, Washington, will distribute "The Wizard of Oz," Chadwick Picture Corporation's first production for 1925-26. The contract with De Luxe, which was closed this week, includes the following territory: Washington, Oregon, Montana, Northern Idaho and Alaska.

Aubrey's New Comedy

Jimmy Aubrey, who is fast coming to the fore as one of the most popular comedians on the screen, has this week completed "Home Scouts," a two-reel comedy replete with gags and laughs. "Home Scouts" will be released on June 15 on the F. B. O. program.

The line-up of all-star farceurs signed by Al. Christie for "Stop Flirting," the next big feature comedy to follow "Charley's Aunt" through Producers Distributing Corporation. Left to right are: Jack Duffy, Wanda Hawley, Jimmie Adams, John T. Murray and Hallam Cooley.

Scenes from "The Necessary Evil," a First National picture

Berger Has Fort Lee Studio; Will Produce for Associated

ASSOCIATED EXHIBITORS announce that the Diamant Film Company of America, Inc., has opened an elaborate studio at Fort Lee, New Jersey, at which future productions will be made for their distribution.

This new studio was originally occupied by the Paragon Film Company and was recently opened under the supervision of Henri Diamant Berger, the well known French director, who has already produced one Associated Exhibitors' picture and who has contracted to make more. In addition to Mr. Berger, other producing units of Associated Exhibitors will make pictures on the Diamant lot.

Upon his arrival in America, he contracted to produce a picture for Associated Exhibitors. This production is now ready for release under the title of "Fifty Fifty," and features Hope Hampton, Lionel Barrymore and Louise Glaum.

The Diamant production plant has been made modern in every respect. New equipment was installed in the carpenter shops, new scenic lofts built and thousands of dollars spent in properties and in the costuming department. A large projection room has also been installed, as well as new quarters for film cutting. A large inclosed stage measuring 70 by 130 feet has had $25,000 in lighting apparatus added to its equipment. In addition to this a massive tank runs the full width of the studio.

J. W. Schleiff, former production manager of the Selznick Studios, was appointed as production manager. A. Dantes, assistant to Mr. Berger, brought here from France by the producer, is acting in the capacity of personal representative. Miss Marshall is in charge of the studio office affairs. The camera staff will operate under the direction of Alfred Orlieb.

The first production for Associated Exhibitors to be made by Henri Diamant Berger in his own studio is "Lovers' Island," a screen adaptation of the T. Howard Kelly story which recently appeared in the Smart Set Magazine. The production will carry a big cast headed by Hope Hampton, James Kirkwood, Louis Wolheim, Flora Le Breton, Ivan Linow, Gaby France, Flora Finch, Douglas Gilmore and Frank Raymond.

Don Marquis's "The Old Soak" To Be Produced by Universal

WITH the 1925-26 schedule all purchased and most of it in work, the Universal scenario scouts are preparing their plans already for 1927, a year and six months ahead. The first production bought for this program was announced this week. It is Don Marquis's Broadway play, "The Old Soak," which was purchased through the theatrical office of Arthur Hopkins, who made the original production.

A great deal of discussion has centered about this semi-serious play of the eminent newspaper columnists not only during the long run of the play but since it became an "on tour" attraction. The discussion has centered now upon the proper way to adapt the story to moving pictures. Almost every company has taken this valuable piece of property under consideration and it wasn't until a proper adaptation and a proper star had been selected that Carl Laemmle decided to pay the tremendous amount of money that the producers asked for the picture rights.

The star is already under contract. The terms of his theatrical contract, however, forbid the announcement of it until the end of the run of his successful play on Broadway. Inasmuch as Universal doesn't need to use the picture for a year, the contract seems to be equitable to both sides.

Scenes from the Principal picture made from Harold Bell Wright's "The Mine With the Iron Door," having in the cast Kenneth Harlan, Mary Carr and Rosemary Theby

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

	Kind of Picture	Review.	Feet
ARROW			
Come On, Cowboys (Hatton)	Western drama	May 24..	4,700
Mysteries of Mah Jong	Novelty	May 24..	2,000
Two After One (West)	Comedy	May 24..	2,000
Lash of Pinto Pete (Dearholt)	Stunt drama		4.437
Two Fisted Sheriff (Canutt)	Western drama	Dec. 6..	4,625
Sell 'em Cowboy (Hatton)	Western drama		4.821
Ridin' Mad (Canutt)	Western drama		4.927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4.648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Rip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4.920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20..	6,751
Lena Rivers (Earle Williams)	Drama		6,000
ASSOCIATED EXHIBITORS			
Spitfire (all-star)	Modern drama	July 5..	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26..	6,000
Never Say Die (MacLean)	Comedy of thrills	Sep. 13..	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Adventurous Sex (C. Bow)	Flapper drama		
Children of the Whirlwind			
Great Air Mail Robbery			
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,718
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21..	6,710
Sky Raider (Logan)	Drama		
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28..	5,628
EDUCATIONAL FILM CORP.			
Just Waiting	Robert Bruce series	May 31..	1,000
Echoes of Youth	"Sing Them Again"	May 31..	1,000
Hot Air	Lee Moran	June 7..	2,000
In a Drop of Water	"Secrets of Life"	June 14..	1,000
Grandpa's Girl	Kathleen Clifford	June 21..	2,000
The Chase	Alps Novelty	June 21..	2,000
Snapshots of the Universe	Hodge-Podge	June 21..	1,000
The Farewell	Bruce Scenic	June 21..	1,000
Wedding Showers	Jack White prod.	June 28..	2,000
The Ex-Bartender Retires	Bruce scenic	June 28..	1,000
Family Fite	Cameo comedy	June 28..	1,000
His First Car	Tuxedo comedy	July 5..	2,000
Pardon Us	Cameo comedy	July 5..	1,000
Melodious Moments	"Sing Them Again"	July 5..	1,000
Pigskin	Mermaid comedy	July 12..	2,000
Heads Up	Cliff Bowes	July 12..	1,000
Jumble in the Jungle	Hodge-Podge	July 12..	1,000
Never Again	Tuxedo comedy	Aug. 2..	2,000
Turn About	Cameo comedy	Aug. 2..	1,000
Frozen Water	Hodge Podge	Aug. 9..	1,000
Savage Love	Jimmie Adams	Aug. 9..	2,000
Good News	Cliff Bowes	Aug. 23..	1,000
Oh, Teacher	Juvenile comedy	Aug. 23..	2,000
Boneyard Blues	Earl Hurd cartoon	Aug. 23..	1,000
Drenched	Cliff Bowes	Aug. 30..	1,000
Wild Game	Mermaid comedy	Aug. 30..	2,000
Don't Fail	Cameo comedy	Sep. 6..	1,000
Jonah Jones	Lloyd Hamilton	Sep. 6..	2,000
Hazardous Hunting	Hodge-Podge	Sep. 13..	1,000
Rough and Ready	Lige Conley	Sep. 13..	2,000
Cheer Up	Cliff Bowes	Sep. 20..	1,000
Stupid but Brave	Al St. John	Sep. 20..	2,000

How to Use This Chart

First—Booking! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over—and under-length program.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and a fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

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$1 for Your Time

Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Picture World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts alter the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review.	Feet
Dirty Hands	Juvenile comedy	Sep. 27..	2,000
Short Change	Hiers comedy	Sep. 27..	2,000
Bright Lights	Vernon comedy	Sep. 27..	2,000
Her Boy Friend	Larry Semon	Oct. 4..	2,000
Court Plaster	Neal Burns	Oct. 4..	1,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4..	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 11..	1,000
Fast and Furious (Conley)	Comedy	Oct. 11..	2,000
No Foolin' (Bowes)	Comedy	Oct. 18..	1,000
Sawmill Four	Hurd cartoon	Oct. 18..	1,000
Why Hurry? (Adams)	Comedy	Oct. 25..	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25..	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25..	2,000
Empty Heads (Bowes)	Comedy	Nov. 1..	1,000
High Gear (Vernon)	Comedy	Nov. 1..	2,000
The Mosquito	Instructive	Nov. 15..	1,000
Artist's Model	Hurd cartoon	Nov. 15..	1,000
Poor Butterfly	Mermaid comedy	Nov. 15..	2,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 22..	1,000
Easy Pickin's	Christie com.	Nov. 22..	2,000
Cut Loose (Dunham-Vance)	Cameo comedy	Nov. 29..	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29..	1,000
Go Easy (Bowes)	Cameo com.	Dec. 6..	1,000
Low Tide (J. White prod.)	Comedy	Dec. 6..	2,000
Little People of the Garden	Instructive	Dec. 13..	1,000
Earth's Oddities	Hodge-Podge	Dec. 13..	1,000
Goat Getters	Juvenile com.	Dec. 20..	2,000
French Pastry (Vernon)	Christie com.	Dec. 20..	2,000
Broadcasting	Hurd cartoon	Dec. 27..	1,000
Lovemania (St. John)	Tuxedo comedy	Dec. 27..	2,000
Mad Rush (Bowes)	Cameo comedy	Jan. 3..	1,000
Step Lightly (Lige Conley)	Mermaid com.	Jan. 3..	2,000
Hi-Fliers	Hodge-Podge	Jan. 17..	1,000
Hooked (Hamilton)	Comedy	Jan. 17..	2,000
Weak Knees (Bowes)	Cameo Com.	Jan. 17..	1,000
Have A Heart (Ruth Hiatt)	Cameo Com.	Jan. 24..	1,000
Good Spirits	Christie com.	Jan. 24..	2,000
Motor Mad	Mermaid com.	Jan. 31..	2,000
Sea Legs (Neal Burns)	Christie com.	Jan. 31..	2,000
Judge's Crossword Puzzles	Novelty	Jan. 31..	1,000
Paris Creations	Fashions	Feb. 7..	1,000
Topsy Turvy Travel	Hodge-Podge	Feb. 7..	1,000
His High Horse (Lee Moran)	Mermaid com.	Feb. 7..	2,000
He Who Gets Socked	Hurd cartoon	Feb. 14..	1,000
High Hopes (Cliff Bowes)	Cameo comedy	Feb. 14..	1,000
Wild Cat Willie	Juvenile com.	Feb. 21..	2,000
Our Six-Legged Friends	Secrets of Life	Feb. 21..	1,000
Great Guns (Bobby Vernon)	Comedy	Feb. 21..	2,000
Welcome Danger (Cliff Bowes)	Cameo comedy	Feb. 28..	1,000
Paris Creations in Color	Fashions	Feb. 28..	1,000
Half a Hero (Lloyd Hamilton)	Comedy	Mar. 7..	2,000
Two Cats and a Bird	Cartoon	Mar. 7..	1,000
Lots of Knots	Hodge-Podge	Mar. 7..	1,000
Voice of the Nightingale	Novelty	Mar. 14..	1,000
Love Goofy (Adams)	Christie com.	Mar. 14..	2,000
Hello, Hollywood (Conley)	Mermaid com.	Mar. 14..	2,000
Dynamite Doggie (Al St. John)	Tuxedo com.	Mar. 21..	2,000
Judge's Crossword Puzzles	Novelty	Mar. 21..	1,000
Merrymakers (Cliff Bowes)	Cameo comedy	Mar. 21..	1,000
Rarin' Romeo (Walter Hiers)	Comedy	Mar. 28..	2,000
Red Pepper (St. John)	White-Mermaid	Apr. 4..	2,000
Inside Out (Bowes)	Cameo comedy	Apr. 4..	1,000
Movie Morsels	Howe Magazine	Apr. 4..	1,000
Mellow Quartette	Hurd cartoon	Apr. 4..	1,000
Why Hesitate? (Burns)	Comedy	April 11..	2,000
In the Spider's Grip	Novelty	April 11..	1,000
Ship Shape (Bowes)	Comedy	Apr. 18..	1,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Iron Mule (St. John)	Tuxedo com.	Apr. 18..	2,000
Don't Pinch (Bobby Vernon)	Comedy	Apr. 25..	2,000
Dome Doctor (Larry Semon)	Comedy	Apr. 25..	2,000
Village School	Hodge-Podge	May 2..	1,000
Wide Awake (Lige Conley)	Mermaid comedy	May 2..	2,000
King Cotton	Hamilton comedy	May 9..	2,000
Dragon Alley	Juvenile comedy	May 9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May 9..	1,000

FILM BOOKING OFFICES OF AMERICA

Dangerous Coward (F. Thomson)	Western	May 31..	6,000
Napoleon and Josephine (all-star)	Hist. romance	June 7..	6,591
Fighting Sap (F. Thomson)	Western	June 14..	5,138
There's Millions In It (all-star)	Romantic thriller	June 28..	6,000
Swords and the Woman (DeCordoba)	Romantic drama	July 12..	6,000
Fools in the Dark (Patsy R. Miller)	Melo. farce	July 26..	7,002
Neglected Women (Seena Owen)	Society drama	Aug. 9..	6,265
Messalina	Italian spectacle	Sep. 6..	8,473
American Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6..	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20..	5,044
Vanity's Price (A. Q. Nilsson)	Society drama	Sep. 20..	6,124
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western	Dec. 6..	5,033
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama	Jan. 31..	6,413
Cheap Kisses (all-star)	Jazz-drama	Nov. 15..	6,538
Go-Getters Series	Thrill comedy	Oct. 18..	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
Going of Cumming	Go-Getters	Dec. 13..	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20..	5,000
Who's Hooligan?	Go-getters	Dec. 20..	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27..	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3..	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3..	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,523
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,000
Sleeping Cutie	Go-Getters	Jan. 31..	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000
Range Terror (Bob Custer)	Western	Feb. 14..	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28..	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7..	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr. 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 9..	2,000

FIRST NATIONAL

Abraham Lincoln (G. A. Billings)	Drama	Feb. 2..	9,759
Cytherea (all-star)	Society drama	May 21..	7,142
Why Men Leave Home (J. M. Stahl prod.)	Comedy-drama	May 3..	8,002
Woman on the Jury (all-star)	Drama	May 17..	7,408
Son of the Sahara (all-star)	Melodrama	May 24..	7,603
Sea Hawk (all-star)	Romantic drama	June 14..	11,527
Marriage Cheat (all-star)	Drama	June 21..	6,622
Those Who Dance (Ince prod.)	Drama		7,512
White Moth (LaMarr)	Drama	June 21..	6,571
Perfect Flapper (C. Moore)	Comedy	June 28..	7,030
Self-Made Failure (B. Alexander)	Comedy	June 28..	7,285
For Sale (all-star)	Drama	July 5..	7,304
Born Rich (C. Windsor)	Society drama	Dec. 20..	7,389
Single Wives (C. Griffith)	Society drama	Aug. 9..	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,260
Flirting With Love (C. Moore)	Comedy	Sep. 6..	6,926
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20..	6,685
Husbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,822
Madonna of the Streets (Nazimova)	Drama	Oct. 25..	7,674
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6..	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15..	6,298
Sandra (LaMarr)	Drama	Dec. 6..	7,905
Classmates (R. Barthelmess)	Drama	Nov. 29..	6,923
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,678
Silent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,530
Love's Wilderness (Griffith)	Drama	Dec. 20..	7,837
So Big (C. Moore)	Drama	Jan. 17..	8,562
If I Marry Again (Doris Kenyon)	Drama	Jan. 24..	7,401
Idle Tongues (Marmont)	Comedy-drama	Dec. 27..	5,447
Sundown (all-star)	Western epic	Oct. 25..	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,567
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17..	7,307
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31..	7,649
Enticement (Mary Astor)	Drama	Feb. 7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14..	7,357
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28..	8,745
Lost World (Conan Doyle story)	Special	Feb. 28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb. 28..	7,811
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7..	5,831
One Year to Live (Pringle)	Drama	Mar. 7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7..	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21..	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr. 4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4..	5,600
My Son (Nazimova)	Emotional dr.	Apr. 18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr. 18..	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr. 25..	6,565
Chickie (Mackaill)	Drama	May 9..	7,600

FOX FILM CORP.

Arizona Express (D. Butler)	Railroad drama	Mar. 29..	6,316
Plunderer (Mayo)	Drama	Apr. 5..	5,000
A Man's Mate (Gilbert)	Drama	Apr. 5..	5,812
Circus Cowboy (Jones)	Western drama	May 3..	6,400
Trouble Shooter (Mix)	Western drama	May 17..	5,702
Lone Chance (Gilbert)	Western drama	May 24..	4,385
When Wise Ducks Meet	Comedy	May 24..	2,000
Western Luck (Jones)	Comedy-drama	June 28..	5,000
Magic Needle	"Etching"	June 28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12..	4,471
Heart Buster (Mix)	Comedy-drama	July 19..	4,500
Beaten Gold	Educational	July 19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9..	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
It Is the Law (all-star)	Drama	Sep. 13..	6,895
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,400
The Fool (all-star)	Drama	Apr. 25..	9,500
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,535
Rambles of a Raindrop	Instructive	Sep. 27..	1,000
Daughters of the Night (all-star)	Modern drama	Dec. 13..	5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special	Dec. 27..	
Gold Heels	Race track dr.	Feb. 7..	6,020
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14..	5,250
Teeth (Mix-Tony Duke)	Western drama	Nov. 15..	6,190
Tainted Souls	Modern drama		
Darwin Was Right	Monkey novelty com.	Nov. 8..	4,992
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama	Jan. 3..	5,677
Hunting Wild Animals in Hollywood	Novelty		
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18..	4,968
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Educational	Nov. 1..	730
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Educational	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Educational	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13..	7,619
The Burglar	Van Bibber	Dec. 13..	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20..	6,700
Deadwood Coach (Mix)	Western drama	Jan. 10..	6,346
Troubles of a Bride	Melodrama	Dec. 27..	4,915
Dick Turpin (Mix)	English drama	Feb. 7..	5,224
Arizona Romeo (Jones)	Western drama	Jan. 31..	4,694
Curlytop (Mason)	Melodrama	Jan. 10..	5,828
Stardust Trail (Mason)	Melodrama	Mar. 7..	4,696
Scuttlers (W.Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 20..	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24..	2,000
Hell-Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,000
Nobody Works But Father	Slapstick	Feb. 7..	2,000
Trail Rider (Jones)	Western	Feb. 21..	4,752
Man Without a Country (all-star)	Special	Feb. 28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14..	5,080
Mysterious Stranger	Comedy	Mar. 14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar. 21..	5,578
House of Flickers	Imperial com.	Mar. 21..	2,000
Gold and the Girl (Jones)	Western	Mar. 28..	4,512
Amateur Detective	Van Bibber	Mar. 28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr. 4..	2,000
From Mars to Munich	"arieties"	Apr. 4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11..	4,808
Where the Waters Divide	"Varieties"	Apr. 25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May 2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May 9..	5,783
Neptune's Stepdaughter	Comedy	May 9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May 9..	5,340
Concerning Cheese	Varieties	May 9..	1,000

METRO-GOLDWYN

Janice Meredith (Davies)	Romantic dr.	Aug. 23..	10,655
Rejected Woman (Rubens-Nagel)	Drama	May 3..	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19..	4,909
Fool's Awakening (Ford)	Drama	Feb. 16..	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1..	6,459
Thy Name Is Woman (LaMarr)	Drama	Mar. 1..	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8..	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,414
Women Who Give (all-star)	Sea drama	Mar. 22..	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr. 12..	6,318
Sherlock, Jr. (Keaton)	Comedy	May 17..	4,065
Arab (Novarro-Terry)	Drama	July 12..	6,710

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Bread (all-star)	Drama	Aug. 2..	5,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,736
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16..	6,126
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	5,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,089
Wine of Youth (all star)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,558
Bandolero (all star)	Drama	Oct. 11..	6,904
Great Divide (all star)	Drama	Feb. 21..	7,811
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Sporting Venus (Sweet)	Drama		
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Zander, the Great (Cosmopolitan)			
Romola (Lillian Gish)	Famous novel	Dec. 13..	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14..	5,921
A Man's World (Joyce-Marmont)	Drama		
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7..	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7..	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770

PARAMOUNT

Men (Negri)	Society dr.	May 17..	6,700
Wanderer of Wasteland (Holt-Technicolor)	Western	May 31..	6,086
Code of the Sea (LaRocque-Logan)	Sea melodr.	Jun. 7..	6,550
Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21..	6,550
Guilty One (Ayres)	Heavy mystery	Jun. 28..	5,365
Tiger Love (Melford prod.)	Modern dr.	Jun. 28..	5,325
Changing Husbands (Joy)	Dual role dr.	July 5..	6,799
Unguarded Women (Daniels-Dix)	Society dr.	July 5..	6,051
Enemy Sex (Compson)	Romantic dr.	July 12..	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2..	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9..	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9..	6,337
Monsieur Beaucaire (Valentino)	Spectacle melo.	Aug. 23..	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30..	6,976
Lily of the Dust (Negri)	Drama	Sep. 6..	6,811
The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Domestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,736
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Sainted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3..	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3-10,	9,593
Locked Doors (Compson)	Original story	Jan. 24..	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24..	5,903
East of Suez (Negri)	Drama	Jan. 17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb. 21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr. 4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May 2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar. 21..	6,186
New Lives for Old (Compson)	Drama	Mar. 7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar. 28..	7,000
Air Mail (feature cast)	Melodrama	Mar. 28..	6,500
Grass	Drama	April 11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April 11..	6,732
Men and Women (Dix)	Feature	April 11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr. 18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr. 18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr. 25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May 2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May 9..	6,558

	Kind of Picture	Review.	Feet
PATHE			
Declaration of Independence	"Chronicles"	June 14..	3,000
Fast Black	Mohan-Engle	June 14..	1,000
Lion and the Souse	Sennett comedy	June 14..	2,000
On Guard	"Sportlight"	June 14..	1,000
Suffering Shakespeare	"Spat Family"	June 14..	2,000
Young Oldfield	Charles Chase	June 21..	1,000
His New Mama	Sennett comedy	June 21..	2,000
Don't Park There	Will Rogers	June 21..	2,000
Her Memory	Will Nigh Miniature	June 21..	1,000
Solitude and Fame	"Sportlight"	June 28..	1,000
Stolen Goods	Charles Chase	June 28..	1,000
Jubilo, Jr.	"Our Gang"	June 28..	2,000
Jeffries, Jr.	Charles Chase	July 5..	1,000
The Wide Open Spaces	Stan Laurel	July 5..	2,000
The Body in the Bag	Terry cartoon	July 5..	1,000
Yorktown	Chronicles of America	July 12..	3,000
Why Husbands Go Mad	Charles Chase	July 12..	1,000
Desert Sheiks	Terry cartoon	July 12..	1,000
Radio Mad	"Spat Family"	July 12..	2,000
Maud Miller	Special	July 19..	2,000
Our Congressman	Will Rogers	July 19..	2,000
A Woman's Hour	Terry cartoon	July 19..	1,000
A Ten-Minute Egg	Charles Chase	July 19..	1,000
It's a Bear	"Our Gang"	July 26..	2,000
The Sport of Kings	Terry cartoon	July 26..	1,000
Our Defenders	"Sportlight"	July 26..	1,000
Seeing Nellie Home	Charles Chase	July 26..	1,000
Into the Net	Mulhall-Murphy serial	Aug. 2..	
Romeo and Juliet	Sennett comedy	Aug. 2..	2,000
Flying Fever	Terry cartoon	Aug. 2..	1,000
Short Kilts	Hal Roach comedy	Aug. 2..	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9..	2,000
The Puritans	"Chronicles" series	Aug. 9..	3,000
Amelia Comes Back	Terry cartoon	Aug. 9..	1,000
The First Hundred Years	Sennett comedy	Aug. 16..	2,000
A Truthful Liar	Will Rogers	Aug. 16..	2,000
The Battling Orioles	Special	Aug. 23..	5,900
East of the Water Plug	Sennett comedy	Aug. 23..	2,000
High Society	"Our Gang"	Aug. 23..	2,000
The Prodigal Pup	Terry cartoon	Aug. 23..	1,000
Hoofbeats	"Sportlight"	Aug. 23..	1,000
House Cleaning	Terry cartoon	Aug. 23..	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6..	3,000
Lizzies of the Field	Sennett comedy	Sep. 6..	2,000
Barnyard Olympics	Terry cartoon	Sep. 6..	1,000
South of the North Pole	"Spat Family"	Sep. 6..	2,000
One Third Off	Cobb-Rice comedy	Sep. 6..	2,000
The Happy Years	"Sportlight"	Sep. 6..	1,000
Why Men Work	Charles Chase	Sep. 6..	1,000
Message From the Sea	Terry cartoon	Sep. 6..	1,000
Luck of the Foolish	Harry Langdon	Sep. 13..	2,000
Outdoor Pajamas	Charles Chase	Sep. 13..	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13..	2,000
In Good Old Summertime	Terry cartoon	Sep. 13..	1,000
Danger Lure	Sportlight	Oct. 11..	1,000
Dixie	Chronicles	Oct. 11..	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1,000
Sporting Rhythm	Sportlight	Oct. 18..	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18..	2,000
Every Man for Himself	Our Gang	Oct. 18..	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5,000
On Leave of Absence	Detective	Oct. 25..	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,000
Galloping Bungalows	Sennett com.	Nov. 1..	2,000
Stunts	Sportlight	Nov. 1..	1,000
Hot Stuff	Spat family	Nov. 1..	2,000
Cat and the Magnet	Terry cartoon	Nov. 1..	1,000
Fast Company	Our Gang	Nov. 15..	2,000
She Knew Her Man	Terry cartoon	Nov. 15..	1,000
Gridiron Glory	Sportlight	Nov. 15..	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2,000
Out of the Storm	Detective	Nov. 22..	2,000
Good Old Circus Days	Terry cartoon	Nov. 22..	1,000
All Wet (Chase)	Comedy	Nov. 29..	1,000
Deaf, Dumb and Daffy	Spat Family	Nov. 29..	2,000
Cannon-Ball Express	Sennett com.	Nov. 29..	2,000
Champions	Sportlight	Nov. 29..	1,000
Lumber Jacks	Terry cartoon	Nov. 29..	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6..	6,093
Feet of Mud (Sennett cast)	Comedy	Dec. 6..	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6..	2,000
Bucking the Bucket Shop	Detective series	Dec. 6..	2,000
She's In Again	Terry cartoon	Dec. 6..	1,000
Mysterious Mystery	Our Gang	Dec. 13..	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13..	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13..	1,000
Just a Good Guy (Stone)	Comedy	Dec. 20..	2,000
Royal Razz (Chase)	Comedy	Dec. 20..	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20..	1,000
Nature's Rouge	Sportlight	Dec. 20..	1,000
Rubber Neck	Spat Family	Dec. 27..	2,000
Bull and Sand	Sennett comedy	Dec. 27..	2,000
Invaders	Sportlight	Dec. 27..	1,000
Down on the Farm	Terry cartoon	Dec. 27..	1,000
The Sea Squawk	Sennett com.	Jan. 3..	2,000
On the Lee	Terry cartoon	Jan. 3..	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan. 3..	
Wages of Tin (Tryon)	Comedy	Jan. 3..	2,000
Rat's Knuckles (Chase)	Comedy	Jan. 10..	1,000
Rough and Tumbling	Sportlight	Jan. 10..	1,000
Our Game Pup	Terry cartoon	Jan. 10..	1,000
The Big Town (Our Gang)	Comedy	Jan. 10..	2,000
Plumber (Graves)	Comedy	Jan. 10..	2,000
Wild Goose Chaser (Turpin)	Sennett Com.	Jan. 17..	2,000
Hello Baby (Chase)	Comedy	Jan. 17..	1,000
Laugh That Off	Spat Family	Jan. 24..	2,000
Honeymoon Hardships	Sennett comedy	Jan. 24..	2,000
Brain and Brawn	Sportlight	Jan. 24..	1,000
Boobs in the Woods (Langdon)	Sennett comedy	Jan. 31..	2,000
Hold That Thought	Terry cartoon	Jan. 31..	1,000
Fighting Fluid (Chas. Chase)	Comedy	Jan. 31..	1,000
Beloved Boxo (R. Graves)	Sennett comedy	Feb. 7..	2,000
Circus Fever	Our Gang	Feb. 7..	2,000
Biting the Dust	Terry cartoon	Feb. 7..	1,000

	Kind of Picture	Review.	Feet
Transatlantic Flight	Terry cartoon		1,000
Change the Needle (Arthur Stone)	Comedy	Feb. 14..	2,000
Family Entrance (Chas. Chase)	Comedy	Feb. 14..	1,000
Bigger and Better Jails	Terry cartoon	Feb. 14..	1,000
Fisherman's Luck	Terry cartoon	Feb. 21..	1,000
A Fox Hunt	Spat Family	Feb. 21..	2,000
Sporting Armor	Sportlight	Feb. 21..	1,000
Idaho (Vivian Rich)	Serial	Feb. 21	10 ep.
Water Wagons	Sennett com.	Feb. 21..	2,000
His Marriage Wow (Langdon)	Comedy	Feb. 28..	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb. 28..	1,000
Clean-Up Week	Terry cartoon	Feb. 28..	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb. 28..	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb. 28..	2,000
Neptune's Nieces	Sportlight	Mar. 7..	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar. 7..	2,000
In Dutch	Terry cartoon	Mar. 7..	1,000
Dog Days	Our Gang	Mar. 7..	2,000
Percy (Charles Ray)	Typical dr.	Mar. 14..	6,000
Should Husbands Be Watched	Comedy	Mar. 14..	1,000
Hard Boiled (Chase)	Comedy	Mar. 14..	2,000
Jungle Bike Riders	Terry cartoon	Mar. 14..	1,000
Excuse My Glove	Spat Family	Mar. 21..	2,000
Giddap (Billy Bevan)	Comedy	Mar. 21..	2,000
Traps and Troubles	Sportlight	Mar. 21..	1,000
Pie Man	Terry cartoon	Mar. 21..	1,000
Zowie!	Stereoskopik	Mar. 21..	1,000
At the Zoo	Terry cartoon	Mar. 28..	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar. 28..	1,000
Plain Clothes (Langdon)	Comedy	Mar. 28..	2,000
Sailor Papa (Tryon)	Comedy	Mar. 28..	2,000
Breaking the Ice (Graves)	Comedy	Apr. 4..	2,000
Love Bug	Our Gang	Apr. 4..	2,000
Housing Shortage	Terry cartoon	Apr. 4..	1,000
Marriage Circus (Turpin)	Sennett com.	April 11..	2,000
Bad Boy (Chase)	Comedy	April 11..	2,000
Are Husbands Human? (Findlayson)	Comedy	April 11..	1,000
Sunken Silver (Ray-Miller)	Serial	Apr. 18..	10ep
Lion's Whiskers	Sennett com.	Apr. 18..	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr. 25..	2,000
S-O-S	Terry cartoon	Apr. 25..	1,000
Adventures of Adenoid	Terry cartoon	Apr. 25..	1,000
Deep Stuff	Terry cartoon	Apr. 25..	1,000
Beauty Spots	Sportlight	Apr. 25..	1,000
Remember When (Langdon)	Comedy	Apr. 25..	2,000
Shootin' Injuns	Our Gang com.	May 2..	2,000
Big Red Riding Hood (Chase)	Comedy	May 2..	1,000
Sporting Judgment	Sportlight	May 2..	1,000
He Who Gets Smacked	Sennett comedy	May 2..	2,000
Permanent Waves	Terry cartoon	May 2..	1,000
Looking For Sally (Chase)	Comedy	May 9..	2,000
Grief in Bagdad	Comedy	May 9..	1,000
Darkest Africa	Terry cartoon	May 9..	1,000

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May 10..	6,242
Daring Youth (Daniels)	Comedy-drama	May 17..	5,975
Daughters of Pleasure (Prevost)	Drama	May 24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May 31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June 7..	5,198
Captain January (Baby Peggy)	Sea story	July 12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama		
Mine With Iron Door (all-star)	Adventure drama	Dec. 27..	7,800
Re-Creation of Brian Kent	Drama	Mar. 14..	6,878

PRODUCERS DISTRIBUTING CORP.

Love's Whirlpool (Lee-Kirkwood)	Drama	Mar. 22..	6,605
Hoosier Schoolmaster (Hull)	Drama	Mar. 29..	5,556
His Darker Self (L. Hamilton)	Comedy	Apr. 5..	5,000
Try and Get It (Washburn)	Comedy-dr.	Apr. 12..	5,607
Not One to Spare (all star)	Pathos dr.	Apr. 19..	5,000
Wandering Husbands (Lee-Kirkwood)	Drama	May 10..	6,300
Hold Your Breath (Devore)	Thrill com.	Jun. 7..	5,900
Miami (Compson)	Drama	Jun. 14..	6,317
Night Hawk (Carey)	Western	Jun. 14..	5,115
Lightning Rider (Carey)	Western	Jun. 21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun. 28..	6,000
Legend of Hollywood (Marmont)	Drama	Jan. 10..	5,414
Wise Virgin (Miller)	Drama		5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct. 25..	6,618
Ramshackle House (Compson)	Comedy-dr.		6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct. 11..	7,179
Chalk Marks (M. Snow)	Drama		
House of Youth (Logan)	Drama		6,669
Roaring Rails (Carey)	Railway dr.	Oct. 25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov. 1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama		5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.		6,452
Reckless Romance	Comedy feature	Nov. 22..	5,530
Siren of Seville (Dean)	Drama	Nov. 29..	6,724
Girl on the Stairs (Miller)	Comedy-dr.		6,214
Chorus Lady (Livingston)	Comedy-dr.	Feb. 21..	6,020
Cafe in Cairo (Dean)	Drama	Mar. 28..	5,656
Flaming Forties (Carey)	Western		5,770
The Mirage (Vidor)	Drama		
Let Women Alone (O'Malley-Hawley)	Drama		
Soft Shoes (Carey)	Western		
Off the Highway (Logan)	Drama		
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb. 21..	7,243
Her Market Value (Ayres)	Drama		
Girl of Gold (Vidor)	Drama		
On the Threshold (all-star)	Drama		
Beyond the Border (Carey)	Western		
Crimson Runner (Dean)	Drama		
Beauty and the Bad Man (Star)	Western		
Friendly Enemies (Weber & Fields)	Comedy dr.		

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	Society drama		6,940
White Man (Joyce)	Jungle romance	Nov. 22..	6,370
Triflers (Busch-Mayo)	Paris soc. dr.	Dec. 27..	6,626
Capital Punishment (Clara Bow)	Prison dr.	Jan. 24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar. 21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar. 14..	6,147
Go Straight (Star cast)	Drama	May 9..	6,107

	Kind of Picture	Review	Feet
UNITED ARTISTS			
Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17..	9,351
America (Griffith prod.)	Historical drama	Mar. 8..	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec. 13..	8,000
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar. 29..	12,000
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb. 14..	5,300
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April 11..	4,892
UNIVERSAL			
Riders Up (Hale)	Race drama	May 3..	4,904
Dangerous Blonde (LaPlante)	Comedy-dr.	May 17..	4,919
Fast Steppers (New Series)	Race dr.	May 10..	2,000
Ridgeway of Montana (Hoxie)	Western	May 17..	4,843
The Lone Round-Up (Dougherty)	Short Western	May 17..	2,000
The Signal Tower (Super-Jewel)	Drama	May 24..	6,714
Honor of Men (N. Hart re-issue)	Western	May 24..	2,000
Reckless Age (Denny)	Drama	May 31..	6,954
Fighting American (all star)	Drama	May 31..	5,251
Boss of the Bar-20 (Lawrence)	Western	May 31..	2,000
Delivering the Goods (Pal)	Comedy	May 31..	2,000
The Gaiety Girl (Philbin)	Drama	Jun. 7..	7,419
High Speed (Rawlinson)	Drama	Jun. 7..	4,927
Back Trail (Hoxie)	Western	Jun. 21..	4,615
Fight and Win (Jack Dempsey)	Fight series	Jun. 21..	...
Blue Wing's Revenge (Lawrence)	Western	Jun. 28..	2,000
Dark Stairway (Rawlinson)	Drama	Jun. 28..	5,000
Iron Man (Albertini)	Serial	Jun. 28..	...
Behind the Curtain (Bryson)	Drama	July 5..	4,875
Why Be Jealous? (Roach)	Comedy	July 5..	1,000
Young Ideas (LaPlante)	Comedy-dr.	July 12..	4,847
Her Fortunate Face	Century com.	July 12..	2,000
Little Savage	Short Western	July 12..	2,000
Sawdust Trail (Gibson)	Western	July 19..	5,500
Cry Baby (Summerville)	Comedy	July 19..	1,000
Starving Beauties (Wiley)	Comedy	July 26..	2,000
Flying Eagle (Lawrence)	Short Western	July 26..	2,000
Patching Things Up (Roach)	Comedy	July 26..	2,000
Fighting Fury (Hoxie)	Western	Aug. 2..	4,491
Kid Days (Snooky)	Comedy	Aug. 2..	1,000
Her City Sport (Wiley)	Comedy	Aug. 2..	2,000
The Gun Packer (Morrison)	Western	Aug. 2..	2,000
Big Timber (Desmond)	Forest dr.	Aug. 9..	4,650
Paging Money	Century com.	Aug. 9..	2,000
King's Command (Lawrence)	Short Western	Aug. 9..	2,000
Love and Glory (all star)	Drama	Aug. 16..	7,084
Hit and Run (Gibson)	Baseball dr.	Aug. 16..	5,504
Wolves of the North (Duncan)	Serial	Aug. 16..	...
Wine (C. Bow)	Drama	Aug. 23..	6,220
Hysterical History (Z Series)	Novelty	Aug. 23..	1,000
Sagebush Vagabond	Western	Aug. 23..	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug. 30..	7,472
The Blow Out (Messinger)	Comedy	Aug. 30..	2,000
K—The Unknown (Valli-Marmont)	Drama	Sep. 6..	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep. 6..	2,000
So This Is Paris (Dempsey)	Fight and win	Sep. 6..	2,000
Scared Stiff	Century com.	Sep. 6..	2,000
Mind the Baby (Pal)	Comdey	Sep. 13..	2,000
College Cowboy	Western	Sep. 13..	2,000
Traffic Jams (McCoy)	Comedy	Sep. 13..	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep. 13..	2,000
That's the Spirit (Roach)	Comedy	Sep. 13..	1,000
Measure of a Man (Desmond)	Drama	Sep. 20..	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep. 20..	6,506
Low Bridge (Messinger)	Comdey	Sep. 27..	2,000
Game Hunter (Roach)	Comdey	Sep. 27..	1,000
Between Fires	Western	Sep. 27..	2,000
Rose of Paris (Philbin)	Drama	Oct. 4..	6,362
Rip Van Winkle	Hysterical Hist.	Oct 4..	1,000
Trouble Fixer	Century com.	Oct. 4..	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct. 11..	4,611
Hello, Frisco (Summerville-Dunn)	Comedy	Oct. 11..	1,000
Snappy Eyes (Wiley)	Comedy	Oct. 11..	2,000
An Eyeful (Sullivan)	Short drama	Oct	
Pocahontas & John Smith	Hysterical hist.	Oct. 18..	1,000
What an Eye	Comedy	Oct. 18..	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct. 25..	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov. 1..	
Robinson Crusoe	Hysterical hist.	Nov. 1..	1,000
Some Tomboy (Wiley)	Comedy	Nov. 1..	2,000
The Tornado (H. Peters)	Melodrama	Nov. 15..	6,375
Sweet Dreams	Century comedy	Nov. 15..	2,000
Antony and Cleopatra	Gysterical History	Nov. 15..	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov. 22..	2,000
Oh, Doctor (R. Denny)	Comedy	Nov. 29..	6,587
Omar Khayyan (Hysterical history)	Comedy	Nov. 29..	1,000
Double Cross (Sullivan)	Drama	Nov. 29..	2,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec. 13..	7,356
Hurricane Kid (Gibson)	Western	Jan. 3..	5,396
Secrets of the Night (Kirkwood-Bellamy)	Drama	Dec. 20..	6,138
Mad Whirl (May MacAvoy)	Comedy-dr.	Dec. 27..	6,184
Saddle Hawk (Gibson)	Western dr.	Mar. 7..	4,419
Eyes of Fools (Rubens-Marmont)	Society dr.		
Fifth Avenue Models (Mary Philbin)	Drama	Jan. 24..	6,581
Up The Ladder (Valli)	Drama	Jan. 31..	5,922
Let 'Er Back (Gibson)	Western	Jan. 3..	5,300
Dangerous Innocence (LaPlante-O'Brien)	Drama	Mar. 28..	6,739
Man in Blue (Rawlinson-Bellamy)	Drama	Feb. 28..	5,604
Taming the West (Gibson)	Western	Feb. 28..	5,364
Paul Revere	Hysterical histy.	Dec. 20..	1,000
Border Maid (Ed Cobb)	Drama	Dec. 20..	2,000
Family Row (Messinger)	Comedy	Dec. 20..	2,000
Present Arms (Wiley)	Comedy	Dec. 27..	2,000
Red Age (Sullivan)	Drama	Jan. 3..	2,000
Ponce de Leon	Hysterical history	Jan. 3..	1,000
Prehistoric Man	Hysterical history	Jan 3	1,000
Sign of the Cactus (Hoxie)	Western	Jan. 10..	4,938
Ridin' Pretty (Desmond-Forrest)	Western com.-dr.	Jan. 17..	4,812
Looking Down (Wiley)	Comedy	Jan. 24..	2,000
Aggravatin' Kid (Messinger)	Comedy	Jan. 31..	2,000
Pistol Point Proposal (Eddie Polo)	Western dr.	Jan. 31..	2,000
Whip Hand (Billy Sullivan)	Western dr.	Jan. 31..	2,000
Rembrandt	Hysterical histy.	Jan. 31..	1,000
Last Laugh (Emil Jannings)	Human drama	Feb. 7..	6,500
Fighting Ranger (Sedgwick-Daugherty)	Serial	Feb. 7..	
Roaring Adventure (Jack Hoxie)	Western	Feb. 14..	4,800
Sir Walter Raleigh	Hysterical Histy.	Feb. 14..	1,000
Taming the East (Messinger)	Comedy	Feb. 14..	2,000
Tempest Cody's Man Hunt (Walcamp)	Western series	Feb. 21..	2,000
Seeing Red (Billy Sullivan)	Cowboy drama	Feb. 21..	2,000
Lost Chord (Bert Roach)	Comedy	Feb. 21..	1,000
Nobody's Sweetheart (Wanda Wiley)	Century comedy	Feb. 21..	2,000
Itching for Revenge (Eddie Gordon)	Comedy	Mar. 7..	2,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Kicked About (Gordon)	Comedy	Mar. 7..	2,000
Puzzled by Crosswords (Gordon)	Comedy	Mar. 7..	2,000
Olympic Games	Hysterical histy.	Mar. 14..	1,000
Dangerous Peach (Al Alt)	Century com.	Mar. 14..	2,000
Don't Worry (Wanda Wiley)	Century com.	Mar. 21..	2,000
Cowpuncher's Comeback	Mustang westn.	Mar. 21..	2,000
Storm King	Mustang westn.	Mar. 21..	2,000
Both Barrels	Mustang westn.	Mar. 21..	2,000
Girl Problem	Sweet 16 com.	Mar. 21..	1,000
Headwinds (H. Peters-Patsy R. Miller)	Drama	Mar. 28..	5,486
Fighting Terror (Sullivan)	Mustang westn.	Mar. 28..	2,000
Powdered Chickens (Edna Marian)	Century com.	Mar. 28..	2,000
Tenting Out (Neely Edwards)	Comedy	Mar. 28..	1,000
Burning Trail (Wm. Desmond)	Western	April 11..	4,783
Loaded Dice (Ed. Cobb)	Mustang western	April 11..	2,000
Papa's Pet (Roach-Edwards-Howell)	Bulls-eye com.	April 11..	1,000
Putting On Airs (Edna Marian)	Century comedy	April 11..	2,000
Smoked Out	Bulls-eye com.	April 11..	1,000
Getting Trimmed (Wiley)	Century com.	Apr. 18..	2,000
Raisin Cain (Beth Darlington)	Century com.	Apr. 18..	2,000
Valley of Rogues (Perrin)	Mustang western	Apr. 18..	2,000
Black Gold Bricks	Bullseye com.	Apr. 25..	1,000
Spook Ranch (Gibson)	Western	May 2..	5,147
Open Trail (Hoxie)	Blue Streak westn.	May 9..	4,800
Tourists De Luxe	Century comedy	May 9..	2,000
Here's Your Hat	Comedy	May 9..	1,000
Line Runners	Western reissue	May 9..	2,000

VITAGRAPH

One Law For The Woman (Landis)	Mining camp		6,000
Code of the Wilderness (Bowers-Calhoun)	Modern west.	July 12..	6,480
Behold This Woman (Rich)	Movie romance	Aug. 2..	6,425
Captain Blood (Star Cast)	Sabatini romance	Sep. 20..	10,680
Clean Heart or Cruelties of Life	Modern dr.	Sep. 27..	7,950
Greater Than Marriage (Tellegen-Daw)	Theatre dr.		
Beloved Brute (De La Motte)	Melodrama	Nov. 22..	6,719
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama	Feb. 21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31..	6,227
Barree, Son of Kazan	Special		
Fearbound (Daw-Welch)	Melodrama	Feb. 14..	5,700
Steele of Royal Mounted	Special		
Tides of Passion	Drama	May 2..	6,279
Happy Warrior	Special		
Road That Led Home	Special		
Unknown Story	Special		
School for Wives (Tearle-Holmquiest)	Drama	April 11..	6,182

WARNER BROTHERS

Daddies (Belasco)	Comedy-drama	Feb. 23..	7,228
Conductor 1492 (Hines)	Comedy-drama	Feb. 23..	7,080
Beau Brummel (J. Barrymore)	Romantic drama	Apr. 12..	10,930
Broadway After Dark (Menjou)	Comedy-drama	May 31..	7,019
Babbitt (all-star)	Character drama	July 1..	7,900
Being Respectable (all-star)	Society drama	Aug. 16..	6,040
How to Educate a Wife (star cast)	Society drama		6,000
Her Marriage Vow (all-star)	Society drama		7,100
Cornered (all-star)	Society drama		7,300
Lovers' Lane (all-star)	Character drama	Nov. 29..	5,100
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct. 4..	7,300
This Woman (Rich)	Society drama	Nov. 1..	7,100
Lover of Camille (all-star)	Romantic drama	Nov. 29..	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6..	6,800
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan. 17..	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan. 10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb. 7..	6,700
Broadway Butterfly (Devore-Landis)	Broadway dr.		7,705
On Thin Ice (Moore-Roberts)	Crook drama		7,298
Man Without a Conscience (Rich-Lewis)	Drama		6,850
Recompense (Prevost-Blue)	Society drama	May 2..	7,480
My Wife and I (Irene Rich)	Domestic dr.		6,700
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar. 21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr. 4..	6,694

MISCELLANEOUS

IVAN ABRAMSON

Lying Wives (C. K. Young)	Domestic dr.	May 2..	7,000

ARTCLASS PICTURES CORP.

Rarin' to Go (Buffalo Bill, Jr.)	Thrill dr.	Aug. 2..	5,000
Battling Buddy (B. Roosevelt)	Thrill dr.	Sep. 13..	4,000
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20..	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18..	5,000
Gold and Grit (B. Roosevelt)	Thrill dr.	April 11..	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.		4,650
After Six Days	Biblical spec.		10,000
Woman Who Believed (Ann Luther)			5,700
Deerslayer (J. W. Kerrigan)			5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr. 4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May 2..	4,851

BANNER PRODUCTIONS

The Truth About Wives	Sherman-Hampton	Aug. 2..	5,600
The Man Without a Heart	Novak-Harlan	Aug. 2..	6,000
Those Who Judge	All star	Aug. 2..	5,700
Empty Hearts	Bow-Bowers		6,300
Daughters Who Pay	All star cast		5,800

COLUMBIA

Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6..	5,967

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug. 30..	6,000
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,500
The Early Bird (Hines)	Comedy	Dec. 27..	7,000
Cracker Jack (Johnny Hines)	Drama		6,500

	Kind of Picture	Review	Feet

CHADWICK PICTURES CORP.

Fire Patrol (all-star)	Melo. of Sea	May 24..	6,600
Meddling Women (L. Barrymore)	Dom. melo.	Oct. 18..	6,400
Painted Flapper (all-star)	Comedy-drama	Oct. 25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,600
Flattery (Bowers)	Political dr.	Nov. 8..	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar. 28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr. 25..	6,300

CRANFIELD & CLARKE

Lily of the Alley (Chrissie White)	Slum drama		6,289
Strangling Threads (Alma Taylor)	Society drama		5,410
A Soul's Awakening (LeBreton)	Slum drama		5,597
Speak No Evil (Alma Taylor)	Society drama		5,300
Comin' Thru The Rye (all-star)	Romantic dr.		6,300

DAVIS DISTRIBUTING CORP.

Tales of 1,001 Nights (French Cast)	Arabian Nights	Feb. 14..	6,800

J. J. FLEMING PROD.

Shackles of Fear (Ferguson)	Melodrama		5,000
Trail of Vengeance (Ferguson)	N. W. Police		5,000
Phantom Shadows (Ferguson)	Melodrama		5,000
Scarlet & Gold (Ferguson)	N. W. Police		5,000

FRENCH SUBJECT

(American Distributor not announced)

Miracle of the Wolves	Historical dr.	Mar. 7..	10,246

INDEPENDENT PICTURES CORP.

Barriers of the Law (Desmond-Holmes)	Bootlegging dr.	Nov. 29..	4,980
Bill Cody series of eight	Stunt dramas		
Baffled (F. Farnum)	Western dr.		4,940
Bandit Tamer (E. Farnum)	Comedy west.		5,240
Barriers of the Law (Desmond-Holmes)	Society dr.		4,980
Billy, The Kid (F. Farnum)	Western		4,790
Blood and Steel (Desmond-Holmes)	Society dr.		5,000
Calibre 45 (F. Farnum)	Western dr.		4,950
Courage (F. Farnum)	Western dr.		5,020
In Spider's Web (Alice Dean)	Melodrama		6,000
Moonshine (B Cody)	Western		4,980
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb. 7..	4,356
Riders of Mystery (Bill Cody)	Western	May 2..	5,000
Range Terror (Bob Custer)	Western	May 9..	5,000
Gambling Fool (F. Farnum)	Western	May 9,..	5,000

RAYART

Battling Brewster (Farnum)	15 ep. ser.		6,067
Easy Money (All-Star)	Drama		
Butterfly Comedies (Gloria Joy)			
Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7..	5,227
Geared to Go (Howes)	Drama		5,117
Right Man (Larkin)	Drama		4,571
Winning a Woman (Perrin-Hill)	Drama		4,868
Getting 'Em Right (Larkin)	Drama		4,669
Snob Buster (Howes)	Drama		
Quick Change (Larkin)	Drama		
Youths Gamble (Howes)	Drama		
Double Fister (Perrin)	Drama		

RED SEAL PICTURES CORP.

League of Nations (Out of Inkwell)	Cartoon	Nov. 29..	1,000
The Cure (Out of Inkwell)	Cartoon	Dec. 13..	1,000
Zoo's Who's Who (Gem of Screen)	Novelty	Dec. 27..	1,000
Film Facts	Magazine	Jan. 10..	1,000
Marvels of Motion (Issue B)	Slow motion nov.	Jan. 17..	1,000
Animated Hair Cartoons	Marcus cartoon	Jan. 24..	300
Cartoon Factory	Cartoon nov.	Jan. 24..	1,000
Mother Goose Land	Cartoon	Jan. 24..	1,000
Storm (Out of Inkwell)	Cartoon	Mar. 21..	1,000
Do You Remember	Scenic novelty	Mar. 21..	1,000
Animated Hair (Issues R and UU)	Marcus cartoon	Mar. 28..	300
Film Facts (Issue D)	Magazine	Mar. 28..	1,000
Ko-Ko the Barber (Out of Inkwell)	Cartoon novelty	Mar. 28..	1,000
Day With the Gypsies	Screen Gem	April 11..	1,000
Animated Hair Cartoon F	Novelty	April 11..	300
Shakespeare (Special)	Life of poet	Apr. 18..	1,000
Film Facts (Issue E)	Magazine	Apr. 18..	1,000
Suwanee River	Song Car-tune	Apr. 25..	1,000
Hair Cartoons (Subject RR)	Marcus cartoon	Apr. 25..	300
Hair Cartoons (Issue O. O.)	Marcus cartoon	May 2..	300
Big Chief Ko-Ko (Out of Inkwell)	Fleischer cartoon	May 2..	1,000
River Conway	Scenic	May 9..	1,000
Ko-Ko Trains 'Em (Out of Inkwell)	Fleischer cartoon	May 9..	1,000

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29..	4,712
Courageous Coward (Jack Meehan)	Western	Dec. 6..	4,052

WM. STEINER PROD.

Poison (Hutchison)	Stunt dr.	Sep. 13..	5,000
Turned Up (Hutchison)	Stunt dr.	Sep. 27..	4,900
Riding Double (Maloney)	Western dr.		5,000
Tucker's Top Hand (N. Hart)	Western dr.		4,618
Rainbow Rangers (Morrison)	Western dr.		4,982
Perfect Alibi (Maloney)	Western dr.		5,108
Left Hand Brand (N. Hart)	Western dr.		4,884
Pot Luck Pards (Morrison)	Western dr.		4,927
Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11..	5,173
On Probation (Edith Thornton)	Drama	Dec. 13..	5,000
Across the Dead Line	Western		5,000
Always Ridin' to Win	Western		5,000
Hidden Menace	Stunt dr.		5,000
Branded a Thief	Western		5,060
Verdict of the Desert	Western		4,745
Valley of Vanishing Men	Western		4,652
Trouble Buster (Leo Maloney)	Western	Feb. 21..	5,000

SERING D. WILSON

Wonder Book (Kellycolor)	Series	Apr. 25..	625
Thundering Waters (Kellycolor)	Niagara Falls	Apr. 25..	700
In a Cottage Garden Kellycolor)	Floral subject	Apr. 25..	700
Flying Elephant (Kellycolor)	Novelty	Apr. 25..	650

PROJECTION

EDITED BY F. H. RICHARDSON

Conveniences

Walter Johnson, Champaign, Illinois, desires information of a sort which ought to be interesting to others, though I was not aware of the fact that there were still sections of the country so back-number that toilet conveniences were not a legal necessity in theatre projection rooms. Johnson says:

Dear Friend and Brother Richardson: Am coming to you for assistance and advice. Here is the dope: The Illinois State Federation of Labor is to honor this thriving city by holding its next meeting here, in September. At the last meeting of our local, No. 482 I. A., it was decided that this would be an opportune time to start a movement toward securing the passage of a bill in our state legislature compelling the installation of toilet facilities in theatre projection rooms.

Johnson Appointed

I was appointed the "goat" to get the "dope" concerning the best steps to be taken. Being informed that Cincinnati Local No. 165 was instrumental in the introduction of such a bill in the Ohio legislature, I wrote Brother Huelsman, Secretary, who immediately informed me that local 165 was not the "guilty party." He thought Dayton was the local which did it.

Well, instead of using time and stamps writing locals all over the country I made up my mind to first get into the right church and then hunt up my individual right pew afterward, so here am I, knocking at your gate, asking for the "right church." Any advice or information you can give us will, I am very sure, be appreciated by this local and in fact by all projectionists in the state of Illinois.

Knocking?

So you're knocking, are you, brother Johnson? Well, it's a friendly knock, so it's quite all right, and I guess I can help you. I don't myself happen to have a list of the various cities and states in which laws requiring toilet facilities have been enacted. Will projectionists and locals in states or cities where there is such a law be good enough to communicate with brother Johnson, whose address is 607 N. Elm Street, Champaign, Illinois?

However, I am in a position to give you what I believe will prove to be some very real aid in this matter, because it happens that one of the high officers of the Illinois State Federation of Labor is an old and very dear personal friend of mine. I am very certain that he will do anything possible, within reason, I ask him to—assuming of course that what I ask is basically right.

I shall communicate with him and ask that he meet your officers and give you all the aid possible when the convention meets. You may or may not hear from him before that. Probably you will.

How To Do It

As to the introduction of a bill in the legislature, why that should not be a difficult matter. I believe the State Federation attorneys can and will draft it for you, and certainly if the unions of the state and the State Federation of Labor support it vigorously it should pass. I do not believe there will be any serious opposition. There may have been a time when exhibitors, largely as a matter of principle, opposed anything and everything proposed by a union, but that time is passing. Exhibitors, as a whole, are very decent men. Once the inhumanity, not to say indecency, of compelling men to remain constantly in a room for hours without toilet facilities is laid before them intelligently, I don't believe any considerable number of them will oppose the proposed law, always provided it be drawn along reasonable lines.

It must be remembered, however, that at the time when there was no such requirement, many theatres were built in such a way that the installation of toilet facilities in the projection room now would be practically impossible, or if possible, then only at what would amount to a prohibitive cost.

Suggestions

In drafting the law may I suggest that the requirement for all future installations be absolute, but that the requirement for present installations be well mixed with common sense. I don't myself know exactly how that end of it ought to be handled—what the exact requirements ought to be, but I do know that usually, in the end, it pays to avoid the APPEARANCE of unreasonableness.

True, it was very unreasonable to have omitted so obvious a necessity as toilet facilities in the theatre projection room, law or no law, BUT two wrongs have never yet been added up with "right" as the result. If you now try to force the installation of toilet rooms or toilets under conditions where installation is practically impossible, or only possible at an altogether disproportionate expense, the net result will be that you will hand such as exhibitors as may wish to fight you a club of goodly size with which to rise up and swat you.

Many Abuses

There are many rank abuses in this workaday old world of ours—abuses which ought to be remedied IMMEDIATELY. The fact is, though, that remedying abuses which have grown up through a series of years—which are therefore "established" abuses if you please—is usually not completely done, bing! just like that. The complete remedy usually covers a considerable space of time.

Your demand for toilet facilities in the projection room is RIGHT and JUST, from any and every point of view. Go after it and GET IT, but let your demands be tempered with reason and common sense.

I would suggest that you have as many copies of the following made as there are projectionist I. A. locals, and mixed locals, and that one be sent to each for action, to be returned to your local and by it presented to the State Federation convention:

To the Illinois State Federation of Labor in Convention Assembled: Motion Picture Projectionists Local Union No. —, I. A. T. S. E. & M. P. M. O., is on record as favoring the enactment of a law compelling the installation of toilet facilities in the projection rooms of all theatres hereafter erected in which motion pictures will be shown; also the installation of toilet facilities in all theatres now operating in which such installation may reasonably be made.

Bluebook School

Question No. 281—Explain the relation of volts and amperes to horsepower.

Question No. 282—If you have one D. C. fifty-five volt arc taking fifty amperes through a rheostat, another arc pulling the same, and two stereopticon lamps each using fifteen amperes through rheostat, supply voltage 115. What is the total horse power consumed.

Question No. 283—Suppose you have a fifty-five volt, sixty ampere arc taking current from 110 volt A. C. supply through a Transverter, the efficiency of which is seventy four, what is the horsepower consumed?

Question No. 284—Insofar as concerns horsepower, what is the difference between ten amperes at 110 volts and 110 amperes at ten volts?

Question No. 285—We speak of the "voltage of the arc," or "voltage drop of the arc." Exactly what is meant by this?

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Bluebook School—Answers 251 to 255

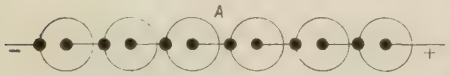
Question No. 251—By sketch show how you would connect wet or dry batteries to raise the voltage or the amperage. By sketch show how you would connect in order to raise both voltage and amperage.

G. W. Bennewitz, Sioux Falls, So. Dakota; Harry Dobson, Toronto, Can.; H. C. Mallery, Castle Rock, Washington; A. L. Fell, Collingswood, New Jersey; W. C. Budge, Springfield Gardens, Long Island; Walter Johnson, Champaign, Illinois; H. C. Funston, Waco, Texas; Glenn G. Wallace, Muskegon, Michigan; F. H. Moore, Taunton, Massachusetts; S. F. Cooley, Manchester, New Hampshire; Chas. Armentrout, Mason City, Iowa; W. C. Whitt, Red Bluff, California; H. E. Hurlbutt, Oshkosh, Wisconsin; C. H. Hanover, Burlington, Iowa; Frank Jones, Detroit, Michigan, and Wm. A. Burnett, Newton, Iowa, all answered this question satisfactorily.

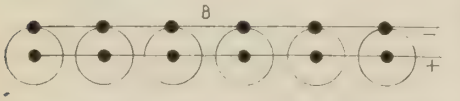
Bennewitz says:

You again use the term "batteries" in this question (I feel an apology is due. Like those who excuse the use of the term "operator" by saying it is force of habit, I must just say the same thing. I have been accustomed to speaking of a single cell dry battery as a "battery," which is technically incorrect. Apologies.—Editor), when I am sure you really mean "wet" or "dry" cells. I am answering the question by substituting "cells" for "batteries." (I might remark that the question would hold equally the same as to results, whether cells or batteries of cells were used.—Ed.)

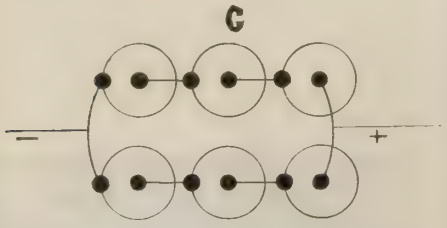
Sketch A shows a battery of six dry cells connected in series, which connection has the effect of raising the voltage to a value equal to the voltage of one cell multiplied by the number of cells so connected.



Sketch B shows a battery of six dry cells connected in multiple, which connection has the effect of raising the amperage to a value equal to the amperage of one cell multiplied by the number of cells so connected, the pressure remaining that of the voltage of a single cell.



Sketch C shows two batteries, of three cells each, connected in series, and the two batteries thus formed themselves connected in parallel or "multiple." This connection, known as the "Series—Parallel" or "Series—Mutiple" connection, raises both voltage and amperage. The total voltage will be that of the voltage of a single cell multiplied by the number of cells in either one of the batteries. The amperage output will be the amperage of one battery multiplied by the number of batteries for any number of them may be thus connected.



In a series—parallel connection it is necessary that the voltage of each cell be the same, and that an equal number of cells be placed in each battery used. If the voltage of one battery is stronger than that of another, then current will flow from the stronger to the weaker, and power will thus be wasted.

Fell puts it in this way:

There are three methods of connecting cells to form a battery, thus: they may be connected in "series," in "parallel" or in "series—parallel," the term "multiple" being merely another way of expressing the same thing meant by parallel.

A series connection consists in joining the positive pole of one cell to the negative pole of another. Its effect is to add the voltage of each cell thus connected to the total, so that four one-volt cells would give a total line voltage of four—six one-volt cells, six, etc., which, in theory, might be continued indefinitely.

To increase the total amperage production of a battery of cells, we use the parallel, or multiple (same thing) connection. This is effected by running one of the circuit wires from one side of whatever is to be operated by the battery and connecting it to the positive terminal of all cells. We then connect the negative terminal of all the cells to another wire and attach that wire to one side of the switch which operates the circuit. When thus connected the voltage of the entire battery is the same as the voltage of a single cell thereof, but the total amperage output is equal to the amperage output of a single cell multiplied by the total number of cells connected. There probably is no practical limit to the number of cells which might be thus connected.

To raise both the voltage and amperage of a battery the series parallel connection is used. In this connection two or more separate sets of cells are connected in series, an equal number of cells and cells of equal voltage being used in each battery thus formed. The batteries thus formed are then connected in parallel with each other.

In this connection the total resultant voltage will be equal to the voltage of each separate battery, and the total resultant amperage will be the amperage output of one cell multiplied by the number batteries employed.

Gosh, I just noticed that both Bennewitz and Fell stubbed their tootsies on that. I've corrected their answers, which I should not, but I can't spare time to do all this over again. They both said the amperage of a series parallel connection would be equal to the amperage of one cell multiplied by the total number of cells. Wake up, darn y'. And now I'll look through 'em all again and see how many slipped up on the same thing.

That was easy, for those two birds were the only ones except Hurlbutt who did more than just answer the question by sketch, so I'll just assume that they ALL made the same blunder, and thus save the faces of the only two who not only did what the question called for, but went further and explained the action resulting from the connections shown in their sketches.

Hurlbutt drew a double four-cell battery series parallel connection and said:

With this connection, if each single cell has a 1½ volt pressure, then the total voltage resulting will be 1½ x 6 equals six volts. If each cell gives twenty amperes, then the total amperage will be 20 x 2 equals 40 amperes, so that the resultant circuit will or should deliver 40 amperes at six volts. In this connection it is important that there be the same number of cells in each battery, and that these cells all be renewed at the same time. If there were, for instance, five cells in one battery and four in the other, then current would flow from the battery with the greater number to the one having the lesser number of cells until their line current output is equal. This would have the effect of reducing both voltage and amperage, and wasting power. The same effect would result if two cells were hooked into such a connection, one of them new and the other old. The new one will give off a pressure of say one volt, while the old one may be reduced to say half a volt. The result would be that the new cell would "charge" the old one until they both were equal, and thus the power of the new one is wasted, and the total power of the connection reduced. In the latter case the net result of the combination of the two cells would be a ¾ volt pressure for the two of them.

There, gentlemen, taking the three answers together I am sure you will all agree that it gives a most excellent, and a very clear understanding of the operation of such connections. I believe such replies cannot but add to the knowledge of even the best men, if only by bringing back to mind forgotten details.

Question No. 252—Tell us what the term "Ampere" means—what it really represents. Explain what is meant by "Ampere Hour," by "Kilowatt Hour."

Jones says:

An ampere is the practical unit of electrical current flow. It is the measure of the current flow produced by the pressure of one volt acting against a resistance of one ohm.

An ampere hour is the term used to describe the fact that one ampere has flowed through a circuit for a period of one hour.

A kilowatt hour is a term used to describe the power represented by one thousand (1,000) watts of energy used for a period of one hour.

Hanover says:

The ampere is the unit of meaurement used to indicate the volume or quantity of electric current flowing through an electric conductor, exactly as the gallon is used to measure the volume or quantity of water flowing through a pipe. Specifically one ampere is that quantity or volume which one volt pressure will cause to flow through one ohm of resistance, or which will deposit .005084 grains of copper per second. It is the unit rate of flow.

Ampere hours is the term used to measure, or indicate the quantity of current flowing over or through an electric circuit in one hour. One ampere hour means that one ampere of current has flowed continuously for a period of one hour. Amperes times hours equals ampere hours.

Kilowatt Hour is the term used to indicate or denote the fact that one thousand watts of electric energy have been used continuously for a period of one hour. Watts divided by 1,000, multiplied by number of hours of use, equals kilowatt hours as: 6,000 watts have been used continuously for a period of five and one half hours, therefore 6,000 divided by 1,000 equals 6, which multiplied by 5½ equals 33 kilowatt hours.

Question No. 253—If a fifty watt lamp burns for a period of ten hours, current 11 cents per K. W. hour, how much current has the lamp consumed, as measured in money?

Hurlbutt says:

$\frac{500}{1000} \times .11 = \frac{11}{2} = .05\frac{1}{2}$ of a dollar, or 5½ cents.

Whitt says:

500 watts equals .500 K. W., and eleven cents times .500 K. W. equals 5.5 cents.

Hanover says:

50 watts used for ten hours equals 500 watts, or one-half a kilowatt. Since the price per K. W. is 11 cents, of course half a K. W. would cost half of 11 cents, which is 5½ cents.

The rest all arrive at the same conclusion, so I guess it must be pretty nearly correct, except that two or three wrote out the answer as .05½ cents, which same they will do well to examine closely. It wouldn't even buy one corner of an all-day sucker. What they meant is all right enough, but it illustrates how very easy it is to make a serious mistake. If expressed thus it should be $0.05½. As it is it is 5½ hundredths of one cent.

Question No. 254—What is an ammeter? A voltmeter? Show how each is connected.

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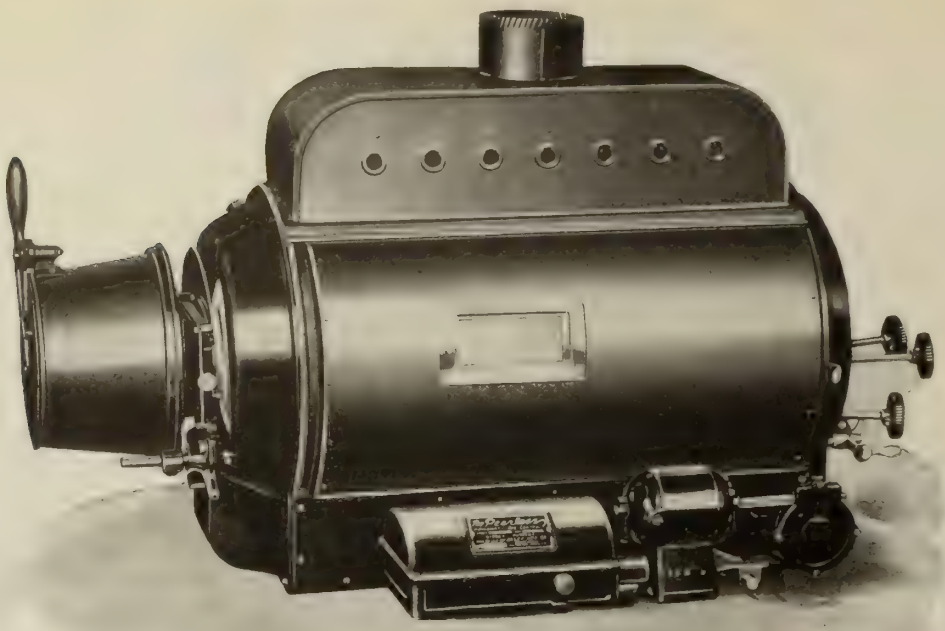

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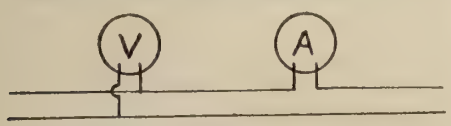
Every one named as answering question No. 251 also answered this one correctly, plus G. J. Jameson, Jacksonville, Florida; Charles Umphrey, Linneus, Missouri, and Joseph G. Palmieri, Newark, New Jersey.

Fell says:

An ammeter is a device for measuring the number of amperes of current flowing through an electric circuit, showing same by means of a direct reading on a scale. It is the commercial form of galvanometer in which the reflections, or twistings of a magnetic needle are valued in amperes.

The voltmeter is an instrument having high resistance, used for measuring the difference of potential in volts. It is essentially a current meter, but is so calibrated that it does not record the current flow as an ammeter, but the E. M. F. which produces the current. When the wire of the ammeter is large enough to carry the entire current of the circuit, the instrument is connected into one side of the circuit in series therewith, so that the entire current of the circuit passes through the instrument. If, however, the wire of the instrument is small, then it is connected into one side of the circuit in parallel with a shunt of low resistance. This latter is always used for ammeters measuring current on circuits carrying heavy amperage, since otherwise the coil of the the instrument would be of very heavy wire, and the instrument correspondingly heavy and bulky.

The voltmeter is connected into the circuit, in parallel therewith, at any point at which it is desired to measure the voltage.



I am using the drawing of Brother Bennewitz, because of the fact that Friend Fell, inadvertently I think, made a serious error in his own.

What Fell means by saying the voltmeter is essentially a current meter is that a small current does flow through its high resistance, and it is through this current flow that it registers the voltage, or pressure. The fact is that change in pressure changes the volume of the slight flow of current through the instrument, and this change in amperage is what is read as "volts," because the instrument is calibraetd to mean that a certain change in current flow through it means that the pressure has changed so many volts. There, that may not be very clearly put, but I guess you'll get the idea.

Question No. 255—What is an electric arc?

This question brought out a queer mixture of right and wrong. Many who I am sure have the correct idea either were unable to state these ideas clearly and correctly, or else they were mostly right, but a bit mixed on certain points.

Fell, Bennewitz, Dobson, Funston, Cooley and Hanover all gave especially good answers, but I believe you will all agree that the following, by Wallace, is about as perfect, all things considered, as we could possibly look for, especially in so far as has to do with the starting of the arc:

When speaking of the electric arc, as used for motion picture projection purposes, immediately there comes to mind what we see taking place between the two carbon tips when we look through the colored glass in the lamphouse door. Let us, so to speak, "dissect" the arc, and examine into its make-up.

We know that when the switch is closed, and the carbons thus "charged," either through series or multiple wiring of the two lamps, and we bring the carbon tips into contact and immediately separate them, what amounts to a metallic circuit has first been made and then broken. The result will be exactly the same as though a current-carrying wire were cut in two and then the bare ends touched together. A "spark" will be produced, and if the E. M. F. be strong enough the current will attempt to jump from one wire end to the other over a short air gap. But there is nothing between the two wire ends to maintain such a spark, which melts some of the wire, thus almost instantly increasing the gap beyond the capacity of the available pressure to force the current across an air space, and the current flow ceases.

This brings us back to the carbon tips of our arc lamp. When they are brought together, an electric circuit is established and current starts to flow. When they are broken, just as in the case of the wire ends, a spark results, and carbon is instantly heated to incandescence, and not melted but "volatized," which means that it is turned into gas. And that gas is the secret of the electric arc, because it forms a high resistance electric conductor between the two carbon tips, over which the current flows, and thus the arc is maintained, even though the carbon separation be considerable. The resistance, however, increases as the separation between the carbon tips becomes greater, until finally, if the separation be too great, the arc will "break" because resistance becomes too great for the pressure (voltage) to force the current against it.

We know that in ordinary electric circuits where high resistance is encountered, heat is produced, and we find no difficulty in realizing the fact that when fifty-five to sixty volts forces fifty, sixty or more amperes across a high resistance conductor such as the vapor stream of an electric arc, high temperature will result.

The tiny spark first produced is the result of the high resistance of the very short air gap. This heat starts volatization and establishes the conductor, without which the arc would break almost instantly.

The appearance of the arc is that it has a clearer gap when viewed from behind, where apparently the current is being forced from the upper, or positive (I of course speak of the ordinary D. C. arc), carbon to the lower, or negative, carbon, and rises at the side (front) of the arc nearest the collector lens in the form of a bow-shaped luminous vapor.

In so far as concerns light production, the most important part is, of course, the "crater" which forms on the positive carbon tip where D. C. is used, or on both carbon tips if it be an A. C. arc. The surface, or "floor" of this crater reaches the temperature of more than 6,200 degrees Fahr. (3,427 Cent.), and the light given forth depends for its intensity and quantity upon this temperature and the total area of the crater. It usually averages about 130 to 160 candle power per square millimeter crater area.

The electric arc is the source of the most brilliant light mankind has yet been able to produce. There you are, Mr. Richardson. I realize that my answer is far from complete, but too much space would be required were we to undertake a complete survey of the subject. By gosh, I will say I know a few more things about it now than I did when I started "using my bean" enough to be able to put what little I have down on paper.

Gentlemen, in some ways I regard this as one of the most interesting and best answers yet received to any question in this series, and there have been some mighty good ones, too. I have read a lot of dissertations on the electric arc, some of them by very eminent men, too, but this effort of Brother Wallace is the most clear and thoroughly understandable description of an arc I personally ever looked at. What do YOU think about it?

Woods Back

Cecil Woods, who went to China some two years ago as Supervisor of Projection for a corporation proposing to install many motion picture theatres in the land of China, has returned. He was tendered a reception by the American Projection Society upon his arrival. Mr. Woods has doubtless had an exceedingly interesting experience, but one which I think I would be pretty well satisfied to get along without. Somehow I always had the idea that, so far as I was concerned, China was the property of Mr. and Mrs. Chinaman, and that they had the sole right and title to it.

Incidentally before brother Woods left he held his right fist up in the peaceful summer air and swore a mighty swear that he would write and tell the thousands of readers of this department all about it. Cecil may be a man of his word, but he certainly has one frightfully poor memory, because the silence in general direction of China has been as dense as is the mind of one who insists that he is only the attendant of a machine—a "machine operator," and that is some dense, if you ask me!

Insufficient Light

W. R. Fegard, Old Home Theatre, Six Mile Run, Pa., has the following to say, and says it:

Am operating a theatre in my town which is of very small population. I don't seem able to get a good light on the screen. Have a Power Six A Projector, lamphouse equipped with plano convex and parabolic condenser. Lens 4½. Projection distance about 75 feet. A 12 x 16 foot picture. Small size lens.

If I would purchase a Cinephor condenser would I get a better light on my screen? The pictures seem to hurt the eyes. It does not seem to be bright enough. Have a Bead screen. Have a Bluebook of Projection, but am very dumb on projection matters. Have tried the instructions in the Bluebook, but cannot seem to get a good bright picture.

There are some things not sufficiently clear, friend Fegard. You said "4½ lens," which means nothing at all by itself. It presumably refers to the diameter of the condenser, which I of course already knew to be 4½ inches. You have merely said that you have a "small lens," which really tells me very little. You should have measured the diameter of the lens and given me the actual figures.

I am NOT roasting you, but calling attention to the necessity for sending carefully prepared, detailed information. It is not sufficient to say "it is about so and so." You must say exactly what it is, so far as possible.

I am not certain, but think your whole trouble is due to a defect in the apparatus. Write to the Precision Machine Company, 317 West 34th Street, New York City, describing your trouble. Mark your letter "Attention Mr. Greene," Sales Manager. I think they will be able to fix things up for you.

I do not know whether your screen is suited to your theatre or not. Send me a to-scale floor plan of theatre—length, width, etc., and I can then tell you.

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To Think About

A few days ago I happened in at the Power Company to look over their "Boneyard," or "Morgue," which same is a collection of old projector mechanisms covering more than twenty-five years. Boy, I nearly had heart failure, and gave General Sales Manager Griffin a good jawing for allowing that bunch of very genuine relics to sleep in darkness and dust all these years. I even gave President Burns a good scolding, and made him very solemnly promise that one of each would be cleaned thoroughly, put into good shape and placed on exhibition in his office. I even secured his consent to, under conditions, loan some of them of which there were duplicates, to the American Projection Society.

Gosh! You should have seen Griffin and I when we got through rooting around in that mess covered with the accumulation of years of dust. We looked like chimney sweeps on very active duty.

But all that is a bit beside the question of what I started out to discuss. On the wall of Advertising Manager McGuire's office I found a calender page tacked up, which I immediately eloped with, for on it was the following:

"When you think you are one 'hell of a fellow,' and proceed to tell every one who will listen to the recital all about it, there are always plenty of men, women and even children who will immediately proceed to echo your own words of praise and tell you what a 'hell of a fellow' you are, pat you on the back and nearly shake your hand off."

Take it from me, though, you will do exceedingly well not to pay the least bit of attention to the back patters. The chap who hands you one swift kick right smack on the geographical center of the bosom of your knickerbockers, when you need it, or even when you don't need it, is the one who keeps your shoulders pressed strongly against the wheel of progress, and is, perhaps unconsciously or even unwillingly, your best friend and your most valuable acquaintance.

There, gentlemen, that is quite some considerable bundle of TRUTH. I have printed it because it is good for all of us to think over, and anyhow it belongs in the projection department because a kick is projection, and—there you are and here it is.

Seriously, however, the above has a direct application in my work in this department. It not infrequently happens that I print words which will pat some one's back and make ME a lot of friends, OR I can DO MY DUTY and print a "swift swat" which will do a lot of good, BUT make a lot of people sore at Richardson. Unfortunately the "swift kicks" must usually be delivered against the persons of men who are used to back patters, and NOT used to hearing unpleasant TRUTHS. Under that condition the truth "kick" inflicts a very painful pain, and they curse Richardson in language which no minister of the gospel would approve of.

Had I turned myself and this department into a "yes man" years ago, I venture the assertion that I would right now be immensely popular with every projectionist and machine attendant (operator) in all this broad land today. I would have just exactly no enemies at all; also I would have accomplished very little good. I WOULD FAR RATHER HAVE THE ENMITY OF THOSE MEN WHOM I HAVE OFFENDED BY PLAIN SPOKEN TRUTH, AND HAVE THE FEELING THAT I HAVE DONE MY DUTY, AS I HAVE SEEN IT—DONE RIGHT AS I HAVE UNDERSTOOD IT—THAN TO HAVE THEIR FRIENDSHIP AT THE EXPENSE OF FEELING THAT I HAD BEEN FALSE TO MY TRUST.

I like friendship. It is much nicer than having enemies, BUT friendship bought at the expense of cowardice is "not so good," and far more often than any of you imagine I am confronted, point blank, with that very proposition.

I feel now, and have always felt that the really worth while men of the profession are my friends, even though they may not always agree with what I do, sometimes because they do not know everything behind the reasons I had for some certain action. I feel that, while I have made many errors, still I have ALWAYS done my plain duty, as I have seen it. I have tried to hew to the line, even though the chips might often fall on the toes of men whom I deeply regretted the necessity for hurting.

There is one chap who does get my angora, though, and that is the fellow who very well knows he is wrong, and sometimes damnably wrong too, but who bitterly resents being publicly told of it, though "publicly told" is the only method of telling to which he will pay the slightest attention. He just plain demands the "right" to proceed along wrong lines without interference, and here is what hurts him most: He can "handle" most folks, in one way or another, but he just plain can't "handle" or control that "!?*!?* Richardson, and because of that fact he is exceedingly wroth.

Oh well, he will get over it, or if he don't he don't, and it won't much matter anyhow, so let's stop moralizing and get busy.

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Even with the high price of coal, you would never think of running your house in winter without heat, would you?

To heat your theatre costs less than *not* to heat it. In other words, comfort pays you better than discomfort.

Now, candidly, isn't that exactly the way you ought to look at the matter of cooling during hot weather?

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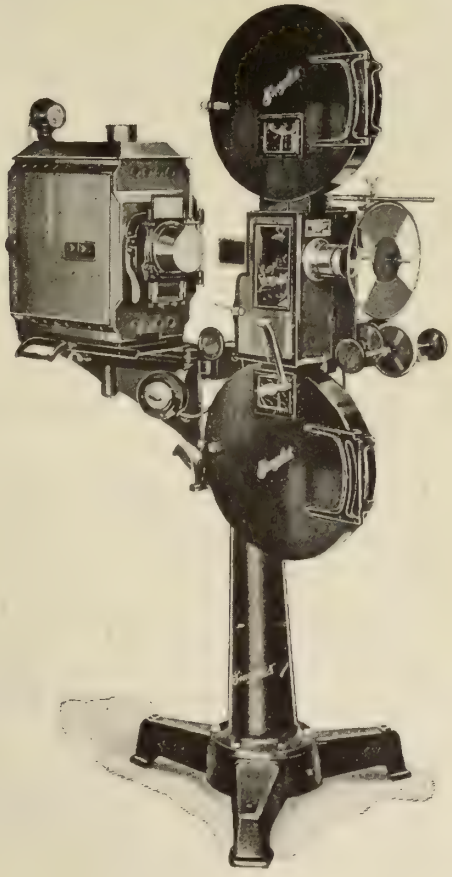
The

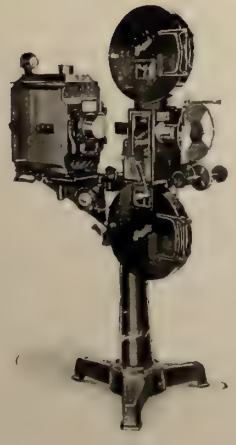
Simplex PROJECTOR



90% of the Simplex Machines sold are still in use

For

Incandescent Projection



The Simplex Incandescent lamp projector, with Cinephor Condenser mount, makes all the advantages of incandescent projection available at a minimum cost.

This new projection equipment operating the 900 watt, 30 volt. Mazda Lamp is adaptable to all Simplex installations.

The condenser mount and exclusive patented slide carrier device makes it possible to project stereopticon slides in the same manner as with the carbon arc lamp.

The Simplex incandescent projection equipment is simple to operate. When properly adjusted it gives a clear, steady light of high intensity. It greatly improves the presentation of the picture on the screen and it effects a saving of from 25% to 75% in your electric service bill. It pays for itself in a short time.

Simplex engineers will gladly advise any theatre owner or projectionist on the requirements of his theatre and on the cost of installing and operating incandescent projection.

For complete information write the Precision Machine Company, Inc., 317 East 34th Street, New York City.

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THE PRECISION MACHINE CO. INC.
317 East 34th St-- New York

A Simplex Insures Best Projection

From Pennsylvania

Al Profughi, City Theatre, Dixonville, Pa., writes this chatty letter:

Dear Mr. Richardson: You are a good scout and I'm going to tell you what I think of you and your work. (Gee! Guess I'm in for a roasting now, what?—Ed.) But first let me give myself an introduction. I am projectionist at the City Theatre, this town, though I'm wondering if I really should call myself by that title—yet. Have had only two years' experience, but it's the kind of experience which counts. Not a day passes over my head that I don't learn something new. Have been studying your Bluebook for three months and, believe me, there is nothing better under the sun.

Probably you wonder why I read the projection department and don't join the Bluebook School. I will explain. I really ought to but I'm too lazy! All I'm doing now is taking a course in electricity, working in the mines every week day from 7 to 4, projecting pictures at the theatre from 7 to 11 each night and managing to spend thirty minutes every day with the Bluebook. I would like to send answers to the Bluebook School questions, but you see where one does so little, one becomes lazy! (Your apology is accepted, Brother. Just to keep your brain from getting rusty you might study architecture, or something like that, during meals.—Ed.)

The projectors I am using are old type Powers Six A. They are relics, all right, but just the same I wouldn't trade them for a lot of other kinds I've seen. Don't laugh when I tell you I can and do put on a nearly perfect show with them, and I'm real proud of it, too, by heck!

Change-over signals? I don't needum! I am ALWAYS at the projector, and when the time comes that I can't make my change-over without a signal I'll make application to an old ladies' home for admission. Also I'm very certain that the good screen results are NOT altogether due to the merit of the projector, and that if I were not right there on friend job all the time the results would often be "not so good."

But what I mostly wanted to tell you is that our Department is the best thing I've ever read in ANY magazine. I am one who don't think of Richardson as an "old grouch" or a "guy." I fully realize the extent of the good work you are accomplishing for the industry and the profession, AND the hard battles you've often had to fight all alone. I've read it between the lines many times. I congratulate you and Moving Picture World. A bit of encouragement occasionally will help both to keep the fight up, and some day some one will profit by it all.

So keep going, Old Timer. Give the boys the razz when they need it. Maintain the excellent sense of humor I see you have, for after all there's nothing better in all this world than a good, hearty laugh once in a while.

The theatre here is of the old type, where kids empty their facial orifice upon the floor upon occasion, and yell at the summit of the capacity of their lungs and vocal cords for Tom Mix or Jack Hoxie to "eat 'em up!" At present my Dad, who owns the theatre, doesn't find it so good, because of work being slack.

Recently I had the pleasure of visiting a fine new theatre not far from here. I visited the "Booth," which is all it is, in size at least. The equipment itself is the "berries," but as to the room (BOOTH), why, the subways at rush hour would seem like the "great open spaces." It is a one-projector room into which two beautiful Powers 6B projectors have literally been JAMMED. The chap in charge also rewinds his films in it, and on an open rewinder at that.

Our town is not so large as that one, and our theatre is neither so large nor half so beautiful, BUT just the same the patrons of it don't have to risk their lives through an alarm of fire and a stampede every time they see a show in it. Also and moreover a theatre near here which cost (they brag about it too) two hundred thousand dollars has so located its projection room that they have the top of the screen leaning back.

Remember, this is only a friendly letter between us two. Don't publish it, because the boys would laugh their heads off at the way it's written. Some time I'm coming up to New York and I'm going to see you. Meanwhile just keep on serving the profession. Sorry to have mis-spelled so many words, but I'm an ign'runt ole cuss.

Lettem laugh! Didn't you say a big laugh was the best thing in life? Well, I agree with you, and (sh-h-h-h, keep it dark) I've been writing for many years, and at last have arrived at the point where I get fully nine words out of every ten spelled right, although the chap who corrects my stuff says I'm stretching things—that the "ten" should be five.

Anyhow, I re-write practically all letters received, so the mis-spelled words will be mine. Some day I'm going to lay off a week and invent a typewriter (Machine, I mean) which'll spell right, and then I'll quit work 'n join the idul rich, by geminy!

Seriously, however, your criticisms of those other theatres show that you observe understandingly. The man who builds a new theatre and puts in a little, sawed-off, cramped projection room, or so locates it that the top of the screen must be tilted back in order to get rid of distortion, needs to have his nose rubbed in the matter contained on pages 253 to 258, inclusive. It is on a par with building a beautiful automobile and equipping it with a threshing machine engine.

WHY PAY MORE?
Roll Tickets
Your Own Special Wording
100,000 for $15.50
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If the old Powers projectors are kept in good repair they can be made to give excellent results, but the fact remains that they cannot get those results as efficiently, or on the whole as well as will up-to-date projectors, hence it would be "good business" to replace them. It is very much to your credit that you have pride in the excellence of your work. NO MAN WHO HAS NOT A REAL PRIDE IN THE EXCELLENCE OF THE RESULTS HE PLACES ON THE SCREEN, and upon placing them efficiently, can possibly be a real projectionist in the best and highest meaning of that term.

I shall of course be glad to see you, but it will be necessary that you write a couple of weeks before your visit, so that a definite appointment may be made, or very likely it would not be possible to see you. For one thing, I stay up in Connecticut all summer, only visiting the city once a week, or maybe only once in two weeks. Many thanks for your kind words concerning the Bluebook and department.

What It Covers

Recently I have had several inquiries from exhibitors in various sections of the country as to just what a "Film Board of Trade" really is, and what it is supposed to do; also the various places these organizations are located.

Answering briefly, without going into all the many details, a film Board of Trade is a non-profiting organization formed by the various film distributors (exchanges) in any film distributing center. It is for the purposes of securing, so far as is possible, co-operation and co-ordination between the various exchanges and the various exhibitors and projectionists using film.

Here in New York City there is a sort of central organization maintained, presumably by a small contribution for each individual Film Board of Trade, which makes suggestions and exercises, as I understand it, a general supervision over the work of the individual boards, to prevent possible friction between them. Charles C. Pettijohn is its Chief Counsel and Gabriel L. Hess its General Attorney. The office of the New York Central organization is at 469 Fifth Avenue.

Individual Boards of Trade are located at Albany, New York; Atlanta, Georgia; Boston, Mass.; Buffalo, New York; Butte, Montana; Charlotte, North Carolina; Chicago, Illinois; Cincinnati, Ohio; Cleveland, Ohio; Dallas, Texas; Denver, Colorado; Des Moines, Iowa; Detroit, Michigan; Indianapolis, Indiana; Kansas City, Missouri; Los Angeles, California; Memphis, Tennessee; Little Rock, Arkansas; Milwaukee, Wisconsin; Minneapolis, Minnesota; New Haven, Connecticut; New Orleans, Louisiana; New York City; Oklahoma City, Oklahoma; Ohama, Nebraska; Philadelphia, and Pittsburgh, Pennsylvania; Portland, Oregon; St. Louis, Missouri; Salt Lake City, Utah; San Francisco, California; Seattle, Oregon, and Washington, D. C.

The work of the Boards of Trade cannot but be beneficial. They are for the most part making an earnest effort to stop the senseless abuses to which film is subjected. They have already made substantial progress in that direction.

This department has been consulted by the Central organization and has made certain suggestions it believes to have practical value. Those suggestions are, I understand, either being put into operation, or soon will be.

Good photography plays no small part in making a picture popular. It has a definite box office value.

EASTMAN POSITIVE FILM

—does justice to the cinematographer's skill. It carries all the quality of the negative through to the screen.

And you *know* when the picture is printed on genuine Eastman Film—the identification "Eastman" and "Kodak" in black letters in the margin tells you.

EASTMAN KODAK COMPANY
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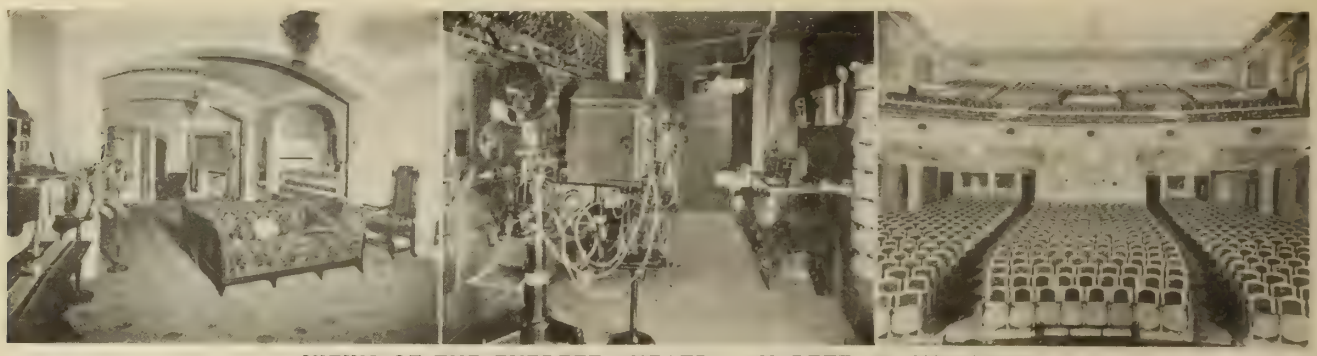

VIEWS OF THE EVERETT THEATRE, EVERETT, WASHINGTON
(Left) rest room with alcove; (center) projection room; (right) interior looking from stage.

Everett Theatre, Everett, Washington, a Motion Picture House of Beauty

IF there was ever a new theatre built with the safety element emphasized, it is the new Everett, opened recently in Everett, Wash. The new house replaces one that was completely razed by fire a year ago, on a site 70 by 110 feet, on Colby Avenue between Hewitt and Wall Streets. The new house cost a quarter million dollars and is considered one of the most beautiful on the entire coast.

There is very little combustible material in the entire place. Steel and concrete form the construction, faced with cream brick and ornamental terracotta, in a simplicity of architecture that is rich and dignified. Ornamental onyx and marble have been used for both exterior and interior trim in base boards, marble wall and balustrades in ramp, as supporting ornamental pillars in the auditorium, and flower gardens. All floors are of concrete, with the exception of the stage, which is fitted with a maple dancing floor for vaudeville and legitimate attractions. Handsome foyer doors, ornamental woodwork around box office and roadshow ticket office, etc., are of heavily veneered Philippine mahogany, adding to the additional lighting.

Walls of the main auditorium are of a soft cream, enhanced by murals of soft pastel shades hilighted with gold. The balcony extends well forward to the front of the house, and is supported by a huge seventeen ton steel girder, sunk 25 feet below the auditorium. This eliminates posts. There are only two of these, inconspicuously placed in the rear, at the side aisle.

The bottom of the balcony is a good height, and there is no sense of being closed in by a low ceiling. It is beamed with four broad beams, curved upward slightly between and is studded with five softly lighted indirect bowls. Across the balcony front five floodlights have been installed, with ornamental plaster work medallions and a polychrome border beneath. These are used for stage attractions to give additional lighting.

The auditorium is divided by two side aisles, curved slightly toward the front, giving every seat in the house the advantage of an unobstructed and undistorted view. The seats are one of the most important features of the house. Built especially by the Heywood-Wakefield company through B. F. Shearer, Inc., of Seattle, they were the first shipment into this territory of the spring to the edge seat. Twelve springs have been used in each seat, and all seats in the house are of the same quality, the loge chairs having additional comfort with fifty springs and more elaborate upholstery. The seats are a silver gray monogrammed standards, upholstered in blue leather, with backs of gray and blue etched velour. Another point of interest here was the desire of the management to provide the utmost of comfort for patrons. Seating capacity was sacrificed to roominess. Seats are set on concrete slabs thirty-two and thirty-three inches apart, giving but 1,200 seats to a house that could have seated many more.

Lighting of the Everett is another achievement. All lights are on dimmers controlled both from the booth and stage. The most effective lighting is through the huge ornamental polychrome wreath in the ceiling. All lights are concealed, and many marvelous effects are archieved, flushing and fading in color harmonies that never fail to enthuse the audience.

A handsome proscenium opening 28 feet wide and 24 feet high, frames the stage which has dimensions 68 feet by 30 feet. The day curtain is a rich blue velour, hanging in rich folds, beneath a handsome blue lambrequin, embroidered in garland effect in gold, with the gold E and a gold fringe. The curtain draws back at the sides, revealing, during the showing of pictures, a second setting in light colored silk bordered in black, framing in to the screen.

Rest rooms and main lounge are on the mezzanine floor, reached either by a broad stairway to the left or a handsome marble balustered ramp to the right. The main lounge has somewhat the effect of a series of rooms opening from each other, as it is arched into wide doorways.

Ladies' rest room is entered through a door to the right, just beyond the entrance from the ramp. It is daintily furnished in ivory wicker with cretonne upholstery, basket wall mirrors, and gray, rose bordered carpet. The men's room is at the head of the stairway to the left.

Projection booth stands at the head of the main auditorium and is entered from a door opening on the aisle. It is fireproof and contains the very latest in up-to-date equipment of all kinds. Two of the latest type Simplex machines furnish flawless projection Brenckert spot, dissolving stereopticon, effect machine, full controls for lights and curtain are arranged for the greatest comfort of the operator.

A word about the exterior of the building. It is dignified and plain, broken by five groups of French windows. The center group rises to a high arched window, the top of which is ornamented with stained glass. A handsome marquise ten feet in width extends the full width of the building. At the extreme right a roadshow ticket office has been provided. Beneath the marquise, white glazed brick has been used for the front. This is broken up by three bulletin boards, backed with sheet cork, set flush with the wall surface. Two are 3 by 4 feet, the third 8 by 10. The main box office, equipped with automaticket machines, is of marble and onyx with mahogany woodwork. It sets directly to the right of the three large double entrance doors which are set in at an angle. These doors are fitted with kick plates of brass, and are of handsome mahogany, the panels being fitted with blue velour gold bordered and monogrammed strips. Gold edged blue velour festoons further ornament the box office interior.

New Arc Lamp

The American Reflecting Arc Corporation, of Boston, manufacturers of the American Reflecting Arc Lamp, and the Enterprise Optical Mfg. Company, of Chicago, manufacturers of the Motiograph De Luxe Projector, announce that by reason of recently completed arrangements the engineering departments of both organizations are now preparing for production a newly designed reflecting arc lamp, in which will be incorporated all of the advanced ideas of this type of motion picture illuminant.

The new Reflecting Arc Lamp will be manufactured in the plant of the Enterprise Optical Mfg. Company.

ROLL—Machine—Coupon
TICKETS
QUALITY—Second to none!
SERVICE Unexcelled—our
LOWEST PRICES will be mailed to you on request.
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Will Bring You Post Paid a copy of Richardson's Bluebook of Projection. It will help you out of all your projection difficulties. Get your copy now. Present edition going fast.

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Will be shown in Booth 212 Equipment Exposition—Manufacturers' Division

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Better Projection Pays
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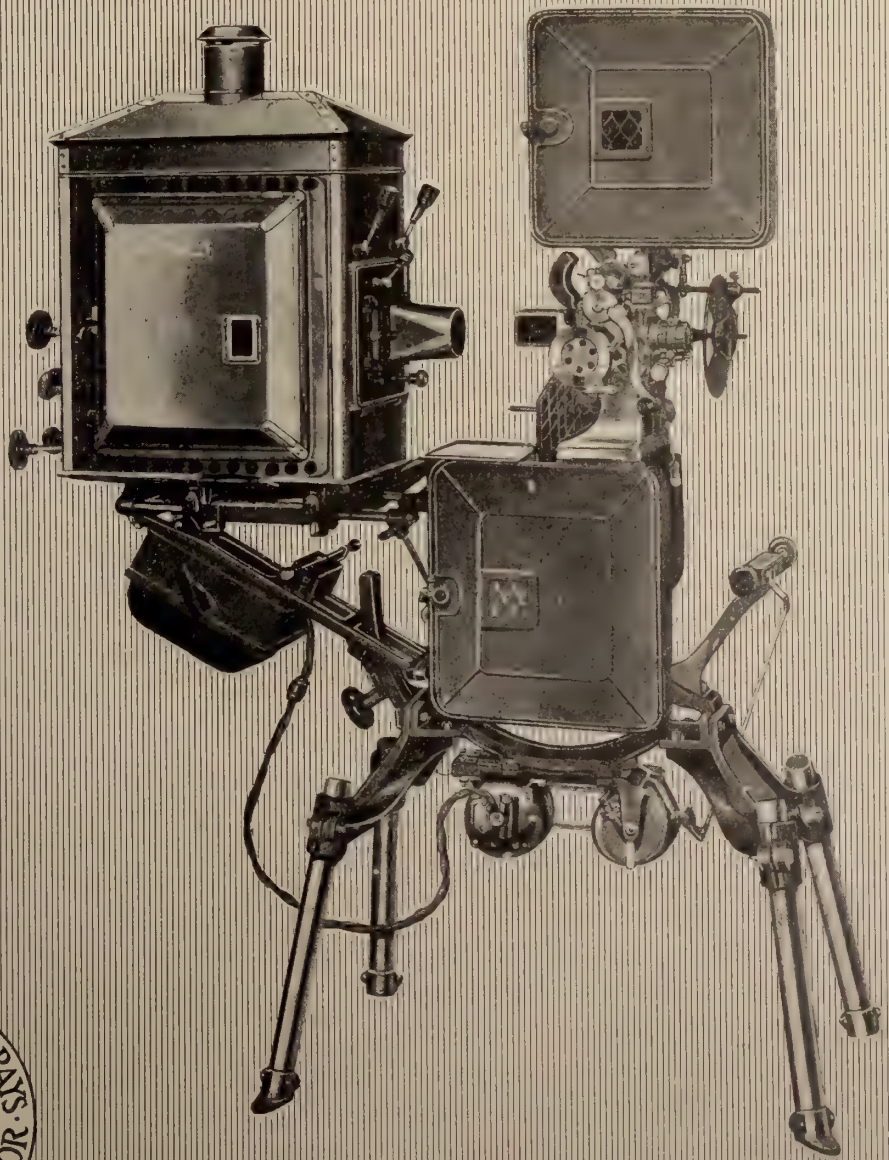

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"I wanted to find out why 6000 theatres use serials regularly. So I went to find out why and saw 'Sunken Silver'. Now I know the answer"

"I was told the other day that some 6,000 theatres in the nation use serials regularly. I'd thought the number was much smaller. So I went to find out why and saw 'Sunken Silver,' the new Patheserial, and now I know the answer.

" 'Sunken Silver' is a good serial. It's got a good story, by Albert Payson Terhune; a good cast headed by Allene Ray and Walter Miller and it's well made. The first two episodes so impressed me that I'm going to watch for it at a convenient theatre and follow it throughout its length. I DIDN'T KNOW THEY WERE MAKING THEM SO GOOD."

—EXHIBITORS HERALD.

Did *You* Know "They Were Making Them So Good, Mr. Exhibitor?

Scenario by Frank Leon Smith

SUNKEN SILVER

WITH

Allene Ray & Walter Miller

Pathéserial

PRODUCED AND DIRECTED BY
GEO. B. SEITZ

FROM THE NOVEL
"BLACK CAESAR'S CLAN
BY ALBERT PAYSON TERHUNE

First in the Field!

Moving Picture WORLD

VOL. 74, No. 4 MAY 23, 1925 PRICE 25 CENTS

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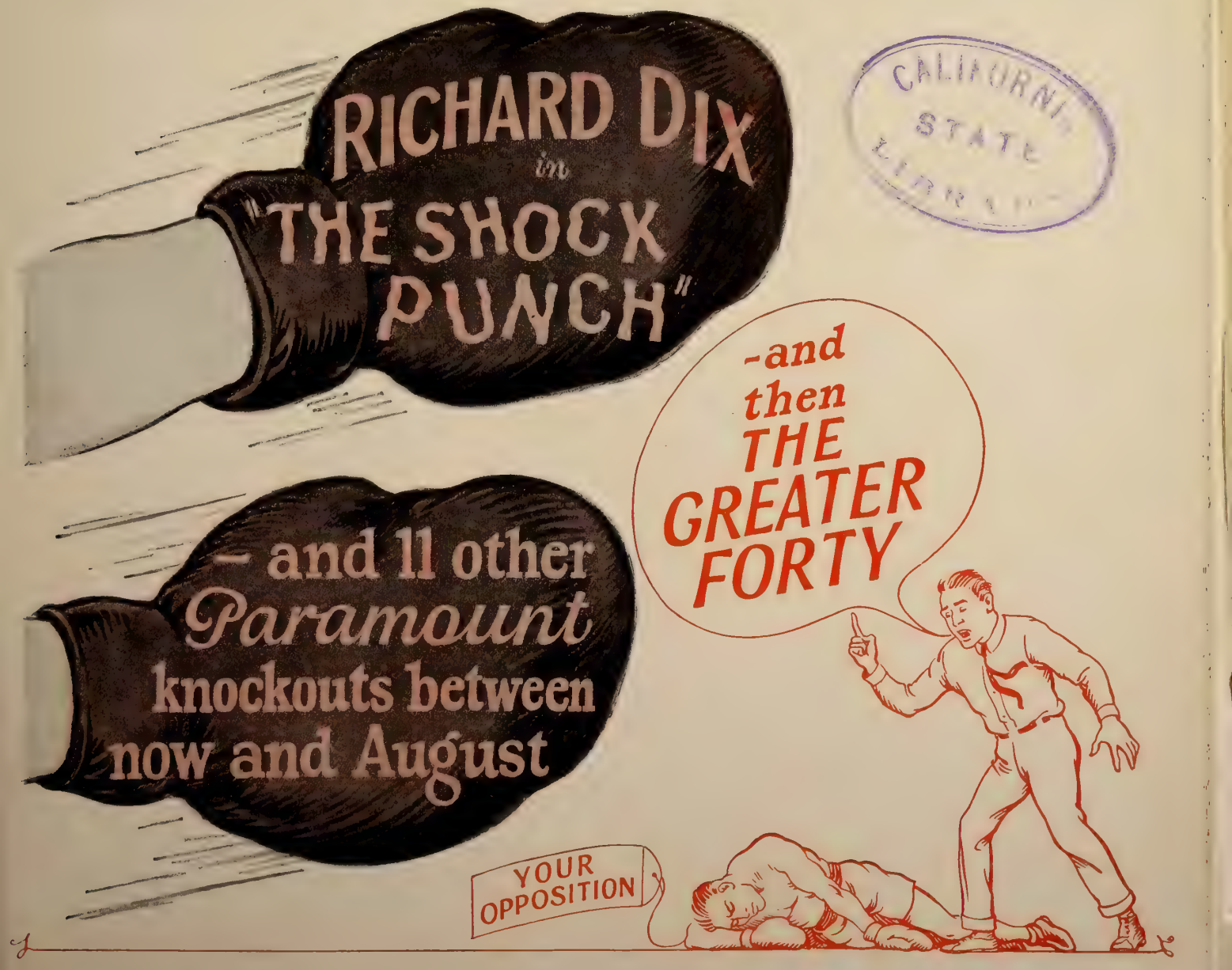

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year.

THE QUALITY 52

Stars and Featured Players

Lillian Gish, Norma Shearer, John Gilbert, Buster Keaton, Marion Davies, Ramon Novarro, Lon Chaney, Mae Murray, Eleanor Boardman, Aileen Pringle, Pauline Starke, Conway Tearle, Claire Windsor, Conrad Nagel, Mae Busch, Lew Cody, Carmel Myers, Zasu Pitts, Renee Adoree, And Many More.

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A Few of the Pictures

"Marē Nostrum" (Rex Ingram), "The Merry Widow" (John Gilbert), "Romola" (Lillian and Dorothy Gish), "The Unholy Three" (Lon Chaney), "The Tower of Lies" (Norma Shearer and Lon Chaney), "The Big Parade" (John Gilbert), "Paris" (Fashion Special), And Many More Great Big Ones!

The Talk of the Industry

Member Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

Another S.R.O. Name for You from Paramount

RICHARD DIX

TODAY Dix means dough to you. The fans watch for his pictures and flock to see them. A clean boy with the face and body of a hero and the gay soul of a comedian—Dix is exactly the type American audiences love.

From leading roles Dix recently graduated to stardom by public demand. Already he's given you three outstanding starring successes—"Manhattan," "A Man Must Live" and "Too Many Kisses." Now comes "The Shock Punch," the best of the lot! A cyclonic comedy in which Dix has lightning in his fists and laughter in his heart. "Dix is delightful—absolutely himself. We cheerfully recommend 'The Shock Punch,'" says the New York Herald Tribune.

You can assure your people of a continued supply of corking Dix pictures. In the Greater Forty he appears in four: as the hero of the super-special, "The Ten Commandments"; as the college-bred Indian brave in another epic, Zane Grey's "The Vanishing American," and in two big starring comedies—"The Lucky Devil" ("California or Bust") and "Womanhandled."

Richard Dix is a big box-office bet for you now; and he's growing bigger by the minute!

The New Dix Comedy Knockout!

"THE SHOCK PUNCH"

WITH

FRANCES HOWARD, WALTER LONG
GUNBOAT SMITH

By John Monk Saunders, author of "Too Many Kisses" Screen play by Luther Reed. Directed by Paul Sloane

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From the Novel by
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"Lubitsch has turned the trick again over on the Warner lot. Watch this 'Kiss Me Again.' How that cast does act! And Kraely's story is a gem."

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"That new Lubitsch picture, 'Kiss Me Again,' looks like a clean-up. Pep and laughs all the way through. Audience stuff—all of it."

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Calling this the perfect comedy. "A sensation," writes Florence Lawrence in the Los Angeles Examiner. "Lubitsch is the hero of Hollywood. He has hit the high spot of screen comedy."

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By shouting their delight at this joyous and gay Lubitsch entertainment and making it

ANOTHER SURE THING AT THE BOX OFFICE FROM WARNER BROS.

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"KISS ME AGAIN"

by HANS KRALY

An ERNST LUBITSCH PRODUCTION

with

MARIE PREVOST
MONTE BLUE
CLARA BOW
JOHN ROCHE
WILLARD LOUIS

Directed by

ERNST LUBITSCH

A great national newspaper tie-up makes this your greatest serial bet!

Coming to These Theatres
on the way!
The FIGHTING RANGER
A thrilling Adventure Chapter Play of Western Plains and Skies!
Released by UNIVERSAL

LEADING newspapers throuout the country—read by 17½ million fans—are using this great tie-up. The serialization of the story together with high-pressure local theatre advertising is smashing this great chapter-play across as no serial was ever put over before. A few of the papers follow:

Buffalo Times
Philadelphia North American
Indianapolis Star
Pittsburgh Press
Cleveland News
Detroit News
N. Y. Telegram and Evening Mail
Cincinnati Commercial Tribune
Milwaukee Sentinel Telegram
St. Louis Times
Memphis News Scimitar
Des Moines Daily Capital
Kansas City Journal-Post
Oklahoma News
Dallas News
Los Angeles News
San Francisco Illustrated Herald
Atlanta Constitution
Portland News
Omaha Daily News
Seattle Star
New Orleans Item-Tribune
Minneapolis Star
Anaconda Standard
Spokane Press
Salt Lake Telegram

NOTE: If a newspaper in your immediate locality is not running this tie-up, communicate with us immediately, and we will take steps to include your theatre in this great campaign.

Soon to be advertised in the following farm publications: Wisconsin Farmer, Iowa Homestead, The Farmer, Prairie Farmer, Missouri Ruralist, Nebraska Farmer, and in the American Boy.

The FIGHTING

with Jack Daugherty • Eileen Sedgwick
Al Wilson World's Champion Stunt Flier

The real question to be decided—Do you or your competitor sell Fox pictures

YOU can discount politics, conventions, amalgamations and all the other bugaboos if you give your patrons the right attractions. This year that means Fox pictures. Here is a partial list—get the full details from the Fox branch manager—

35 SUPREME ATTRACTIONS including—

THE IRON HORSE — **KENTUCKY PRIDE**
THE FIRST YEAR — **LAZYBONES**
AS NO MAN HAS LOVED — **EAST LYNNE**
THE FOOL

and many others, as well as

LIGHTNIN' — **THE WHEEL**

and other John Golden plays

7 productions starring **TOM MIX**

7 productions starring **BUCK JONES**

And the following groups of Short Subjects—

8 two-reel pictures from gems of fiction by O. Henry
8 two-reel Van Bibber Comedies starring Earle Foxe
8 two-reel comedies, "The Married Life of Helen and Warren," by Mabel Herbert Urner
20 two-reel Imperial Comedies
26 Fox Varieties, one reel each, The World We Live In
104 issues of FOX NEWS, one reel each

Fox contracts are ready! Sign!

It was all settled before the Convention

The house that plays Fox pictures wins!

You can't keep audiences in your theatres by passing resolutions! You have to give them the pictures! The wise exhibitor knows that this year Fox has the pictures! You've seen the booklets, you've read the list. It means—

the best pictures for the best theatres—irrespective of politics!

Your Fox Branch Manager is ready for you—See him!

Ad No. 3

On "THE PACEMAKERS"

By

H. C. Witwer

America's Most Celebrated Humorist

To Other Workers in the Movie Racket:—

This is the 3rd Ad. I'm committing, and I must say, as far as the first one was conceived like the guy which dropped the light in the gas tank. I got results! Several People call me up every day telling me they read my Ad. for "The Pacemakers," and urging me to Abandon Ad. writing and hurry back to other Types of Fiction.

You can Twenty-four Sheet this Fact to the slant-eyed world, Brothers, "The Pacemakers" is going to be more of a riot than a Riot itself! They will be better than "Fighting Blood," if such a thing is possible, and funnier than "The Telephone Girl," though I know such a statement challenges belief!

I'll say this baby, Mons. Wesley Ruggles, directs a wicked picture! He keeps Action in one Eye and a Great Cast in the other; and believe me, with that Cast in his eye, he makes Ben Turpin look like an Amateur Squinter! George O'Hara, Alberta Vaughn, Al Cooke, Kit Guard and Stanley Taylor; laugh that layout off!

I wrote the stories myself, but even that hasn't stopped "The Pacemakers" from being two-reel knockouts!

Ask the man who **screens** One!

Yours for giggles,

H. C. Witwer

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Thematic music cue sheets available on all our features.

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Samuel Goldwyn
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Big Stars! Big Stories!
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captured!

"His Supreme Moment' has everything! Whatever your screen wants-you will find them gratified."
Evening Sun.

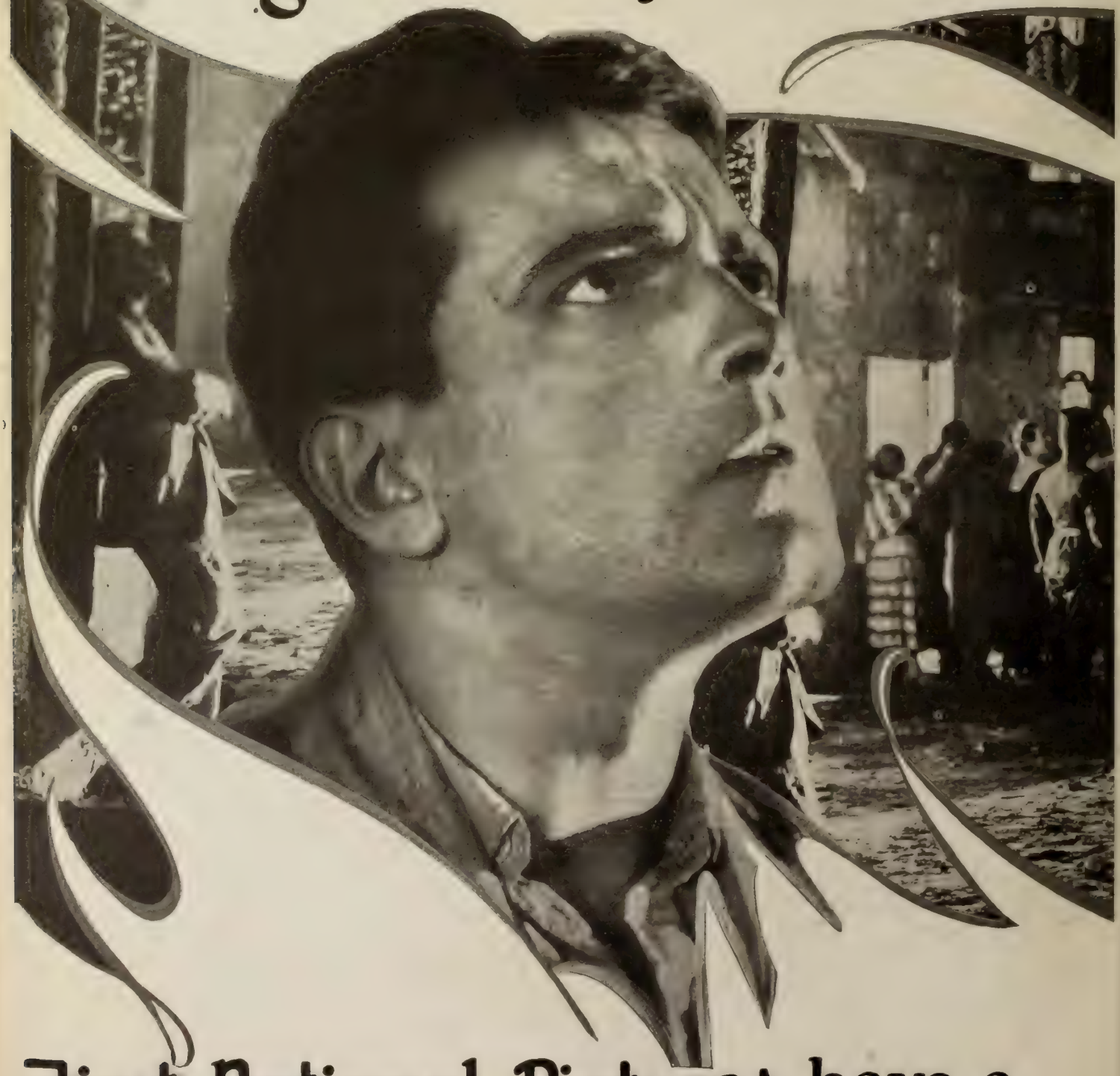
"His Supreme Moment"

Adapted by FRANCIS MARION
From MAY EDGINTON'S *novel* "HIS SUPREME MOMENT
with
Blanche Sweet *and* **Ronald Colman**
Love scenes in color
A First National Picture

and Punch! That's why are consistent money-makers.

FIRST NATIONAL PICTURES

"Screen entertainment
get money almost



First National Pictures have a
the money almost anyhere —

that will anywhere!" *Variety May 6th*

Inspiration Pictures Inc. presents
RICHARD BARTHELMESS
"SOUL-FIRE"
with Bessie Love
Adapted from the play "GREAT MUSIC" by MARTIN BROWN
Scenario by JOSEPHINE LOVETT
A John S. Robertson Production
Photographed by Roy Overbaugh
Supported by a brilliant cast including
Helen Ware, Walter Long, Charlotte Monterey,
Rita Rossi, Effie Shannon, Lee Baker and
other well known players

habit of getting that's why they lead the field.

FIRST NATIONAL PICTURES

Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue, New York

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays *President*

Millions are waiting for your definite play date announcement of this one

The biggest newspaper serial story in years

First National Pictures Inc.
presents
"CHICKIE"
by ELENORE MEHERIN
with
Dorothy Mackaill, Gladys Brockwell, Hobart Bosworth,
Myrtle Stedman, Olive Tell and John Bowers
Directed by JOHN FRANCIS DILLON
Produced under the supervision of EARL HUDSON
Scenario by MARION ORTH, Photographed by J.C. VAN TREES, A.S.C.
Art Director MILTON MENASCO, Film Editor ARTHUR TAVARES

FIRST NATIONAL PICTURES

First National Pictures always have that *something* that brings big profits

Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue, New York

Members *of* Motion Picture Producers *and* Distributors of America Inc.—Will Hays *President*

The
MOVING PICTURE
WORLD

Founded in 1907 by J. P. Chalmers

On The Ground

MILWAUKEE—Well, here we are on the ground. To be fair with all concerned, we should tell the date and the hour at which we are writing. It is Wednesday. The hour is along towards midnight.

What has happened?

If we could answer that at this hour we would be more a seer than an editor.

In all fairness we should not attempt to write an editorial at this hour. It is taking the place of the dramatic critic who writes his review after seeing the prologue. It should not be done. We have seen the prologue. To us it is very interesting. We think they are getting somewhere. But we can meet two men in the lobby of the Hotel Wisconsin and get two opinions on that point. The first man will say "Oh, shucks, just another convention." The next man will say "Isn't it wonderful?"

We cannot argue with either man because we don't know what tomorrow will say nor what the next month will say. And it is the tomorrows that will give the answer to Milwaukee—not the todays of speechmaking and cheers.

* * *

WE have said that we are impressed. We are. We are impressed because they are talking play dates and playing time and the facts that make the picture business.

But at this hour we cannot go any further than to say that they are "talking" about play dates. Tomorrow or next month—we think probably tomorrow—will tell whether this talk has been translated into action.

And all the talk and pledge cards in the world won't make a poor independent picture a box-office attraction, nor on the other hand give the independent maker of box-office pictures a chance to live. Action will. Perhaps before we leave Milwaukee we will have seen the first step towards that action. If we haven't—then it is a long time till the next convention.

* * *

IT looks good. When Sydney Cohen many years ago tried to tell folks that there was a battle in the offing he had to talk to a few and those few were principally exhibitors. This year he is talking to producers as well as exhibitors. That is half of the battle. That is accomplishment. That is the fruit of many years of organization work. Whether or not they go any place after Milwaukee the record must contain the fact that they did get to Milwaukee with colors flying.

Something else for the record. There has been no talk and no worry here about that organization-wrecking problem—who is going to be president? There has been no talk of harmony—but there is harmony. Those are very important facts. And you can write your own definition as to why they are important. You can say they are important because they are an evidence of leadership and political sagacity, or—and this is what you should say — they are important because exhibitors are finally face to face with their problems and willing to forget the tinsel that once constituted organization.

* * *

THESE are offhand thoughts—rather, surface impressions. We started out by saying that it was unfair to analyze the show after seeing only the first act. And we ended by covering a page with conversation. But we want it understood that we are writing while the curtain is being raised for the final act. Let's see what happens in the big scene.

Robert E. Welsh

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - - - - ROBERT E. WELSH

Published Weekly by **CHALMERS PUBLISHING COMPANY, 516 Fifth Avenue, New York, N. Y. Telephone: Murray Hill 1610-1-2-3. Member Audit Bureau of Circulations.** John F. Chalmers, president; James P. Chalmers, Sr., vice-president; Alfred J. Chalmers, vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: Joseph Esler, 5434 Glenwood Avenue, Chicago; W. E. Keefe, 1312 Stanley Avenue, Hollywood, Cal.

Managing Editor—John A. Archer. Advertising Manager—Ben H. Grimm. Circulation Manager—Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year. Copyright, 1925, Chalmers Publishing Co. Copyright throughout Great Britain and Colonies, under the provisions of the Copyright Act of 1911. (All rights reserved.)

Other publications: Cine Mundial (Spanish). Technical books.

VOLUME 74 NUMBER 4

To Keep You Posted

Editorial 401
Milwaukee Personalities 403
Milwaukee Convention Creates Play-Dates Commerce Board; Gives Hundreds of Thousands for Battle for Independence 404
Independent Producers Raise $50,000; Open Membership Gates to Exchanges 406
Quebec Fire Razes Three Theatres 408
Cole Intimates Texas May Form Powerful Booking Unit in War 409
Universal Abolishes Film Quotas, Sets a Cost Plus 10 Per Cent Basis 411
Goldman Sues Koplas et al in St. Louis for $250,000 411
Germany Has 3,737 Theatres, Chart Makes Known 411
Balaban & Katz Buy Into Lubliner & Trinz Circuit 412
Gleischman Suing F. P. L. on Contract in Detroit Court 412
Hint Canada Might Adopt U. S. Tax System if Amendment Wins 412
Northwest Claims Credit for Greater Movie Season Now Sponsored by Hays 414
Exhibitor News and Views 423
Projection 479

To Sell Your Seats

Opens Junk Shop to Tell Butte that Rag Man Is Coming 415
Production Hints from Edward L. Hyman 416
Hooked Air Mail to Local Desire 417
Play Jury Idea Used with Pictures 417
Had Old Kettles Spell Hot Water 418
Hooked His Page to Good Ad Contest 418
Air Mail Boxes for Lobby Stunt 419
Sold Coogan on a Boy Scout Special 419
The First Run 439

To Aid Your Bookings

Straight from the Shoulder Reports 429
Reviews 446
Pep of the Program 450
Current and Advance Releases 474

First in the Field!

4 out of every 5 motion picture theatres in the United States are reached by a copy of MOVING PICTURE WORLD!

"Milwaukee Personalities"

WELL, well, here we are on the way to Milwaukee. Another convention going to settle the business. Solve all our troubles. Simple matter.

As we look around the train, though, we wonder why the necessity of going to Milwaukee. There are people enough—and of quality in addition to the quantity—to solve all this industry's problems. They are right here on this train.

We have Hiram Abrams, Jack Woody, John Flinn, for the producers. Lee Ochs, Joe Seider, Lou Blumenthal, Billy Brandt and a hundred others. Then Art Stebbins to insure both parties against the party of the third part and "Pop" Kohn to loan them all money when they get in difficulties.

That, of course, is something that happens in the best of families.

We forget to list above that Lewis Selznick is here. There's a story. After hearing him work for a few hours we think we will have to change the sentence and say Lewis J. Selznick is there. Get what I mean?

Lewis J. has a franchise plan to offer. Boiled down as we must boil while Western Union is collecting the bills, it consists of the fact that when exhibitors put up a million dollars P. A. Powers will put a million cold iron men in the bank. And then they will go to work.

We told Lewis that the day of franchise in this business was gone, and he might as well save P. A.'s million.

That shows where we step off wrong. Before we got off the train Lewis had the real hard boiled eggs sold. We can't mention names but we heard at least four exhibitors say, "Well, Mister Selznick, I do know you and your pictures made a lot of money for us in the old days, and I do know that I never lost a dollar on your pictures, so I will ride with you on your new proposition."

And that is that.

While we, in the interest of truth and accuracy, have to chronicle the fact that Lewis J. sold a lot of hard boiled eggs, we must not lose sight of the fact that Jack Woody was in the enviable position of having a number of exhibitors coming to him.

And no wonder. Have you looked over that Associated Exhibitors contract for next year? That's an exhibitor's contract, isn't it? I'll say so.

John Flinn was on the train with the New York delegation, but John didn't have to work very hard. Anybody with "Charley's Aunt" at his back and De Mille in front of him is set so that he doesn't have to work.

But nevertheless and in spite of our remarks in the preceding paragraph, while John Flinn was listening very seriously to Morris Kohn's plan, George Dillon was out selling P. D. C. pictures in the other cars.

Lee Ochs having a Broadway first run in his vest pocket was able to sit back and say, "Let them come and talk to me."

Sam Zierler and Bobby North are aboard the train and looking so gol durned happy that we are beginning to believe there is something in this independence after all.

As a trade paper publisher all we know about independence is that it doesn't get you the inserts, and it occasionally gets you a lot of cuss words from the downtrodden exhibitor.

So, as an editor, we have learned that an independent is always wrong.

And wrong we will always be if that is the price of independence. Hurrah for us,

Well, even the worst train in the world finally has to stop, and at last we are in Milwaukee.

Looks like old times. Jake Wells, Frank Rembusch, Fred Herrington—gosh, they are all here.

We just saw Bill Sweeney trying to hide behind a hotel pillar. Now we know it is a convention.

Clyde Quimby, the leading exhibitor of Fort Wayne, Indiana, is all over the lobby introducing Fred Quimby, the best short subject sales manager Fox ever had.

Hope they get together.

Tom Saxe cannot do enough for everybody present. Tom seems to feel that the pride and honor of Milwaukee are at stake, and we are here to say that Tom is taking care of all the pride and honor that Milwaukee has.

And if Tom Saxe happens to nod, then Jimmy Keogh is on the job.

So Milwaukee is safe for democracy.

We haven't seen anything in years that was as interesting as Tom Saxe conducting a sight-seeing trip through the beautiful Wisconsin Theatre, two million dollar investment, for the benefit of the British delegation.

Beg your pardon. We were wrong. There never will be a sight equalling that which occurred when Eddie Eschmann congratulated Harry Davis on his speech the opening day of the convention.

Harry's speech as you know from the news columns, consisting of his polite and parliamentary opinion of First National.

Harry Nolan is here. Harry can't figure whether he is a member of the trust or just a plain ordinary octopus. He persists, because of his training, in thinking with an exhibitor's mind, but he is at the same time one of those terrible First National franchise holders. Accidentally it looks as though he is going to make a lot of money as a producer because he has something to do with "The Birth of the West." And so it goes.

Where is an innocent, blue-eyed young man like Harry Nolan going to get off at?

We cannot close this page without giving our exhibitor readers an example of producer domination. Winnie Sheehan and Jimmie Grainger said that we would never get any more Fox advertising if we wore the soup and fish to the banquet Wednesday evening. So come naturally, we went without the open-faced act.

To tell the truth, the only reason we brought in the incident above was as an excuse to talk about Fox. Because while they are all making speeches and seconding resolutions they—the same fellows—are sneaking away for another look at that Fox line-up for next year. And that's a line-up. That's what "they" say, not us. And we are not working for Fox. We are just trying to be an inconspicuous stop, look and listen sign.

R. E. W.

Milwaukee Convention Creates Gives Hundreds of Thousands

Thirty-six Are Named as Members of Board; With Two Places Reserved to Assure An Honest Representation

By Robert E. Welsh

(By Wire to Moving Picture World)

MILWAUKEE—With the accomplishment of a Board of Play Dates and Commerce, with the collection of a sum of money running into the hundreds of thousands of dollars, it looks like a convention. "They" seem to have done something. At least they have started. Play dates and money are strangers at exhibitor conventions, but in Milwaukee they have been the whole show.

Resolutions, heretofore the honored guests at exhibitor conventions, have been left out in the cold.

The convention was ready to close up after the election of the Board of Directors.

The board as chosen is remarkable in the fact that it has no fences—all groups are represented, and in order to play safe for harmony they left two places open to be sure that everybody would be represented in the end.

The board as chosen includes: Dave Bershon, of Los Angeles; Nathan Yamin of Fall River, Mass.; J. H. Silliman, of Milwaukee; L. B. Wilson, of Coventry, Ky.; Sydney S. Cohen, of New York; Jake Wells, of Richmond, Va.; Harry Davis, of Pittsburgh; Fred Seegert, of Milwaukee; Lee Ochs, of New York; J. J. Harwood, of Cleveland; Harry Crandall, of Washington, D. C.; Julian Brylawski, of Washington, D. C.; W. W. Watts, Springfield, Ill.; John Schwalm, Hamilton, O.; M. E. Comerford, Scranton, Pa.; Fred J. Dolle, Louisville, Ky.; Joseph Mogler, St. Louis, Mo.; R. F. Woodhull, Dover, N. J.; M. J. O'Toole, Scranton, Pa.; Frank A. Keeney, Williamsport, Pa., and Brooklyn, N. Y.; Joseph M. Seider, New Jersey; Jack Cooney, Chicago; E. H. Bingham, Indianapolis; Glenn Harper, Los Angeles; H. J. Schad, Reading, Pa.; A. B. Momand, Oklahoma City, Okla.; E. M. Fry, Providence, R. I.; J. V. Brady, Toronto; J. H. Whitehurst, Baltimore; J. W. Walsh, Hartford, Conn.; Charles L. O'Reilly, New York City; Sol Raives, New York City; A. A. Elliott, Hudson, N. Y.; Martin G. Smith, Toledo, Ohio; C. C. Griffin, Oakland, Calif., and E. W. Collins, Jonesborough, Arkansas.

The convention got under way late Tuesday afternoon when Fred Seegert of Milwaukee presented Lawrence Whitted, who welcomed the delegates on behalf of the Milwaukee Chamber of Commerce. John Quinn of Los Angeles responded to the welcome, after which President M. J. O'Toole launched on the delivery of his annual report. The President took his task seriously and presented a lengthy report, going into close detail in covering all activities of national headquarters during the year past. He stressed particularly the public service work of the organization and its co-operation with government departments and other agencies. "One of the outstanding accomplishments of the present administration," he declared, "had been the closing up of exhibitor ranks. By refusing to recognize the need for quarrels, we not only avoided trouble, but set aside the differences of the past and brought about the coalescing of all exhibitor forces of the country. Michigan, Texas, Kansas, Minnesota are all represented here. With such harmony at home it is also inspiring to note the presence here of the distinguished delegation of British exhibitors."

Further points covered in the President's speech include a report on the legislative activity of the organization and a discussion of the non-theatrical competition and growth of the free show evil.

Sydney S. Cohen followed President O'Toole to the platform, his appearance being the signal for an ovation. He emphasized the fact that the meetings are for business purposes and not for flights of rhetoric.

Keep Feet on the Ground

"Let us keep our feet on the ground," he declared. "If we do that we can leave Milwaukee with a record of constructive action. You can see from the response to the questionnaire which I sent out that we need have no fear of a shortage of product. Nor need we fear any lack of quality of product, for I feel sure that a much higher quality than ever before will prevail in the independent market. Trade marks are not going to mean so much next season. Individual box office attractions of merit will be our biggest hits. The golden opportunity of the independent producer and distributor is here now. It may never come again.

Cohen went on to emphasize the thought that the yesterdays must be forgotten.

"It is of today and of the future that we must think," he said. "Don't be stampeded, conserve your play dates; they are your most powerful weapon. Don't buy mere trade marks but product that in your judgment will make you money and please your public. Don't be flattered by too ornamental press books sent you, for they are not what you sell to your public. Buy what you need at prices you can afford to pay—prices that will yield you a profit on your investment. Give the other fellow the same square deal you expect from him. Live and let live must be one of our mottoes."

Brylawski and Davis Start Fireworks

R. F. Woodhull of New Jersey, chairman of the Board of Directors, presented the report outlining the body's activities during the year.

The real fireworks of the opening session were shared jointly by Julian Brylawski of Washington and Harry Davis of Pittsburgh. Brylawski appeared as chairman of the special committee that has been conferring with independent producers, and called upon the exhibitors to hold tight to their play dates until the plan decided on was put before them. His remarks about play dates brought an enthusiastic response from the 400 exhibitors present.

Harry Davis stepped to the front in his usual forceful manner and launched into an attack on the trust methods growing into the industry, winding up with particular attention to First National.

Davis' Talk Pleases

"At its inception," Davis said, "First National was a laudable project but through the recent workings of its master minds it is going astray. The very men who are competing with us as theatre owners are the men who have the right to set exhibition values and tell us what we must pay for product. And what is happening? There was a time when we could afford to shelve a picture that we did not think strong enough to play. Today they have pushed exhibition values up to the point where we must play the picture or else, if we do shelve it, strike a balance by starving the independent whose picture we select to take its place."

Davis's red fire was well liked by the exhibitors and he sent the gathering back to its hotels after the opening day's session with tongues wagging.

The result was an atmosphere charged with suspense for the second day's session. The feeling that something was going to happen was in the air and the exhibitors could only restrain their impatience with difficulty as the convention went through formal and routine motions. At the opening of the session President O'Toole introduced the British delegates, who were met with a cheer, as were Rene Batigne and Guy deValmorin, present to represent France.

Attacks Block Booking

W. Irving Glover, third assistant postmaster general, appeared to thank the organization for its co-operation with the department and to bespeak a continuance of the friendly relation. These were interesting interludes, but it was the trust the delegates wanted to hear about

Play Date—Commerce Board; In New Battle for Independence

"Give All Men with Merit Fair Opportunity," Pleads Laemmle and Gets Big Ovation—Brylawski and Davis Fan Embers

and play dates they wanted to shout. Solomon Levitan, treasurer of the Wisconsin organization, gave them the first taste of what they wanted when he launched into an attack on block booking, theatre grabbing and trust encroachments. The appearance of Julian Brylawski once more was the signal to start the real enthusiasm.

Producers Pledge $100,000

"We have $100,000 already pledged by independent producers to help us in our plans to keep free competition in this business," he said. "There will be $300,000 to follow that. We are going to establish a bureau of play dates and a bureau of trade and commerce. We will put a high powered executive in charge and then send field men into every film zone in the country to establish contact with exhibitors. We are acting now. We have passed the day of talking. And already I can tell you we are hearing echoes."

I. E. Chadwick followed Brylawski to the platform to assure the convention of the hearty cooperation of the independent association which he heads.

"We have a hundred or more independent exchanges that through their salesmen will act as militant messengers of your organization. You independent exhibitors have it in your power to say whether there shall be freedom of expression in this industry, whether avenues of commerce shall be kept open. You must organize, deputize and supervise. All independents ask is a fair field and no favor, an equal opportunity for every picture standing on its merits. Double the percentage of dates you are giving independents. You will keep us alive and by keeping us alive you will insure your own business future."

Ritchey Talks Dates

Chadwick received an ovation at the conclusion of his speech that indicated where the sentiments of the delegates were.

The appearance of H. M. Ritchey on the stage was a news event that deserved better staging. No one said Michigan is back—Michigan just acted. In addition to remarks on the popular declaration of independence theme Ritchey presented a pledge card which called for exhibitor signatures to a statement of the actual percentage of their play dates that will be given to independents.

"We should be able to get ten thousand play dates for independents," said Ritchey, "and it is only through play dates that we can help them and consequently ourselves. Our words won't do it alone, we must act with play dates. You exhibitors made stars for companies that are now trying to put you out of business—you can do it again, and this time to do it for independents."

Defines "Independent"

A request from C. E. Williams, President of the Nebraska unit, for a definition of the word independent at his point, brought the response from Brylawski that an independent producer was one who did not buy, build or acquire theatres against his customers.

"That is as close as I can come to a definition," said Brylawski, "and beyond that use your own judgment."

If they ever have a popularity contest for magnates, we think Carl Laemmle is going to win hands down judging by the reception according him when he made his appearance on the heels of Brylawski's definition of an independent. After that it turned into a universal convention for the day. It was White list day in Milwaukee.

Laemmle's Dynamite

"I am independent," Carl started, "and I don't care who knows it. You men have to stand by me. One or two or three men cannot monopolize this business, and they will not. But this will be answered by the independent exhibitor. If he is wise today then he is splitting his business. And that is all that is necessary.

"Give every man with merit to offer a fair opportunity. I want my share and no more. I never want any competitor of mine to get the worst of it. But you men must realize that the poorer the outlet the poorer the pictures are going to be, and it is up to you to see that the man who is not trying to compete with you gets an outlet for his product.

Willing to Sell Theatres

"I don't want to buy theatres nor to build them. I don't want to compete with my customers, but I do insist on getting my fair share of the business in every worth while city, even if I do have to buy or build theatres. In every case where we are in theatres we were forced by circumstances to get into them. We had to buy Hostettler or we might just as well have closed our Omaha office. We have bought into the Schine circuit in New York, but we have only a minority interest, and Mr. Schine is managing his theatres just as he did before.

"I will tell you now that I am perfectly willing to sell every theatre I have, but I must first get an assurance that after doing so I will have an outlet in those spots for my pictures. Imagine if you can Warner's, Fox, Universal Producers Distributing gone. What would it mean? Well you boys might make good managers, but I can assure you you wouldn't remain theatre owners very long."

Launched into his subject Carl went along at a pace that had the exhibitors with him one hundred per cent.

"I am fifty-eight years young," he interjected, "and I don't have to work as hard as I am working, but I love this business, and they are not going to put me out as long as I have a chance to fight. But I must have your support.

Discusses Rentals

"Taking up the subject of booking combines, Laemmle emphasized the thought that forcing down prices is the same thing as forcing down quality.

"I don't mind telling you," he added, "that if rental prices continue as they were last year, it will be nothing short of disastrous. We did the greatest foreign business in our history last year, but here in our country I don't mind saying we had to fight to keep our heads above water."

Cheers greeted Laemmle's announcement that at the sales convention just concluded in Chicago he had set a policy that calls for the abolishment of fabulous quotas and fictitious values.

Cost and 10 Per Cent

"We are seeking only ten per cent above cost for our pictures this year," he said. "We are going further and to help out the small town man we are going to provide him with a complete show for the same price that he formerly bought his feature alone. If he is a seven dollar and a half man he will now get his news reel and his comedy along with the feature for that price. This applies to all except our super specials. We will sell him at a dollar a reel. That is going back to the old days, but we are willing to do it to keep the little fellow in business. This business needs the little fellow."

Universal Gives $50,000

Following the introduction of Louise Dresser, Virginia Valli, Hoot Gibson, Joe Murphy and Jack Dougherty to the convention, Emanuel Goldstein brought the delegates to their feet with the announcement that Universal had contributed fifty thousand dollars to the organizations' fund for the promotion of independence.

"We are letting our money talk," declared Goldstein. "Now it is up to you fellows to do your part."

At the banquet in the Gimbel grill Wednesday evening, space was at a premium. In addition to the Mayor of Milwaukee, the speakers included Pete Woodhull, M. J. O'Toole, Sydney Cohen, Louise Dresser and Gavazzi King, executive secretary of the British Theatre Owners organization. The visiting Britisher was the high light of the evening with a talk that one listener said was "Chauncey Depew at his best."

Ask Appeal Court

Thursday's session saw the presentation of his report on the uniform contract by Joseph Seider, President of the New Jersey delegation. The report detailed the efforts that the exhibitors have put forth during the year towards cooperation with the Hays office in the hope or removing objectionable features from the present contract. It disclosed that there are still points of difference between the producers and exhibitors and closed with a recommendation that a court of appeals be set up. The report will appear in full in next week's *Moving Picture World.*

Independent Producers Raise $50,000; Open Membership Gates to Exchanges

Plankinton Convention Views Present Situation With Alarm—Thirty Exchanges at Once Join State Right Organization

By Robert E. Welsh

Milwaukee, May 14.

THE Independent Motion Picture Producers and Distributors of America have said their part. First by 100 per cent. attendance at their convention, held here in Milwaukee simultaneously with the gathering of the exhibitors' forces. And secondly by their cash—$50,000 worth of it—with more promised. The attendance and the money speak in emphatic tones for the enthusiasm and strength of the state righters' organization and well indicate what its members think of the seriousness of the present situation.

The independents have been holding their sessions at the Hotel Plankinton, getting under way a day in advance of the exhibitor host. Aside from the pledging of the $50,000 already mentioned, their most important action was the opening of membership gates to the state rights exchanges of the country towards co-operation with the bureau of commerce to be instituted by the Motion Picture Theatre Owners of America.

Approximately thirty exchanges immediately accepted the opportunity to become members and it is confidently expected that within a month the exchanges will be represented 100 per cent in the association.

The keynote of the independents was sounded by John Russell Lowell, who was chosen temporary chairman at the opening session. He said:

"We are here at the invitation of Independent Exhibitors of the country in response to a clear call for action, a call to take steps that will assure our business freedom and aid us to resist the onward strides of monopoly. The forces which threaten our future also threaten the future of the motion picture as the great amusement of the people and as an avenue of human expression. We agree heartily with the independent exhibitors that play dates are the weapon that will solve their problems and ours. We are to meet with them and to co-operate with them shoulder to shoulder."

Following the opening session, I. E. Chadwick was elected permanent chairman of the convention and a committee was appointed to sit with a committee representing the exhibitors and take steps towards the formation of the bureau of trade and commerce. This committee consisted of Dr. W. E. Shallenberger, William Steiner, Abe Carlos, M. H. Hoffman, Jack Cohen, J. H. Friedman, E. A. Goldman, Ben Amsterdam and I. E. Chadwick.

Present arbitration methods and the opposition of the organized exhibitors to them came in for considerable discussion, but the consensus of opinion was that it would be unwise for the State Righters at this moment to withdraw from the present boards.

Because of the admittance of the exchange men to membership the executive committee was enlarged and will now consist of fourteen members, seven of whom will come from the ranks of the exchange men.

Independents present at the convention and prominent in the discussions included W. E. Shallenberger, Louis Weiss, Nathan Hirsh, Jesse J. Goldburg, Jack Cohen, Sam Sax, William Steiner, W. Ray Johnston, Ivan Abramson, Henry Ginsberg, J. Charles Davis, B. P. Shulberg, M. H. Hoffman, C. Lang Cobb, Joseph Klein, Arthur Smallwood, Ed Halperin, Ben Amsterdam, Herman Jans, Sam Zierler, William Skirboll, Herman Berkowitz, Jean Marcus, Max Weintraub, Ed Goldman, Sam Grand, Sam Werner, Harry Thomas, Joe McConville, J. D. Weintraub, Herman Rifkin, Max Levy, E. C. Rhoden, F. F. Warren, Jerry Abrams, Jack Bellman, J. S. Jossey, J. F. Friedman, I. Mandel, Henri Elman, Eddy Grossman, Jack Weil, Tom Leonard, Arthur Bromberg, Frank Zambreno, Jack Grauman, Lee Goldberg, Jack Bachman, John Lowell Russell and I. E. Chadwick.

ONTARIO EXHIBITORS DINE

As an enthusiastic preliminary for the annual convention of the Motion Picture Theatre Owners at Milwaukee, Wis., the officers and members of the Ontario Division of the M. P. T. O., held a special rally night at the King Edward Hotel, Toronto, on the evening of May 6, when a considerable number of exhibitors and their friends enjoyed the messages of several able speakers. Alderman W. A. Sommerville, vice-president of the Ontario Division, proprietor of the Prince of Wales Theatre, Toronto, and president of Independent Films, Limited, Toronto and Montreal, was the toastmaster. J. C. Brady president of the Ontario M. P. T. O., gave a strong address on the subject of "What the M. P. T. O. has accomplished for Exhibitors." Another excellent talk on "What you can accomplish by being organized" was delivered by Earl Lawson and there was also a stirring speech by Ray Lewis on "What the M. P. T. O. means to Exhibitors."

Ralph W. Ince Enters Production Field As An Independent, With David M. Thomas

(Special Despatch to Moving Picture World)

HOLLYWOOD, Cal., May 14.—David M. Thomas, associated with and personal representative of Ralph W. Ince, will arrive in New York next week to conclude pending negotiations for distribution of a series of Ralph W. Ince Productions. Thomas left today en route for San Francisco, where he is to confer with Chairman K. London, widow of the famous author of "The Sea Wolf," upon the first story of the series, which will be a Jack London yarn.

Ince will produce as an independent and is adequately financed for an important production program. He has lined up options on a number of players of box office drawing power for his initial venture as a producing director. Since the original announcement of Ince's decision to launch into the production field he has been invited to confer with leading executives of the industry relative to cooperative alliances. In response to inquiries and several offers of a definite character, Mr. Thomas has been empowered to act for Mr. Ince in closing one of the several pending deals in New York. It is reported here that the Ince production program will involve a 1925 expenditure of $750,000. Production in all likelihood will be in Hollywood, though certain of the Ince vehicles may take him to New York for special sequences. Mr. Thomas will stop at the Astor Hotel, in New York, and expects to remain East no longer than ten days. Following closely upon his return, production will start upon the first story of the series. Ince's production, "Playing With Souls," is now being released by First National to first run houses throughout the country, while his recent productions, "The House of Youth" with Jacqueline Logan, "Dynamite Smith" with Charles Ray, and "The Chorus Lady" with Margaret Livingston, have been piling up impressive grosses through varied distributing channels. He is now concluding a current contract calling for the production of three mystery melodramas. The third is now in production.

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Hollywood, California

15

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Quebec Fire Razes Three Theatres

Three moving picture theatres went up in smoke during a conflagation which swept the town of St. Joseph's d'Alma, Quebec, on Thursday, May 7, the fire destroying more than 30 places of business, a factory and residences. The fire started in the Victoria Theatre during the early part of the evening, following a mysterious explosion. There was no one in the theatre at the time because it was not yet time for the evening shows.

The National and the Alma moving picture theatres were next to be wiped out with considerable loss. St. Joseph d'Alma is the centre of an agricultural district in Northern Quebec and the three local cinemas enjoyed good business with patronage over a wide area.

Milwaukee Exhibitor Disappears with $200 Cash

A mystery defying police solution has arisen in Milwaukee through the disappearance of Nick De Lorenzo, widely known exhibitor.

De Lorenzo, whose brother Vincent is connected with the Celebrated Players exchange in Milwaukee and another brother, Frank, is with an Omaha exchange, vanished after leaving a street car a block from his home while he had in his possession approximately $200 representing the receipts of the Elite Theatre which he managed.

The Elite is controlled by the Columbia Amusement Co., by whom De Lorenzo was employed. De Lorenzo's wife could shed no light in the mystery beyond stating that her husband had appeared to be distracted for a week before he vanished.

Big Detroit Sale by U. S. for Arrears

Fred L. Woolworth, collector of internal revenue in the Detroit district, has announced that all furniture and equipment of the Orpheum Theatre, which until recently was operated as one of the Charles H. Miles string of theatres, will be sold at public auction to satisfy $59,000 delinquent income taxes. The sale is to take place during the middle of the month.

The articles to be disposed of include a pipe organ, a grand piano, 2,042 opera seats, two motion picture projectors, 60 dressing room and stage chairs, 126 box chairs and miscellaneous furniture, scenery and fittings. The delinquent taxes are for the years 1917, 1920 and 1921.

F. P. L. QUARTERLY DIVIDEND

At a meeting held May 11 the Board of Directors of Famous Players-Lasky Corporation declared the regular quarterly dividend of $2.00 per share on the common stock, payable July 1st, 1925, to stockholders of record at the close of business on June 15th, 1925. The books will not close.

Non-Theatrical Drive in Milwaukee Is More Intense

A new drive against non-theatrical film competition and the carnival evil has been launched by the Milwaukee branch of the M. P. T. O. as a result of numerous complaints from members that both forms of amusement are cutting heavier than ever into theatre receipts.

In regard to the first mentioned problem, the organization has invited members of the school board for a conference in the hope that an agreement can be reached whereby pictures presented in public schools would be limited to films of a purely educational nature.

The non-theatrical evil is most apparent on Wednesday and Saturday when admission to most of the school movies is a penny or a nickel. It also is charged that "The Covered Wagon" and other big pictures were placed in the schools when exhibitors refused to pay the prices asked by exchanges and that this practice is extremely harmful to theatre attendance.

In an effort to stamp out the carnival evil, Henry Staab, executive secretary of the M. P. T. O. in Wisconsin, was instructed to confer with the mayor. In event that relief cannot be obtained in this manner, it is expected that the legislature will be appealed to.

RULE PRIZES NOT LOTTERY

Prosecuting officials of St. Louis refused to issue a warrant against Louis Stahl, owner-manager of the Union Theatre, Union and Easton avenues, and the police were blocked in their efforts to prevent him from holding his Pay Days for the children of the neighborhood. For many months Stahl has been conducting special matinees for the kids at which he gave out candy and "pay" envelopes. The latter contained from one cent to $2 each and were payment to the kids for boosting the Union. St. Louis has a reform wave under way at present and the police frowned upon the arrangement, classing it with a lottery. The Prosecuting Attorney, Circuit Attorney and City Counselor took a decidedly different view and the kids will have their pay days as usual in the future.

SAMUEL GOLDWYN ON BANK BOARD

Samuel Goldwyn has been elected a member of the board of directors and a member also of the advisory board of the Commercial National Bank in Hollywood. Other members of the board include Joseph Schenck and Cecil B. DeMille.

Incorporations

Eight companies incorporated in the motion picture business in New York State during the past week, all the newly formed companies showing substantial amounts of capitalization. These companies were: The Cathedral Film Company, Inc., capitalized at $25,000, with G. B. Ferris, F. Carduner and A. M. Donald, New York City. Senior Pictures Corporation, $25,000, Ernest Maas, B. K. Blake, Samuel M. Gold, New York City. Makel Corporation, $10,000, Abe Platsky, Coney Island; Harry Levene, Evelyn Mintz, New York City, Dworsky Film Machine Corporation, $25,000, with A. S. Dworsky, Harry Dworsky, H. L. Hollander, New York. The Shardondale Corporation, Tonawanda, $18,000, J. H. W. Fenyvessy, Daniel Buss, Tonawanda; F. M. Zimmerman, Buffalo. Remington Productions, Inc., with J. T. Basseches, A. Perlstein, C. Rosenberg, New York. Chase Pictures Corporation, M. A. Chase, P. Zierler, I. Sickle, New York. Theatrical Utilities Service, Inc., F. D. White, H. Schoenfeld, M. E. Mockers, Buffalo, these last three companies not stating the amount of capitalization.

Coming and Going

William DeMille has arrived at the Paramount Long Island studio.

J. L. Hawkinson has arrived in New York after an extensive business tour for Grantland Rice's "Sportlights" released by Pathe.

The Pathe serial producing unit making "Play Ball" arrived in New York on May 6 from Miami, Fla. The unit includes Allene Ray, Walter Miller, "Wally" Oetel, Mary Milnor, Harry Semels, J. Barney Sherry and F. W. Seitz.

Miss Peggy Hopkins Joyce (Countess Morner) is on her way to Hollywood, where, under the personal direction of Marshall Neilan, she will make her screen debut in "The Sky Rocket."

Harry C. Arthur has arrived in New York from the Coast to commence his new duties with the Motion Picture Capital Corporation.

Adolphe Menjou is scheduled to sail for France on May 16.

Kansas and Missouri Exhibitors Score Another Victory

Again the power of organized effort has been demonstrated in Kansas City by the M. P. T. O. Kansas-Missouri.

A few days ago a new building code was outlined for the consideration of the city council of Kansas City. The parts of the code regarding theatre construction were deemed exceedingly detrimental by the theatre owners. Adoption of the code meant an increased cost of about $5,000 on the average down town house and $2,000 on suburban theatres, the additional cost being due to what is alleged to be unreasonable specifications on fire exits, width of aisles, width between rows of seats and other details of construction.

Hardly had a copy of the code been printed than C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri, was on his way to the city hall for a conference with the building code committee and no words were minced in explaining the alleged injustice which the code saddled upon exhibitors who sought to build or remodel theatres.

"Write out your own theatre building code and bring it to us for consideration, make the revisions and amendments you see fit, and we'll be glad to see what can be done," said W. F. Flemming, chairman of the committee.

"The M. P. T. O. K-M doesn't attempt to play politics," said Mr Cook, "but we're not worried as to 'what can be done' in regard to proposed changes in the code. There are entirely too many theatre owners opposed to the code for it to be adopted as it is."

ALBANY-BUFFALO MEET SOON

There is a probability that a joint meeting of the Albany and Buffalo Zone committees will be held some time this month. Just where this meeting will take place has not yet been decided. At the meeting by-laws will be adopted which will enable the two Zone committees to enjoy a closer working agreement to the benefit of New York State exhibitors than ever before. Meyer Schine, president of the Albany Zone committee, is now in Milwaukee, attending the national convention, and will issue the call for a joint meeting, together with the president of the Buffalo Zone, upon his return home.

Cole Intimates Texas May Form Powerful Booking Unit in War

State Rights Sales

W. Ray Johnston, president of Rayart Pictures, announced this week the consummation of a deal with B. Berger of Gerson Pictures Corporation of Los Angeles and San Francisco for the distribution of a series of six melodramas being produced by Berger, under the brand name of Superior Melodramas.

Louis Berman of the Independent Film Corporation of Philadelphia, former Warner Brothers franchise holder, will distribute the entire thirteen Chadwick pictures for the 1925-26 season. Independent Film Corporation is the first distributor to contract for distribution of Chadwick pictures under the new franchise plan. The Independent contract is for Eastern Pennsylvania, Delaware, Southern New Jersey, Maryland, Virginia and District of Columbia. The first of the Chadwick product to be released by Independent will be "The Wizard of Oz."

William Underwood, of the Specialty Film Company of Texas, was the first of the former Warner franchise holders to substitute a new program for the coming season, when he bought the entire Chadwick product for the coming season. Specialty Film Company will distribute thirteen Chadwick pictures in Texas, Oklahoma and Arkansas. The pictures include Theda Bara in "The Unchastened Woman," Lionel Barrymore in "The Bells" and one other drama, George Walsh in "American Pluck" and five other modern, action romances, and Larry Semon in "The Wizard of Oz" and another spectacular comedy.

Herman F. Jans, president of Jans Productions, Inc., has closed contracts for his new series of eight productions with Creole Enterprises of New Orleans, controlled by the Saenger interests, for all of the Southern states. The first release under the contract will be "Married?" by Marjorie Benton Cooke, with Owen Moore and Constance Bennett in the featured roles and which is now being directed by George Terwilliger. Jans also closed contracts last week with E. A. Golden of Golden Distributing Corporation, Boston, whereby he will handle all eight of the Jans productions in the New England territory.

W. Ray Johnston, president of Rayart Pictures, announces the sale through Richmount Pictures this week of the serial, "Battling Brewster," and also the following features: "Lightning Romance," starring Reed Howes; "Midnight Secrets," starring George Larkin; six Whirlwind Westerns starring Jack Perrin, and "The Pell Street Mystery," starring George Larkin—all for the United Kingdom. David J. Mountain, president of Richmount, who is now in London, consummated the deals.

MOVES TO LARGER QUARTERS

Henrique Blunt, United States representative for the Companhia Brazil Cinematographica, announces the removal of the New York offices of the above company from 1540 Broadway to 1650 Broadway, where the organization has taken over larger and more spacious quarters owing to the increase in their business.

ROXY IS FETED

Seven hundred persons, which taxed the capacity of the Biltmore Hotel, on Saturday night, May 9, paid homage to Major S. L. Rothafel (Roxy) at the dinner given him by the Sojourners, members of the Masonic fraternity, and past and present commissioned officers of the Army, Navy and Marines. Captain Harry W. Miller of the Metro-Goldwyn New York sales forces was chairman of the banquet committee.

Big Money Would Back Such Exhibitor Movement Against Chains, Texas Head Infers After Private Pow-Wow in Convention

OUTSTANDING in achievements accomplished at the annual meeting of the Motion Picture Theatre Owners of Texas was the pressure brought to bear that kept Colonel Harry A. Cole in office as president. Col. Cole did not want to serve again. He proved conclusively that he was devoting more than 50 per cent. of his time to the affairs of the organization, letting his own business suffer, and he pleaded that another man be given a chance. But not a man within the organization, the directors felt, could jump in on a moment's notice and keep up the pace set by the Texan's president.

The real fireworks were touched off Tuesday morning, May 6, when, with Col. Cole presiding, formalities were dispensed with and the organization got down to real business. Cole said thatfrom a handful of 18, representing 35 theatres, at the initial meeting, the association now numbers 225 individual members, representing 375 theatres. There are 700 independent exhibitors in the State. Colonel Cole saw the time in the not distant future when the organization would enroll 90 per cent ofthe remaining number.

Non-theatrical bookings was the first subject of the president, and this, in fact, proved the keynote of the two-day convention. Mr. Cole described the recent winning fight the association conducted against a violation of the rule by a certain Dallas exchange. The scrap lasted a month, neither side giving in, but during that time association members so completely shunned the offending exchange that it is reported to have lost thousands on the deal. Then there was a compromise and, in the words of Mr. Cole, "we need never fear that any exchange will ever violate this rule in Texas again."

Business Manager Harold G. McNeese announced that $13,000 had been collected during the year and $12,000 has been spent. There are visible assets at present amounting to $7,000. It was stressed that there is need in the Texas organization for a paid "grievance man" to remain in Dallas to permit McNeese to travel about the state and secure new members.

The convention committees were announced as follows:

Constitution and By-Laws—J. A. Holton, chairman; J. C. Clemmons, Mrs. T. C. Christopher.

Public Relations—Ross D. Rogers, chairman; D. J. Young, Jr., Lon Binion.

Uniform Contract—H. S. Cole, chairman; Will Horowitz, Jr., S. L. Charinsky.

Board of Arbitration—A. W. Lilly, chairman; R. D. Suddarth, H. B. Robb.

Non-Theatricals—H. T. Hodge, chairman; Grover Campbell, John Paxton.

..Block Booking—H. S. Ford, chairman; W. A. Stuckert, E. J. Callihan.

Grievance—O. A. Erolebrecht, H. H. Starcke, Ross Dorbrandt.

Nomination—Leslie Witt, chairman; A. O. Baker, Homer Muleey.

Accessories—W. P. Palmer, chairman; L. J. Mason, Henry Sparks.

Resolution—J. A. Holton, chairman; H. S. Cole, Leslie Witt, Herschel Thomas, D. J. Young, Jr.

Upon adjournment Tuesday at noon, the delegates gathered over informal luncheon tables and, with the inner man satisfied, they listened with interest to a brilliant discourse by Senator Jeff L. Strickland, of San Antonio, former Secretary of State for Texas and at present legal and public relations representative of Famous Players-Lasky. Senator Strickland reported but two measures affecting the industry were presented at the 39th session of the legislature. One of these placed a heavy occupation tax on vaudeville, including prologues, which would have affected the exhibitor, and the other levied a tax on motion picture theatres. Both failed to pass.

Censorship, the speaker said, always will be with us, but should not dominate us. And he made the statement the church either has to go into the motion picture business or else solidly back the moral pictures that the industry today is producing.

H. H. Starcke, a delegate, reporting for the legislative committee, said that although the tent show bill did not pass at the last session, sentiment is in favor of it, and he predicted victory at the next legislative session, probably to be held within the next seven or eight months.

The report on arbitration, which aroused lively discussion, was presented by Secretary A. W. Lilly of Greenville. Lilly said the biggest grievance so far is from the exhibitor who overbuys on film. He said the larger exchanges were easy to settle with on a disputed point, but that this rule did not apply to the smaller exchanges. He urged the exhibitors to let Business Manager McNeese straighten out matters if possible, and to use the board only as a last resort.

McNeese backed up Mr. Lilly's statements. He said exhibitors lose many cases because of insufficient representation. The exchanges invariably have a man present at all hearings. If unable to be present, he urged that exhibitors send him complete data on all controversies.

The association then voted to change its semi-annual meeting dates from May and December to May and November, Dallas to remain as the convention city. President Cole, reporting on the music tax situation, said that the recent settlement effected with the American Society of Composers, Authors and Publishers, exclusively for members, was

(Continued on next page)

Texas May Have Booking Combine

(Continued from preceding page)

the best that the association could do. As it represents a considerable saving, he urged all to live up to the terms of their contracts.

In this connection, Judge Felix Robertson, the Dallas representative of the composers' society, met with a number of exhibitors on the following day and succeeded in straightening out a number of disputed accounts.

Then the all-important question of chain theatres came up. No one seemingly had any solution. President Cole admitted it was not an association matter, inasmuch as the membership is composed of all classes of exhibitors, even of those operating chains. He said a booking combination is only a partial solution. The afternoon session closed at this juncture, but not before the president had invited all interested to attend an executive session at 8 p. m. that evening, to discuss the chain theatre question. The meeting was duly held. At its conclusion President Cole announced the matter had been thrashed out from all angles, and that in all probability a definite solution may be reached before long. He intimated that it would be a proposition of fighting fire with fire; the formation of a powerful booking combination with important money back of it.

At the Wednesday morning session S. Gideon Howell, Dallas, editor and publisher of the Motion Picture Journal, led off with an important symposium on "The Place of Advertising in Selling," to be followed by W. G. (Bill) Underwood, Dallas exchange manager, with the subject "The Meaning of the Film Board of Trade."

By far the liveliest discussion centered upon the address of Dr. H. T. Musselman, editor of the Texas School Journal. Dr. Musselman handled motion pictures with gloves off. He presented a Utopian condition when he attempted to describe how he would run a theatre, exhibiting only pictures with real art merit and showing the finer things of life, with newspaper critics schooled to point out to the public the fine things in his pictures.

When he was through, Col. Cole answered the educator, also with gloves off, although the friendliest feeling existed at all times. Mr. Cole pointed out motion pictures had not yet risen from commercialism.

"This real art idea is splendid," the Texans' fighting president said, "but if adopted generally the theatres would lose their audiences and go broke." He added that the exhibitors were art lovers, but in the meantime must pay as they go, and are compelled to run the pictures the public wants to see.

On Wednesday afternoon it was announced that owing to the inability of H. M. Richey, manager of the M. P. T. O. of Michigan, and W. A. Steffes, president of the M. P. T. O. of the Northwest, to be present, that the business of Thursday morning, including election of officers, could be crowded in the afternoon session Wednesday. This would leave nothing but jollity ahead. So it was worked that way.

Jack Connolly, of the Washington Hays office, was the first speaker of the closing session. Mr. Connolly in a prepared address reviewed most of the work of the national organization, closing with a prediction that the excise tax would be abolished in its entirety at the next Congressional session.

There is a real progress being made on the new uniform contract, H. S. Cole of Bonham, brother of the president, reported. When he had finished, Joe Luckett of Dallas, well known exchange manager, asked and received the privilege of the floor. He requested that some definite recommendation be made as to the amount of damages sustained in the non-playing of a percentage film. He said the problem was a knotty one to get at, but hoped some equitable manner of solving it would present itself.

One of the real important subjects of the meeting came up at this juncture. President Cole's remarks are presented almost verbatim:

"I expect no further trouble from the present authorized exchanges on non-theatrical bookings, but there is a growing menace ahead of us nevertheless. I refer to certain individuals who are buying up the rights of pictures which expire, for future showings. In other words, with the idea in view of renting these old pictures to schools, colleges, churches and similar institutions. They will be shown, possibly, for 5 and 10 cents. Unpaid schoolboys will act as projectionists, ushers and even managers, and I see many theatres going out of business. Here's something to think about. I don't know of any solution now, but believe organization is the only thing that will take care of this matter. I am not dreaming dreams when I say this is a dangerous thing. We have had many crises; we may survive this one; I hope we do. It will sap our very life blood."

Among those who attended the convention were:

Billy Fairman, Bryan; Sam Hefley, Cameron; F. M. Phipps, Childress; F. E. Whitney, Albany; Ross D. Dorbandt, Jacksonville; Ed N. Dorbandt, Athens; A. C. Moore, Bartlett; Mrs. Bessie Rutledge, Ft. Worth; A. De Stefano, Dallas; John Paxton, Paris; W. K. Greever, Vernon; Ross D. Dixon, Colorado; John Victor, Abilene; C. A. Hennecke, Columbus; Jesse Adwell, Itasca; W. B. King, Dallas; A. D. Baker, Lockhart; J. Leslie Witt, Waco; Stinnett & Charninsky, Dallas; R. N. Smith, Mission; H. O. Jones and wife, Sherman; Henry Sparks, Cooper; M. T. Flannigan, Longview; C. W. Matson, Rockdale; J. C. Clemmons, Beaumont; J. A. Holton, Port Arthur; H. H. Hoke, Taylor; O. A. Englebrecht, Temple; H. H. Starcke, Seguin; E. H. Rockett, Waxahachie; Grover S. Campbell, Denton; Jas. B. Trout, Leonard; E. F. Brady, San Benito; Vernon E. Porter, Weslaco; Thos. Donnell, Stephenville; Louis Richter, Fort Worth; Paul Barraco, Houston; Joe Singer, Dallas; Jas. P. Simpson, Dallas; Mrs. T. C. Christopher, Beaumont; J. P. Jones, Groesbeck; A. H. Hamner, Waco; Abe Levy, Waco; J. G. Flanders, Kerens; Lee Northcutt, Frisco; W. T. Ferguson, Deport; Fred Hoenscheider, Wichita Falls; Claud Dorough, Marshall; E. N. Collins, Humble; P. Q. Rockett, Waxahachie; J. C. Chatmas, Marlin; A. Silverberg, Houston; M. M. McNeese, Haskell; H. A. Cole, Marshall; Max L. McClure, Littlefield; M. H. Gwynn, Terrell; N. Stewart, Kaufman; Phil H. Pierce, Dallas; G. W. Thornton, Dallas; J. O. Ford, Dallas; Wylie Day, Wichita Falls; H. T. Hodge, Abilene; H. S. Cole, Bonham; A. W. Lilly, Greenville; Jno. E. Lilly, Sulphur Springs; L. M. Ridout, Denison; Mrs. C. P. Smith, Center; A. H. Sheldon, Electra; H. S. Ford, Wichita Falls; C. C. Lindsey, Lubrock; C. W. Batsell, Sherman; W. A. Stuckert, Brenham; Lon Binion, Lufkin; W. O. Rockett, Italy; R. S. Pryor, Austin; Jno. I. Pittman, Beaumont; J. C. Second, Mart; C. W. Niece, Hubbard; P. V. Williams, Munday; W. D. Neville, Dallas; H. Mulkey, Clarendon; J. H. Hodge, Winters; H. S. Leon, Rule.

BERT PARKER IN LARGER QUARTERS

Miss Bert Parker, well known in this country for her activities in buying pictures for the Latin-speaking countries, has taken larger quarters in the newly constructed building at 1560 Broadway.

Pioneer Milwaukee American Doomed

The American Theatre, born in Milwaukee in the days when the entire motion picture industry was in its swaddling clothes, but successful to the last with its original five and ten cent westerns in competition to million dollar houses and de luxe programs, is on its last reel.

J. B. Olinger, for whom the theatre, tucked away in a corner of Milwaukee's downtown section, made a fortune, has announced plans to raze the building and erect a new $1,000,000 structure on the site. Whether the new building will contain a theatre or will be confined to stores and offices has not yet been decided.

Schine's Managers Win Sunday Shows in Corning, N. Y.

Corning, N. Y., May 5, 1925.

Editor, Moving Picture World: It might interest you to know that we have just won a real victory in the cause of justice and the right to compete with various Sunday amusements such as golf, autos, parks, baseball and others of a kindred nature.

On April 6 the Common Council of this city proposed to ban Sunday pictures and the vote was eight to four favoring an ordinance to prohibit same. This ordinance was to be rushed through last night, May 4.

We then proceeded to get to work and you will note that we succeeded by reading the attached clipping from today's newspaper. We gained three votes in the council by real honest effort and no slush fund and thus tied the vote, and the mayor being a real fellow jumped in and saved the day.

We are also proud to state that the newspapers gave us splendid support and we will be glad to pass this along to any fellow exhibitor should he desire same. We had no outside help and because of our quiet work the opposition was not aware that they had lost any of their votes until it was too late for them to recover.

Very truly yours,
SCHINE'S CORNING THEATRE,
The Princess, C. J. ROSE.
The State, E. G. DODDS.
The Regent, ROSE & DODDS.

LLOYD PARTY IN NEW YORK

Harold Lloyd, Mrs. Lloyd, John L. Murphy, production manager, and Mrs. Murphy and Joe Reddy, publicity man, are in New York City after a trip across the Canadian Rockies and visits in Northern New York. Everywhere, Lloyd said, everybody asked about his little daughter, even in small towns where he did not think he was known. He will visit Washington, D. C., Cuba and New Orleans before returning to the West Coast where, in about seven weeks, he will begin a picture for Paramount. This will not, as originally reported, be produced in the East. Pathe, with whom his contract has expired, has one Lloyd picture for autumn release, as yet untitled.

Carl Laemmle Abolishes Film Quotas, Sets a Cost Plus 10 Per Cent. Basis

New Arrangement to Eliminate Inflation of Values and Misrepresentation—Sales Force to Know Production Costs

CARL LAEMMLE, president of Universal Pictures Corporation, exploded a bombshell at the annual convention of Universal sales executives held last week-end in the Drake Hotel, Chicago, when he announced that Universal will henceforth abolish the quota system of selling pictures and will establish its sales immediately upon a cost plus 10 per cent basis.

The new arrangements, he pointed out to his assembled department heads and sales chiefs, eliminates all the bubble and froth of the quota system and all the inflation of values and all the misrepresentation to which the exhibition value quota is contributory.

Mr. Laemmle's speech was the climax of the convention. Sales Directors Ned Depinet, Jules Levy and Ned Marin had led up to the last day by speeches and instructions dealing with the Second White List of 54 pictures, thirty Jewels and twenty-four westerns. Raymond Schrock, new general manager of Universal, had come all the way from Universal City to explain stories, casts and special appeal from box office standpoint for each production. Then came the annual speech of the president. He was introduced by E. H. Goldstein, treasurer of Universal. He said in part:

"In the selling of the White List pictures I have no hesitation in saying to you that you can claim for them that they are the very best that the Universal has ever made. I am so confident of this that I am going to propose to you a new method of disposing of them. I am going to tell you just what the Universal expects you to get for these pictures. Heretofore we have sat down and compiled a quota valuation based on the exhibition value of each picture. Everybody does this. When you come right down to it this method satisfies no one. We know the quota is too high. But with other producers putting a tremendous valuation for exhibition on pictures we know are no better than ours we have to follow the leader.

"You may think it is a revolutionary thing to tell the sales force just what a picture cost. I am going to do it because I am going to be just as white in my dealings with you as I am asking, nay, demanding that you be with the exhibitors, and as we are with the public. Another thing that I want you to know is that the Universal will be satisfied with 10 per cent. profit on its pictures. That is little enough when you consider what some businesses expect to bring in profit. With conditions as they are today every business man who does not make a 10 per cent. profit on his turn-over will not be making more than a bare living.

"Therefore, I am glad to tell you that Universal from now on will expect you in each exchange to make a 10 per cent. profit on the cost of each picture according to your percentage of the country. This cost, of course, will include the cost of distribution and the cost of the prints. That is the message I bring to you and for the first time in years you will be able to go out to the exhibitor with a proposition that he can understand in dollars and cents and that he can thoroughly believe in."

"Got a Buck?" "No!" Says Richey

Manager H. M. Richey of the Motion Picture Theatre Owners of Michigan in a statement issued a few days ago, advises exhibitor members to make no more loans to film salesmen. He says:

"I am making no attempt to discredit the personal reliability of some certain salesmen," said Richey, "but during the past few months there have been so many complaints about the practice being abused and about many exhibitors losing their loans entirely that it is time some warning was issued about the matter."

Goldman Sues Koplar et al in St. Louis for $250,000

THE St. Louis film colony was rocked May 6 when William Goldman, owner-manager of the Kings, Rivoli and Queens theatres, filed suit in the St. Louis Circuit Court asking $250,000 damages of Harry Koplar, Sam Koplar, Sam Hamburg, Jr., David Sommers and the Metropolitan Theatres Corporation. He further asked for an accounting of the affairs of the St. Louis Theatre now nearing completion at Grand boulevard and Morgan street.

Harry Koplar and Goldman had been intimate friends for many years and the suit while surprising to many confirmed rumors that have been about Picture Row for weeks that a break had taken place between them over the St. Louis Theatre.

Goldman's petition at some length goes into the conception of the St. Louis theatre and his connection with it, and in the course of the recital he alleged that Harry Koplar took advantage of their friendship to secure control of the house. Goldman alleged that he was deprived of assets valued at $250,000 and he asks for damages in that sum.

Notice of his suit was filed with Recorder of Deeds Tamme so as to proceed a mortgage which the Metropolitan Theatres Corporation is said to contemplate to secure a bond issue of $800,000 put on the market last week. The theatre has been leased to the Orpheum Circuit and is scheduled to open in September. It will be used for vaudeville and pictures.

Lambert E. Walther, attorney for the defendants, commenting on the suit, stated that the defendants can answer fully every allegation in Goldman's suit. The defendants are permitting their attorney to do their talking.

Goldman's is the second suit involving the theatre and its promoters. Several weeks ago Al Lichtman filed two suits for $75,000. In one suit he asked for $50,000 from Harry Koplar and the Metropolitan Theatres Corporation claiming that amount for services he alleged to have rendered in leasing the house to the Orpheum Circuit. In his other suit Lichtman asked $25,000 from Harry Koplar for obtaining a buyer for Koplar stock in St. Louis Amusement Company, but Koplar refused to sell.

Germany Has 3,737 Theatres, Chart Makes Known

According to a new directory of the German film industry, just published, the total number of moving picture theatres in Germany is 3,737. This does not include exhibition halls where educational and advertising films may be shown from time to time, but only theatres proper. Of this number 308 are in Berlin, which now has a population of slightly over four million people.

At this rate the capital of Germany is better supplied with moving picture theatres than any other part of the country since the entire population of Saxony has only 334 establishments and Bavaria, which is considerably larger, has only 360.

Although it is asserted that Germany has the largest number of moving picture theatres of any continental European country, this total is comparatively modest in view of the 15 thousand or more film theatres in the United States. (Assistant Commercial Attache Douglas Miller, Berlin, Germany, April 2, 1925.)

BACHMEYER WITH FOX

Fox Film Corporation announces that W. C. Bachmeyer has become associated with its sales organization as supervisor of the Cincinnati, Cleveland, Indianapolis and Detroit territory.

Balaban & Katz Buy Into Lubliner & Trinz Circuit

THE most important news of the week in theatre circles in Chicago was the announcement of Emil Stern, general managger of the Lubliner and Trinz Circuit that the Balaban and Katz Circuit has acquired a substantial interest in the L. and T. chain. According to Mr. Stern each chain will maintain its separate identity for the present. The amount of stock acquired or the financial consideration involved was not made known.

In the Lubliner and Trinz chain are the following houses in Chicago: Senate, Pantheon, Orchestra Hall, Covent Garden, Biograph, Crawford, Dearborn, Ellantee, Lakeside, Knickerbocker, Madison Square, Michigan, Oak Park, Pershing, Paramount, Vitagraph, West End Theatre, Wilson and the Windsor. In addition several new houses are under construction for the Lubliner and Trinz chain, as well as the Balaban and Katz Circuit. B. F. Lindheimer represented both circuits in the negotiations, according to the reports from the offices.

The new Lubliner and Trinz combination will be known as the Lubliner and Trinz Theatrical Enterprises and it is reported that Arthur Mayer, formerly an executive with the Ascher Circuit, will head the new circuit. Musical Director Spitalny, who has directed the music of the new McVickers Theatre since its opening, has been transferred to the Tivoli Theatre on the south side, and Paul Ash of San Francisco, succeeds him. Adolph Dumont, who has been musical leader at the Tivoli, retires from the Balaban and Katz organization.

Selling Your Seats

Threatened a junk shop for The Ragman and had yards of space.

Framed and lighted six sheets make wonderful banners.

How Hyman surrounded My Son at the Mark-Strand, Brooklyn.

Used play jury idea for Oh Doctor!

Hooking Sundown to the radio stores.

Sailors fell for Lady of the Night.

Got old kettles for Hot Water at a tincan matinee.

Another Swanke home-made frame.

Got a Hook-up with an ad contest.

High hung goose is a fine cutout.

Section of track was Signal Tower stunt.

Pasted a 24-sheet on Thundering Herd while ball fans watched.

Real porters dusted for Excuse Me.

Advertising examples on Her Night of Romance, Excuse Me, Beloved Brute, Captain Blood, Oh Doctor!, Frivolous Sal and Janice Meredith.

(You can almost lift the mortgage with the ideas in just this one issue of Selling the Picture to the Public. Look it up.)

WILL HANDLE CANADIAN FILMS

F. A. Enders, managing director of Film Booking Offices (1919), Limited, of London, England, has been the successful applicant for the contract to distribute the regular releases of the Canadian Government Motion Picture Bureau, Ottawa, throughout the British Isles, according to an official announcement by R. S. Peck, director of the Motion Picture Bureau in the Canadian Capital. The contract calls for the supplying of twelve prints of the Canadian subjects, released fortnightly for distribution in Great Britain and Ireland.

PERKINS EXONERATED

George F. Perkins, president of Perkins Electric, Ltd., Montreal, in regard to a report recently published in Moving Picture World that he had been arrested on a warrant signed by Fire Commissioner Quinn which alleged arson, writes:

"This is to advise that Judge Cusson in the Court of Special Sessions today stopped the prosecution counsel's argument and dismissed all charges against the writer, without giving the counsel the opportunity of presenting any defense."

LABORATORY FOR WATERBURY

A studio and laboratory building for developing talking motion pictures will be erected in Waterbury, Conn., for the Bristol Company. The structure will be of brick, fireproof, 112x118 feet. The estimated cost is $80,000, according to advices from Waterbury.

Gleichman Suing F. P. L. on Contract in Detroit Court

PHIL GLEICHMAN, former lessee and operator of the Broadway Strand Theatre in Detroit and the Famous Players-Lasky Corporation are marshaling their forces for a court fight which will be waged in the Wayne County Circuit Court at Detroit within a few days.

This case is said to be an outcropping of the stopping of film service to Gleichman by Famous Players-Lasky three years ago and the subsequent sale of exhibition rights on the company's product to the John H. Kunsky Enterprises, competitors of Gleichman.

Gleichman sets up that Famous Players-Lasky entered into an agreement of five years' duration to serve his theatre with exclusive first run rights to all of its product. Gleichman was to pay $1,200 per picture and Famous Players was to share in a percentage of the gross business transacted by the Broadway Strand.

All went well, Gleichman says, for three years when suddenly the service was transferred to the Kunsky theatres, where higher rental prices were claimed to have been obtained. Gleichman was denied an injunction at the time and started a damage suit, maintaining that he is entitled to the profits that have been made from the pictures he did not get. The case has been awaiting its turn on the docket for 18 months but is now set for trial. It is expected that it will occupy at least three weeks. Among the important witnesses who will come to Detroit to testify are George Weeks, Sidney Kent and Harry Ross.

Gleichman contends that the contract he entered into with Famous Players created a relationship known in law as "A Joint Adventure," which relationship is described as being almost identical with a nartnership. If the court perceives this point it will be one of the most far-reaching decisions ever handed down and will be of vital interest to both exhibitors and producers.

Testimony of an unusual nature will be introduced into the suit. For example, Gleichman, it is said, will introduce copies of the original contracts which Famous Players held with first run exhibitors all over the country, showing the exact prices, terms, etc., on Paramount Pictures.

Hint Canada Might Adopt U. S. Tax System if Amendment Wins

ANXIETY is now being displayed by the exhibitors of Canada regarding the immediate possibility of the imposition of royalty assessments on copyrighted music played in the theatres at regular performances because of proposed amendments to the Canadian Copyright Act as brought forward by E. R. E. Chevrier, member of Parliament for Ottawa East in the Canadian House of Commons at Ottawa.

At a meeting of the Parliamentary Copyright Committee in the Parliament Buildings on May 7, which was attended by Col. Cooper and other representatives of the Motion Picture Distributors and Exhibitors of Canada, the committee decided to reject the clause moved by Mr. Chevrier, among others, that half of the fine of $50, for the first offense under the copyright law and half of the fine of $25, for the second and succeeding offenses should go to the informant or complainant. But otherwise the proposed legislation, providing for a broadened scope of the act to cover the playing of copyrighted music at theatre performances for gain, percentage and otherwise, still stands.

The hint has been thrown out at Ottawa that the solution of the situation, if the amendments are adopted by the House of Commons and approved by the Senate, will be the adoption of a tax system such as has been adopted in the United States where the music "tax" has been fixed at 10 cents per seat per annum. A similar plan is already being considered for Canadian theatres, it is stated, and this means that those exhibitors who pay this tax to the authors and composers association would be permitted to play all music when when and as required.

MAY 25th

is National Screening Day *for*

"DRUSILLA WITH A MILLION"

An Associated Arts Production

Directed by F. Harmon Weight

MAY 25th—write that day on your cuff—paste it in your hat—it is a Red Letter Day in the history of F. B. O.

On that date, F. B. O.'s magnificent Super Special GOLD BOND picture — "DRUSILLA WITH A MILLION"—will be screened for all exhibitors throughout the nation, in our 34 exchanges in the 34 leading cities of the U. S. A. and Canada.

A simultaneous screening, so that every Exhibitor in the land from the biggest First Run to the smallest theatre owner may see and KNOW that F. B. O. has the biggest box office winner in its history.

On May 24th this great picture opens at THE CAPITOL THEATRE, Broadway and 51st Street, New York City—the world's largest and finest theatre, and every living Independent knows that to break into THE CAPITOL with an Independent production is an accomplishment and the picture *"must"* be the goods. "DRUSILLA WITH A MILLION" is that and more, so arrange your affairs to view this picture no matter how far you have to travel. Open House in 34 F. B. O. Exchanges on May 25th. Go to your nearest F. B. O. Exchange and you'll see the season's finest motion picture, one you'll be proud to show and one that will "clean up" for you. Mark the date down *NOW*. May 25th.

FILM BOOKING OFFICES
723 Seventh Ave., New York
34 Exchanges in 34 Principal Cities in U. S. and Canada
Thematic Music Cue Sheets Available on All Our Features

Northwest Claims Credit for Greater Movie Season Now Sponsored by Hays

Challenges California's Contention for Originating Movement—Letters Assuring Support Continue to Flood M. P. P. D. A.

THE Northwest challenges California's claim to originating the movement that is now being sponsored nationally as Greater Movie Season by Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc. In August, 1922, 2,000 theatres throughout Minnesota, Iowa, Wisconsin and North and South Dakota celebrated a Go-to-Movie Week, inaugurated by Greater Amusements of Minneapolis. This is stated to be the first concerted drive in exhibitor history.

The campaign opened with special poster displays that reached their peak in Minneapolis and St. Paul where every available stand was taken.

Newspaper advertising at the Twin Cities, Des Moines, Sioux Falls and other centers broadcast the season's spirit; news and editorial space liberally supported the idea which was pressed still further by slides, messages of optimism from prominent men, parades and addresses before civic and commercial associations. Prizes of $100, $50 and $25 were awarded for the most effective exploitation campaigns.

The season broke a long spell of depression. Greatly improved business was reported everywhere and especially in Minneapolis where, on the Sunday after the campaign got under way, 50,000 people established attendance records for theatres in the loop district.

The organization which put Go-to-Movie Week across and pioneered the way for similar drives should be able to lend the August celebration effective support throughout the Northwest. Meanwhile authorities endorsements of Greater Movie Season that continue to reach the offices of the Hays organization contribute a national expression of good-will for the screen.

The Boy Scouts of America have pledged their support to the movement. "I am very happy to give cordial endorsement because of the hope Greatre Movie Season gives for continued progress in the display of wholesome pictures," declared James E. West, Chief Scout Executive. "Please be assured that the Boy Scouts of America will do everything in its power to co-operate in any effort to make available pictures on a new higher standard of excellence."

That the public will back the endeavor wholeheartedly is the opinion of General James A. Drain, National Commander of the American Legion. "Better motion pictures will, in my opinion, come not from acts of the producers alone or from the efforts of spectators, but rather from a combination of the two. With the praiseworthy effect to carry forward a Greater Movie Season I am thoroughly in sympathy and I shall be glad to do anything I can to assist."

Lou E. Holland, president of the Associated Advertising Clubs of the World predicts "a wonderful success from every point of view. It will be a splendid thing thus to call sharply to public attention the remarkable improvement that has been going on in the moving picture industry. Sometimes even great improvement is not observed or recognized when it is gradual. It is a good deal like the case of a man who sees one of his children grow, day after day, into a splendid manhood. Some day he wakes up and finds he has a big fine, manly man in the family. Greater Movie Season is going to be of value."

The drive's commercial significance will be put before the Associated Advertising Clubs in convention at Houston, Texas, by J. Homer Platten, Treasurer of the M. P. P. D. A., as first step towards swinging national advertisers behind the project and securing co-operation of the individual clubs with whom exhibitors will make contact when local plans for the season are discussed.

"It is often said that the public gets just what it wants," stated W. E. Knox, president of the American Bankers Association, in a letter of endorsement to Mr. Hays; "but I cannot help feeling that if there is placed before the public something better than it has been having, it will have sense enough to appreciate it and welcome it with enthusiasm. So I believe very firmly that this present worthy movement will have not only the sympathy, but the support of the American people."

The Young Women's Hebrew Association, the National Catholic Welfare Conference and the Board of Christian Education of the Presbterian Council are included in list of influential ecclestiastic supporters Greater Movie Season has won, while Mary E. Craigie, of the National Shakespeare Founder Federation, has promised the active assistance of the Shakespeare Clubs in every State.

Duties on Film

The U. S. Department of Commerce announces it has received official confirmation from its London office of the reimposition of the McKenna duties on motion picture films as follows: Negatives, 5 pence per linear foot; positives, 1 penny per linear foot. (In American currency this amounts to approximately 10 and 2 cents, respectively.) These will become effective in July, 1925.

Albany Hits Blocks

Warning all exhibitors in the Albany Zone not to buy what is termed a "cat in the bag," and not buy any blocks or groups of pictures other than absolutely necessary at this time, the Albany Zone Committee has sent a letter to the four hundred or more exhibitors north to the Canadian line, south to Binghamton, east to Poughkeepsie and west to Syracuse, asking them to attend a meeting of the Zone Committee to be held this month at a date still to be set.

Sunday Shows Agitated Even in Philippines

The Philippine Islands are all agitated over Sunday movies, according to Mrs. Mary C. Lane, of Omaha, who has just returned from an eight months' stay in the Orient.

She visited the Philippine congress in session in the old palace. "A bill was up to prohibit showing of moving pictures on Sunday," said Mrs. Lane. "What amused me most was that several of the anti-movie speakers brought up the Pilgrim Fathers as an argument. I couldn't help wondering how much the Pilgrim Fathers meant to that congress, since the vast majority of them are of the brown race. But at last the question was tabled, and I never did see how it came out."

Norway Receipts Increase

Returns now available covering municipally-owned motion picture theatres in sixty-five Norwegian cities and towns show that the gross receipts amounted to approximately 12.6 million crowns in 1924 as compared to about 13.2 million in 1923. In Oslo the gross receipts fell from 5.8 million crowns in 1923 to 5.3 million in 1924; in Bergen from 1.5 million to 1.4 million; in Trondhjem from 853,000 crowns to 672,000 crowns; and in Drammen from 550,000 to 538,000 crowns. In Stavanger gross receipts increased from 582,000 crowns in 1923 to 665,000 in 1924. (Office of Commercial Attache, submitted by A. E. Fenselau, Copenhagen, Denmark, April 3, 1925.—Department of Commerce.)

LOEW'S BOSTON PROFITS JUMP

Business at Marcus Loew's Orpheum Theatre in Boston for the 17 weeks ending April 26 increased $35,200 over the same period for 1924. The net operating profits increased $17,133, making an average weekly gain in the profits of $1,007. The business for the 17 weeks at Loew's State Theatre, Boston, increased $27,453, and net operating profits increased $13,257, making an average weekly gain of $780 for the period.

SCHAUMANN WITH WEISS BROTHERS

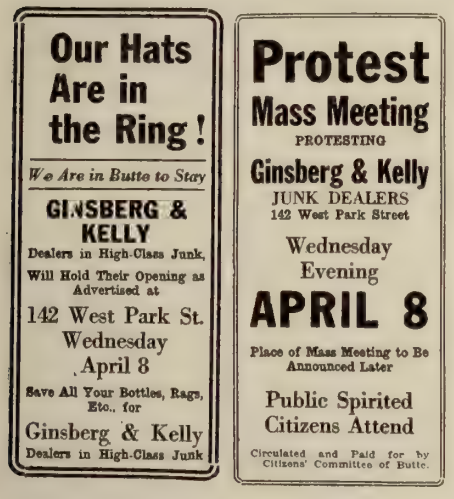
Weiss Brothers announce that Leslie G. Schaumann, formerly director of publicity and advertising at C. B. C., is now serving in that capacity with Weiss Brothers' Artclass Pictures Corporation.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Opens a Junk Shop in Retail District to Tell Butte The Rag Man is Coming

NOT since Ralph Ruffner moved out of Butte, Mont., has the town been so stirred up over a theatrical splash as it was over the stunt worked by W. J. Sullivan, manager of the Rialto Theatre, and W. A. Burke, general manager of publicity for the Silver Bow Amusement Company, which includes this house.



A Metro-Goldwyn Release

It all started with the modest newspaper advertisement in which Ginsberg and Kelly announced that they would open a high grade junk shop at 142 West Park street.

GINSBERG AND KELLY
DEALERS IN HIGH CLASS JUNK
Formerly At 142 W. Park St.
HAVE MOVED TO THE RIALTO THEATER
GRAND OPENING SATURDAY
You'll See Them Both and Their Junk Business at the Rialto Saturday in
"THE RAG MAN"
With
JACKIE COOGAN
KELLY
GINSBERG
The books don't balance.

A Metro-Goldwyn Release

THE BLOW OFF

This was simple enough in its way, but that section of West Park street was in the heart of the exclusive retail shopping district. There was a vacant store there, and the windows carried announcements similar to that in the newspapers.

Might Have Whispered

Just how far the adjacent merchants were taken into the scheme is not told in the story sent in, but it looks as though at least one of them had been tipped off, for the Riddel Paint and Art Company promptly broke into print the next day with a two sixes protesting against the intrusion of a junk shop. From this distance it looks as though the firm had been tipped off to get in on the fun and help the game along.

At any rate Ginsberg & Kelly came back with a single five inch announcing that they were going to open on April 8. Just below was an advertisement of the same size, calling for a mass meeting, to be held at a place to be announced later, to protest against this uncouth intruder.

Evidently not all of the merchants were let into the secret, for eighteen of them hired an attorney and prepared for injunction proceedings, while a petition was circulated to keep Park street free from junk shops.

Probably the newspapers were told, but they saw a good story and they came in with solemn protests against junk on the street devoted to feminine shoppers, and the uninformed public really got excited about the matter. It took the petition seriously, and was wrought up against the desecration of the finest shopping location in town.

Everyone was talking about the move and many even went down to the address given to take a look at the place.

For three days Kelly & Ginsberg advertised their intentions, and it began to look serious when Sullivan decided that the time was ripe for the blowoff.

Newspapers Helped

This took the form of a three nines display announcing that the oddly named firm would open for business at the Rialto Theatre.

Every newspaper in town—there are three—blew the lid off, and one even took a still of Kelly and Ginsberg on their wagon, lettered the side of the pictured wagon with the name and Park street address, crossing off the latter and adding "Moved to Rialto." They gave it a three column space eight inches deep, and added to the general fun.

It is the best handled dog story to be put across in a long time. It was far ahead of the wrecked car and the suicide note ideas, because it was a matter in which everyone felt a personal interest, and it was so well handled that few suspected a hoax until the expose came.

Naturally the Rialto got big business—and deserved it.

A First National Release

SIX SHEET FRAMES ON QUO VADIS HELPED IN CLEVELAND

Fred S. Walters, newly in command of the Temple Theatre, had made a pair of frames for six sheets on current attractions that are better than most banners. The frames are electrically lighted at night, the panel setting back from the frame.

A Fine Tribute

Last month Fred S. Meyer, of the Palace Theatre, Hamilton, Ohio, ended his second term as president of the Hamilton Retail Merchants' Association. The local paper took occasion to pay editorial tribute to the advancement made by the Association in the two years it was under his leadership.

It is a fine tribute to a man that he should have been mdae the leader of a business men's association. It is a finer tribute that his conduct of the affairs of the organization should have called out such unstinted praise. It is a credit to the entire industry that one of its members should have acquitted himself so well.

The
ART GUILD
250 WEST 54TH STREET
NEW YORK CITY

PHONE COLUMBUS 5780

Hand painted displays of unusual design at prices that are right.

The Metro-Goldwyn Pictures Corp. selected our APLAKAY product for displays in all their exchanges.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

Nazimova in "My Son," the First National production with Jack Pickford, Hobart Bosworth and others, was surrounded by a program of six additional incidents. Four of these were short film subjects, making altogether a very well balanced show. The running time of "My Son" was one hour and thirteen minutes, and the time required for the Mark Strand Topical Review was 8 minutes. The third film subject was the James A. Fitzpatrick music film, "Frederick Chopin," one of the Famous Music Master Series. This film required 11 minutes. The musical numbers took up altogether 33 minutes.

Each deluxe performance was opened by the orchestra playing "Opera Bouffe." This is a specially orchestrated overture by Mayhew L. Lake, the well known American composer who is on the music staff of this theatre. Lake took two well known operatic airs of the heavier nature and treated them in a light vein. Some of the measures had counter-melodies playing with the operatic melodies. The lights for this were: 2 light green entrance spots on mirror mosaic vases in the transparent windows at either side of the stage; deep blue Mestrum flood from the booth covering the entire stage, with ceiling spots of the same color crossed by medium amber; beaded silver draw curtains across the production stage and lighted by the deep blue floods named above; large stage in blue, with floods on the musicians from the dome, one side blue and the other side medium amber; an amber flood from the booth was thrown over the entire set.

The second incident was programmed as "An Old Bouquet" and centered around the ballad "You're Just a Flower From an Old Bouquet." The back-drop for the set was the black cyclorama, in front of which was centered a large set-piece bouquet. At opening four members of the ballet in ballet skirts did a short number, following which a tenor in costume of 1830 came on from the right and sang the song. At the first chorus the girls opened a door in the center of the large bonquet and premiere danseuse came on for a dance following the finish of the song. The number was then brought to a close with the second chorus by the tenor and members of the ballet. Lights included medium amber floods from the dome over the entire set, augmented by rose pink spots from the sides. Four minutes for this number.

Following the Mark Strand Topical Review, with its specially scored music, came the first appearance of the Balabanow Trio, youthful Russian accordeonists. The set consisted of a back-drop of the River Volga masked in by gold draw curtains. Red and amber side spots hit the pleats of the curtains. Front lighting included white and orange spots from the booth on the artists. The numbers were "Balabanow March," "Soul of Russia," "Poet and Peasant" overture and "O Katharina." The trio was dressed in Russian costume and the act took 12 minutes.

Incident No. 6 was programmed as "Divertissements" and included three presentations. The first was a Cake Walk by premiere danseuse and partner. For a back-drop the white patent leather cyclorama was used and in front of this were two mirror mosaic revolving globes. Color wheels from the side played on the dancers, who were made up in light brown. The color wheels also hit the revolving globes. The second incident of the Divertissements was an operatic baritone who sang selections from "The Merry Widow." He appeared on the apron of the large stage. Metaline draw curtains were closed across the production stage and on these curtains were blue and medium amber floods. The artist was picked out by an amber spot from the dome. The third of the Divertissements was the "Highland Fling," danced by six members of the ballet in Scotch costumes. The set was a very colorful drop by P. Dodd Ackerman, representing a Scotch moor. The flood lighting included four floods of lemon from the booth and dome.

A Paramount Release

DISTINCTIVE PARTI-COLORED DISPLAYS HELPED PUT OVER SANS-GENE IN ATLANTA

The Howard Theatre used the same general style in its foyer, on the front and for window cards. Being different from the usual style of poster, the suggestion of a play of distinction was created, subconsciously, and this was furthered by the use of giant letters on the house front to spell the name of the star. Two thousand advertising coins were given patrons with their change.

A Universal Release

HOW THE RIALTO THEATRE, DES MOINES, USED THE JURY SLIPS

These were pasted up for the town to read "what your friends and neighbors think." The clown perambulator is a variant on the "I may be an ass" idea. The nifties are the girl ushers in sickness inciting uniforms. Feel feverish? Sure.

Play Jury Idea Is Used With Pictures

Capitalizing the recent flurry in New York which resulted in the appointment of juries to try alleged obscene plays, Kansas City and Des Moines have used "juries" to sit in judgment on Oh Doctor. The text of one advertisement, from the Liberty Theatre, Kansas City, will give the idea. It is boldly headed: "Wanted, 100 people to sit on this film jury." The rest of the copy runs:

"You know enough about a motion picture to be able to tell whether it is the most amazing creation that has ever been brought to the screen. If you do, we want you to sit on the biggest jury that has been empanelled in Kansas City.

"We want you to sit in judgment on Carl Laemmle's presentation of Reginald Denny in "Oh, Doctor!"—a Universal Jewel production which will be shown immediately after the last performance tomorrow night."

The picture in each instance was shown following the current attraction on Thursday or Friday. Opinion blanks were supplied and the last night audience sat in on the play. Several good exploitation lines were gained and the comments were used for newspaper work and lobby display. A cut shows how the Rialto Theatre, Des Moines, handled the latter.

It's just another form of the special showing, but it was timely and therefore unusually good, and the jury turned press agents to prove their verdict.

Hooked The Air Mail to Local Desire

Just before the test flight from New Orleans to Chicago, W. G. League, of the Strand Theatre, Memphis, had The Air Mail. Hooking this to the local agitation about air mails, he sold it big through tying it to local aspirations.

The original intention was to drop the mail route from Chicago down the Mississippi, with stops at St. Louis and Memphis. This, of course, was the logical air route, following the river. But towns to the east were agitating for a service that would touch a number of important points—and cut Memphis out.

Naturally Memphis was at fever heat, and it was easy to sell the postmaster on the idea of bannering the post office wagons for The Air Mail. This gave him 20 perambulators with an "official" suggestion.

He also hired a local flying company to throw out 3,000 enveloped heralds, the covers carrying the legend "The Air Mail is here. Read the enclosed." The idea of the envelopes was to get them interested before they could see that it was only a show herald.

So far as the South is concerned the release of this title was particularly timely.

A Title Contest

Adapting a Sunday feature stunt, the Auditorium, Newark, N. J., recently arranged with a newspaper to run five scene cuts from Janice Meredith with $30 in prizes for the best titles to the series, the prizes being $15, $10 and $5.

This is a stunt that can be worked on almost any picture, but to comply with the Postal laws the pictures should be displayed in the lobby and elsewhere and the contest should he open to non-readers.

Caught the Sailors

During the recent manoeuvers of the combined fleets, some 20,000 sailors were daily given shore leave while the fleet was at San Diego. C. C. Struble figured that Lady of the Night should appeal to the men from the ships, even though she was not what they probably figured her to be. He splashed the title and "the world her hunting ground—men her prey" wherever he could get the paper up and not only played to a big regular business, but he gave an all-night showing the opening night, knowing that the town was full.

To keep the other theatres from borrowing the idea, Mr. Struble kept it under cover until 10 P. M.

Radioed Act

Cooperating with a local station, Pat McGee, of the Criterion Theatre, Oklahoma City, staged a radio act to help out Coming Through.

He had a pianist who played at both night shows, the selections being picked up by the microphone and broadcast. After the first number the audience picked the selection to be played, many of the requests coming in over the phone. At the end of the fifteen minutes the station signed off until the next show. Most of the air audience came in later to see the actual performance.

A First National Release

A RADIO HOOK-UP ON SUNDOWN FROM NASHVILLE, TENN.

The Knickerbocker Theatre hooked a radio store to the idea that the Sundown location was so far from civilization that only the nightly radio entertainment made the lonesomeness endurable. You can lay this off to your local dealer without effort.

Has Old Kettles Spell Hot Water

O. J. Motry, of the Lyric Theatre, Tiffin, Ohio, breezes in with a very clever adaptation of the old tin can matinee.

Instead of cans, Mr. Motry advertised for discarded kettles, giving one ticket for each kettle. In this manner he accumulated about one hundred kettles, which he decorated with Lloyd heads and disposed in the lobby to spell the first word in the title of Hot Water.

Several traveling men stopped to tell Mr. Motry that it was one of the cleverest fronts they had seen in their travels, and they were not after passes, either. The photograph shows the kettles, also the projectionist, organist, cashier and Mr. Motry, himself reading from left to right. Those signs state the position of the quartet, but the lettering is too small to come up clearly in a cut.

Mr. Motry writes that while he got a crowd the rental was too large to give him a profit. At that the run probably will show an eventual profit, for a good picture and big business is a tonic for the shows to come. Sometimes it pays to stand a loss or an even break for the subsequent results.

Mr. Motry's idea comes rather late for Hot Water, but keep the idea in mind in case you rebook it later on.

A Pathe Release

OTTO J. MOTRY'S CLEVER LOBBY FOR HOT WATER

He gave a ticket apiece for about a hundred discarded kettles and used them to spell out the first word in the lobby of the Lyric Theatre, Tiffin, Ohio. He got a flashy front at very small expense, and naturally got a run on the picture.

Hooked His Page to Good Ad Contest

One of the best stunts for getting a hook-up page is the ad-writing contest, and John B. Carroll used the idea lately for the Victory Theatre, Tampa. Five merchants came in on the page and each was given five passes to be awarded the best-written advertisements.

This, of course, required that the advertising be studied closely and, as the contest appealed more to adults than to children, it made an impression where it would do the most good.

Mr. Carroll got a very effective banner by cutting the goose from the 24-sheet and lettering the title across the wings. As it was Easter week, he also added a prologue, with a special stage setting for a soloist who threw flowers to the spectators as she sang an appropriate song. The flowers were contributed by a local florist in return for a program mention.

It all helped to get the unusual title over to the business the play deserved.

A Paramount Release

A CUTOUT FROM THE 24-SHEET MADE A WONDERFUL BANNER

John B. Carroll, of the Victory Theatre, Tampa, Fla., lettered the title across the cutout and added a plaster goose pendant from the lobby chandelier. He also got a hook-up with prizes for the best written advertisements.

Extends a Frame with the Cutout

Arthur Swanke's latest frame shows an adaptation of the cutout idea. The portrait of Norma Talmadge in The Only Woman is extended with a three-sheet cutout of the clinch. It works out very effectively.

A First National Release

SWANKE'S HAND WORK

This seems to be his first serious excursion into portraiture and he writes that some of the customers called him a prevaricator when he declared that it was all his own.

One week before he showed Charley's Aunt at the Rialto Theatre, Denver, H. C. Hollock gave a pre-showing to some 300 invited guests.

They talked so much about it that he had a turnaway each night.

A First National Release

WOODEN SOLDIERS WERE NOT A SLAM AT WEST POINTERS

They were merely designed to get extra attention for Classmates at the Capitol Theatre, Victoria, B. C. The house was up against the stiffest opposition of the season, but held its own against a "big" feature picture at the other theatre.

Sold Coogan on a Boy Scout Special

The Boy Scout Council of Anniston, Ala., was anxious for a showing to the scouts of a special picture, Be Prepared, fathered by the Boy Scout movement. Roy Smart assured the Council he would be glad to run it the first time he had a suitable feature, and he decided upon Jackie Coogan in The Rag Man as a picture that would help and be helped.

Instead of a special showing, he ran the two pictures for the full engagement, and as the boys had been instructed to try and induce their parents to view the picture, the business was shot well over the average at no special cost.

Better than this, the Scout picture enabled Smart to get in on the front page; which is something of an accomplishment in Anniston, where the papers are friendly, but not free with their news fronts. The Scout picture was news and with the influential men of the Council back of it, the story easily crashed to the front pages—and on a Sunday, at that.

Air Mail Boxes for Lobby Stunt

Although Jacksonville is considerably off the air mail route, it sells the special air mail stamps and will forward such matter to New York for air shipment to the west.

Using a home-office suggestion, Charles S. Morrison, of the Imperial Theatre, put two package boxes, painted red, white and blue in the lobby of the Imperial for the reception of air mail, and the Postmaster put the boxes on the regular collection schedule during the run of The Air Mail at the Imperial.

Not only that, but he permitted Morrison to post ten cards in the Post Office itself with such lines as "Give your words wings—use the Air Mail" and "Expedite—by the air mail." Each card carried a single tie-up line "Imperial."

As a new seaplane was about to be christened by a commercial flying concern, Morrison arranged to have them drop passes on parachutes on the official first flight. It happened that the pilot was one of those who had worked in the picture, and this gave an extra kick to the press stuff.

Any postmaster will collaborate with you on advertising for The Air Mail; even the fourth class offices know that the Department wants all the advertising possible from the feeder towns, and every town is a feeder under the arrangements.

You can at least get information as to where a letter mailed in your town will be sent for aerial handling, how long it will take to reach that point, the hour of dispatch and the time saved in sending to New York or San Francisco.

Extra Publicity

Because the co-operators with Harry S. Dahn, of the Capitol Theatre, Montreal, were big advertisers, the newspapers gave unusual allowance of free space to The Dressmaker from Paris, when this was used for a fashion show.

Montreal is about 75 per cent Catholic in its population, but the fashion show, worked in the Lenten period, drew a heavy business none the less.

Starting a Serial

Putting over The Great Circus Mystery, a serial, Frank H. Burns, used a couple of clowns four days in advance. They were supplied with toy drums and whistles and other noise makers, and plenty of envelopes containing peanuts lettered "Circus food. Have some and then go to the American Theatre to see The Great Circus Mystery."

As most of the patronage on serials comes from the outlying districts, the clowns were instructed to work these sections rather than the business centres. Most of the business crowd go to the Beacham, but the America catches the second run business with smaller prices and Burns sent the men where they would do the most good. The opening day they were pulled into the lobby.

Another Classified

A variant of the telephone stunt was hooked to the classified ad. idea by W. F. Brock, of the Strand Theatre, Nashville, Tenn. He inserted a classified advertisement calling for two women of neat appearance who "must have idle tongues and not afraid to express an opinion." A telephone and the usual box number were given.

Most respondents used the telephone and a surprisingly large number of responses was received. All who applied were courteously told that the positions had been filled, and the information was added that they were to be used for a special stunt on Idle Tongues at the Strand, getting the advertisement over without making the sting apparent.

A Universal Release

THE LAND YACHT BOBS UP AGAIN. DETROIT THIS TIME

H. S. Ansley, of the Broadway-Strand Theatre, proved a better naval architect than most inland managers. Apparently this actually is a yacht and not a fake. It advertised Head Winds.

Display Frame Is Big Money Saver

Here is another frame for a cutout that will give a six sheet effect—plus—at a three sheet cost. It was used by Harry Gould, of the Hippodrome Theatre, Fort Worth, Texas, on The Snob, but can be used repeatedly.

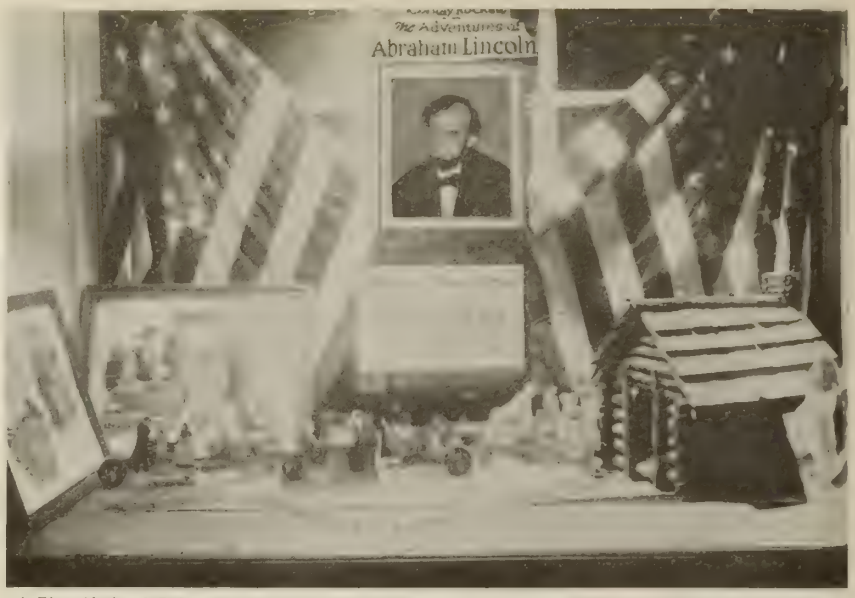
A Metro-Goldwyn Release

THE PLAY UP FRAME

Two or three of these frames, particularly if the tops and sides are interchangable, can be made into a variety of devices through repainting and the use of different back draperies, and will give almost a 24-sheet effect to a 3-sheet cutout.

In the Hippodrome these are placed at the building line, in front of the box office and presumably the figure is flood lighted from the top of the arch.

These displays are getting to be more popular every month. Arthur Swanke has a large layout of backs and scores of other managers have sent in one or more good designs. Get busy with your compo board and swing into the procession.



A First National Release

A STRIKING WINDOW FROM A SMALL TOWN HOUSE

This was planted by the Home Theatre, Oblong, Ill., on Abraham Lincoln, and it goes well ahead of the average city display on the same title. The small figures were cut from the stills and lithos and the log hut was made from branches.

Accident Helped

Sometimes the silver lining shows up more strongly than the cloud.

H. C. Farley, of the Empire Theatre, Montgomery, Ala., made two stage signs for Forty Winks each with a painted eye with an electric bulb pupil. These were on a flasher circuit.

Something went wrong with the flasher and it only flashed when it darned well pleased with the result that the intermittent winking was decidedly more effective than the regular blink of the timed flash. Naturally Mr. Farley did not have the mechanism fixed until after he took the signs off.

Pasted a Big Stand While Crowd Watched

Although not his biggest stunt, Guy Kennimer's most interesting exploit on The Thundering Herd was to post a 24-sheet stand in the ball park during a training season game between big league teams.

Personal friendship with the man who handled the local end got him permission to post a 24-sheet during one of the games in Jacksonville, and the pasting was done by his crew from the Arcade Theatre just before the game was called, and some 5,000, which is a large crowd for Jax, watched the operation with interest.

He also used a trolley perambulator; which is only the second time one has been used in the town, and the traction company permitted him to banner their overhead wires, a courtesy only once before extended and then for the State Fair.

Car cards and a cross word puzzle hook-up with the newspapers completed a campaign that brought extra money to the till.

A Universal Release

THIS FRAGMENTARY EXHIBIT WAS USED IN TRACY, CALIF.

Charles Frazer, of the Grand Theatre, borrowed a pair of rails, some ties, a straight and a derailing switch for a curb display on The Signal Tower and batted the picture over to a very nice business. Anyone can borrow that much squipment.

Real Porters

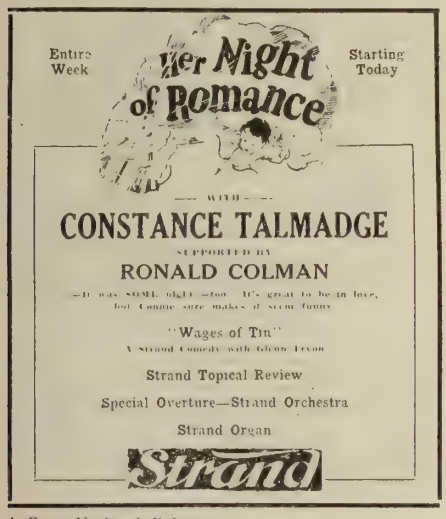
One of the stunts in an elaborate campaign on Excuse Me at the Sun Theatre, Omaha, was the cooperation of the Pullman Company, which detailed two porters to stand inside the entrance of the Theatre and brush off the patrons as they entered through a built up Pullman, which masked the entrance door.

Four special railroad nights were arranged and these proved so popular that two other roads asked for nights.

Frank J. Miller had both Sackcloth and Scarlet for that title in the lobby of the Modjeska Theatre, Augusta, Ga. Burlap and scarlet cloth covered a compo board cut heart shaped, with a cutout from the three sheets for a centerpiece. It cost less than usual and still gave more than the usual effect.

Syracuse Spaces Used to Advantage

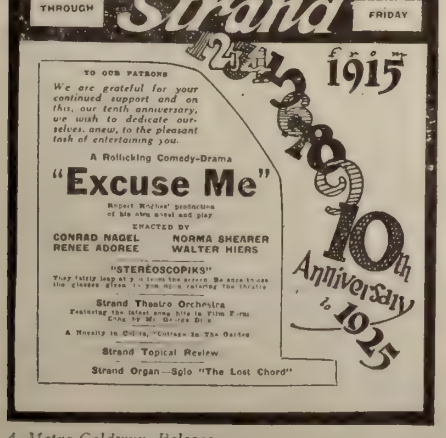
Although the spaces taken by the Strand Theatre, Syracuse, runs around a two fives, except on special occasions, Cliff Lewis has the trick of getting display through contrast and he makes these spaces tell. Here is an 85 by two; less than five inches, in which he puts over Her Night of Romance and has



A First National Release

SMALL BUT EFFECTIVE

plenty of room in which to make the smaller lengths look like features, too. He gets it all in, but he wastes no space on inch letters. The star gets a 24 and that is the largest letter in the space, but since it is the largest, it makes her the star. Two lines of small type get the story over and that leaves an inch and a quarter for the rest. The entire space is about what the Circle, Indianapolis, uses for the small stuff alone, and the display value is about the same. For the anniversary advertisement; seeing that it was the tenth, he went over into the next column and down the page for about three sixes or 85 lines. Note the "from 1915 to 1925" and the interlaced digits from one to ten. This



A Metro-Goldwyn Release

THE ANNIVERSARY AD.

is a good design for any anniversary stunt that goes beyond the five year period. You need at least five figures to make a good design. Cliff runs a bit strong on all cap lines, but he knows that a 24 point letter is as much larger than a 12 as a 49 over a 24, and with a white space buffer he makes the 24 look like the 48 would in twice the space. It's a simple little trick, but it seems to take years for some pressmen to get it.

Too Much Detail Bad for a Cut

This space of the Garden Theatre, Baltimore, would have been better had the cut carried less detail. This might have been all right had this been eight inches wide, but

A Vitagraph Release

TOO MUCH BLACK

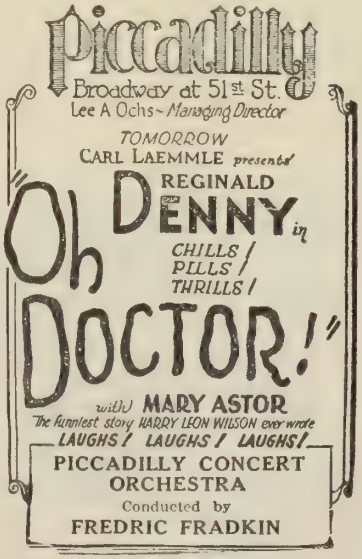
the illustration is only a trifle over four inches in width, and there is such a mass of detail that it looks dirty, though as a matter of fact it is very well printed. Sketches for use in small ads should depend for their strength on simple lines and masses and not upon intricate design. If this cut is used with poor press work it will go into a puddle of ink. We shudder when we think what would happen to such a cut in Pittsburgh. The space is well proportioned, but the selling line is rather weak. The cut has to do most of the selling, and probably will, though it is badly overdrawn.

Cross Page Space for Captain Blood

Harry F. Storin took a cross page space for Captain Blood at the Leroy Theatre, Pawtucket, reproducing two of the New York criticisms and bearing down hard on the fact that Sabatini had won the prize for the best 1924 story. He hooks it to Scaramouche and The Sea Hawk, telling that is is "more romantic than The Sea Hawk, more thrilling than Scaramouche." We don't see how he overlooked the fact that Kerrigan was the lead in The Covered Wagon. That's about all he left out. One good selling point is the announcement of a series of special matinees for the children after school hours on the three week days of the run. He uses an orderly layout in which he is able to put over a number of selling points without interference, and quite apart from the moral argument of size he has turned out an exceptionally good space.

Small Display is Nicely Handled

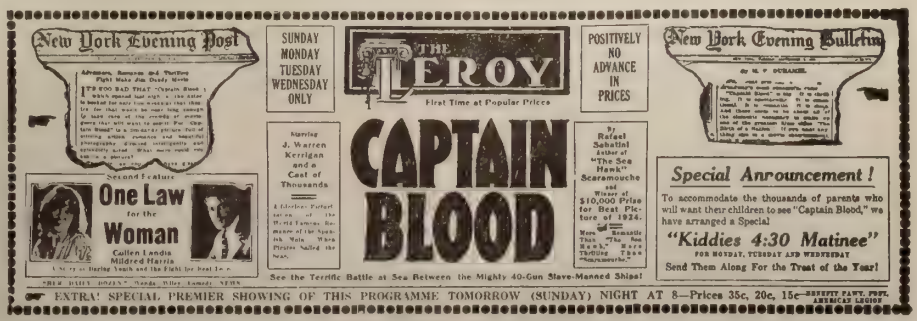
This advertisement of the Piccadilly Theatre, New York, is the same size as the original. We don't like so much hand lettering, but part of it is necessary in order to get the desired effect. In this space the essential facts are that Reginald Denny and Mary Astor are to be seen in Oh Doctor. In this instance the title has as great a sales value



A Universal Release

ALL THERE

as the stars. A lot of the patrons went to see Oh Doctor who met Denny for the first time, for Oh Doctor was sold to them through the serial publication of the story. But between the title and the stars the selling is done. Your first glance at the space gives you Denny and the title, and only a moment later you get Miss Astor's name. Those three items get the black type, and the rest is held back so that they can show up, and show up in a space most managers would consider too small—unless they had to go into some fifteen or twenty papers with high line rates. No matter what the size of the display, whether it is a stingy little three inch single or an entire page, it's a good advertisement if you get the sales factors in a


New York Evening Post
SUNDAY
MONDAY
TUESDAY
WEDNESDAY
ONLY
THE LEROY
First Time at Popular Prices
POSITIVELY NO ADVANCE IN PRICES
New York Evening Bulletin
Second Feature
One Law for the Woman
Colleen Landis
Mildred Harris
CAPTAIN BLOOD
Starring
J. Warren Kerrigan
and a
Cast of Thousands
By
Rafael Sabatini
Author of
"The Sea Hawk"
Scaramouche
and
Winner of $10,000 Prize for Best Picture of 1924.
Special Announcement!
To accommodate the thousands of parents who will want their children to see "Captain Blood," we have arranged a Special
"Kiddies 4:30 Matinee"
FOR MONDAY, TUESDAY AND WEDNESDAY
Send Them Along For the Treat of the Year!
See the Terrific Battle at Sea Between the Mighty 40-Gun Slave-Manned Ships!
EXTRA! SPECIAL PREMIER SHOWING OF THIS PROGRAMME TOMORROW (SUNDAY) NIGHT AT 8—Prices 35c, 20c, 15c

A Vitagraph Release

A CROSS PAGE ON CAPTAIN BLOOD FROM HARRY F. STORIN

single glance, and if you can do this in three inches it is more to your credit than using a full page. There was a time when a three inch space in the amusement section of a New York paper was a splash. Then Harry Reichenback went to work for Paramount. Probably the only thing that keeps the New York publishers from handing Harry a commission on all the extra advertising he gets for them is the fear that if he got all that money he would retire to live on his income and the advertising would go back to normal. So long as he does it, the other houses feel that they must follow suit; which is very nice for the newspapers, but a bit expensive for the managers.

Plays Local Angles in Hazy Halftones

Looking at it as a work of art, this space from the Liberty theatre, Seattle, is a waste of about two thirds of the space, which is nearly a six seventeens. However we do not believe that the management anticipated any Cut No. 331

A First National Release

RUN FOR THE CAPTIONS

better results than this. There is just about enough detail to show that these are cuts and not a reverse background. But probably the Liberty did not care much about the cut reproductions, for the cuts were run merely to permit the captions to be used, and these come up nicely in their little circles like a lot of pill box labels. Frivolous Sal was made on Mount Ranier, and when the fogs do not come up from San Francisco, (or at least the residents call them San Francisco fogs), you can see Ranier from any part of Seattle. In other words this is one per cent. cut and ninety-nine per cent. local appeal, and the local appeal will sell in just that proportion. This is double the Liberty's usual display, but the additional business made the extra cost well worth while, even though you may not be able to see the cuts. You'll note that the announcement does not say that this is the first picture ever made on Ranier, but the first "big" picture, which is something else again. It is good selling, but poor selling would be more of a novelty in the Jensen and von Herberg Seattle houses.

Crude Hand Work Wastes This Space

No one is going to stay away from Janice Meredith because of one poor newspaper announcement, but for all the effect this display for Loew's Valentine Theatre, Toledo, will have on the business, the money might have been saved by leaving it out. It is about as crude as they come, and it does nothing to

LOEW'S VALENTINE
A VALENTINE REMEMBRANCE FOR TOLEDO
STARTS TODAY
A TALE OF THE STRUGGLE FOR LIBERTY AND LOVE
MARION DAVIES as JANICE MEREDITH
by PAUL LEICESTER FORD
SEE WASHINGTON CROSS THE DELEWARE PAUL REVERE'S DARING RIDE THE BOSTON TEA PARTY
ALL IN THIS TALE OF RED BLOODED AMERICA
with HARRISON FORD-HOLBROOK BLINN TYRONE POWER-W.C FIELDS MAY VOKES-JOS. KILGOUR HATTIE DELARO-MACKLYN ARBUCKLE GEO. NASH - GEO. SIEGMANN
METRO-GOLDWYN PICTURES
MATINEES 15¢ 25¢
NIGHTS & SUN. 25¢ 40¢
SHOWS AT 1-3-5-7-9
SUNDAYS START 1PM

A Metro-Goldwyn Release

VERY POOR WORK

suggest a play much out of the ordinary. That entire shield could have been mortised and a nice type display set in with no trouble at all, but here there is no excuse for lettering when the work would be repudiated by the average shipping clerk. It would be better to rout out all but the title and the star.

Silhouette Sketches Enliven a Display

The New Theatre, Baltimore, gets away from its usual form in this 130 by 3 on Oh Doctor. The usual Baltimore idea is one big sketch but here five snappy silhouettes not only serve to get attention, but they illus- Cut No. 314
trate the text and at the same time they are placed so as to throw the copy into greater relief through holding it from the spaces on either side. That panel is particularly well set, but the top line to the left of the signature would have been much better had it been set "Oh!" instead of "OH!" It's a small thing, perhaps, but the two letters have so much the same value that at first glance this is passed over, and since the space is paid for, it is just as well to get all out of the space that you can. Compositors never seem to learn that there is value in contrast; that upper and lower can more easily be read than all upper, because there is a break in the level of the letters. All they can see is that a capital is larger than a lower case letter and therefore should give better display. It should, but it doesn't. You can walk over a graveled path more easily than you can over

A Universal Release

SOMETHING DIFFERENT

hard ice because the gravel gives you a toe-hold. Lower case gives a visual toe-hold. There is something to hold onto. For that matter you can read "constitutional" more easily that you can "minimum" because some of the letters rise above the rest. But put them both in all caps and they look pretty much alike. You are not writing advertising merely to be looked at. The idea is to make it look so inviting that people read it, and they won't read if the eye has to go skating over a mass of letters of equal height. If you can impress this fact upon your compositor, you can get much better displays.

A Choice of Three in His Prize Offer

New York has several tabloid newspapers which are fighting for circulation, and they will eat up ideas like a small town second run paper. Knowing this and knowing that the class of readers were of the type most likely to be interested in A Thief in Paradise, Victor Shapiro, of the Samuel Goldwyn office tied the Graphic to a 50-word paragraph contest on "What I would want if I were a Thief in Paradise."

The newspaper got back of the idea with all its energy and gave a boost to the business the week it played the Mark Strand Theatre, New York, with a slop-over for the Brooklyn house.

The big kick of the idea was the prize offer. The winner had three choices, a hundred dollar bill, a screen test, looking toward an engagement in a picture or an evening with the stars in the production.

You can't offer a similar layout of prizes, but if you can give a choice you'll put an extra kick into any essays contest and at the same time give the newspapers more to write about.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Tannersville, N. Y., Theatre Observes 15th Anniversary

Julius J. Byck, owner of the Rudolph Theatre, Tannersville, N. Y., may be somewhat handicapped because he is deaf and dumb, but as for being "dumb" in a business sense he is far from it. Mr. Byck was in town last week, booking pictures for the months to come and incidentally announcing that his theatre will observe its fifteenth anniversary from May 2 to June 6, during which time one ticket will be given free with every paid admission. The theatre was opened on May 2 fifteen years ago. Mr. Byck has owned the house ten years, during which it has become one of the leading picture theatres in the Catskill region. In connection with the anniversary month, Mr. Byck has put out an unusual program of about twenty pages, containing a complete list of all pictures to be shown at the theatre during the anniversary month. The cost of the program was met by a large number of advertisements secured by Mr. Byck and which included other theatres in the Catskill region.

The second Sunday under daylight saving did not present the slump in business that characterized the first Sunday. Split weeks are prevailing, however, at both the Troy and Lincoln theatres in Troy and will continue throughout the summer. Cool weather throughout the week brought additional business to all theatres. The Mark Strand in Albany played to exceptional business during the week with "Declasse."

Ben Young of Whitney and Young of Ilion, building a new picture theatre in that city, is going on the policy that if a person doesn't feel inclined to enjoy himself at one type of entertainment something else should be afforded him. With that thought, the new theatre contains a dance hall, billiard and pool rooms and bowling alleys, as well as three or four stores. The building will be opened in the early fall. Mr. Young is an old time showman who started a number of years ago and who found sledding so hard at first that it was a question at the end of each week whether or not he would continue for another six days.

When Oscar Perrin, handling the Leland and Clinton Square theatres in Albany and the Empire in Glens Falls, wants to know anything he just naturally inquires. The orchestra at the Empire has been supplanted by an organ presided over by Leland F. Benger of New York City. Mr. Perrin was on hand a week ago when the organ was dedicated, and standing by the door of the theatre, inquired of everyone whether they preferred the organ or the orchestra. Eight out of ten favored the organ. Incidentally, Mr. Perrin observed his birthday during the past week but absolutely refused to divulge just how many years.

There is at least one honest person in Troy, although possibly there may be 75,000, the present population of the city. At any rate, Walter Roberts, manager of the Troy Theatre, received a letter last week which ran as follows: "I found a lady's ring in the ladies' room. I meant to speak about it when I left the theatre but forgot to." The letter continued by saying that the person could have the ring by proving ownership.

Exhibitors doing business with Albany exchanges will be interested in a couple of changes during the past week. Charles Stombaugh, who came here from Minneapolis several months ago to manage the Pathe exchange, has been transferred to New York and succeeded by Leon Medem, a salesman, who has been connected with the local office for several months. Sigbert Wittman, who came here from Philadelphia to handle the Universal exchange, has returned to the Quaker City and is succeeded by H. C. Bissell, a salesman with the local office.

Seena Owen in "Faint Perfume," a B. P. Schulberg production.

Among the visitors along Film Row during the past week were F. C. Chase of Pine Plains, who is doing quite a bit of booking; Fred Shelley of Amsterdam and Mrs. L. L. Connors of the Victory in Cambridge. John Mattice, who runs the Novelty in Middleburg, was along the Row. A. W. Goodman of the Orpheum in Utica was in town, booking.

When it comes to being a real Colleen Moore fan, few have anything on Patrick Quinlan, who runs the Ideal in Chateaugay. When Mr. Quinlan named his granddaughter "Colleen," he wrote Miss Moore of the fact and now he is showing his many friends a letter which he has received, together with an autographed photograph of the well known star.

Lew Fischer, who has the New Theatre in Hoosick Falls along with four other houses, found his theatre taking second place the other week in town talk, for a skeleton had been unearthed a few hundred feet from the theatre and caused all sorts of excitement in the village. The police are working on the case and Mr. Fischer will be rather glad when things settle down once more to normal.

Mrs. Carpenter, who runs a picture theatre in Lake George, is planning to open for the summer on May 16. Her son-in-law, who is traveling the vaudeville circuit, is expected to arrive in the resort town the last of June and will help her for the rest of the season.

When Roberts and Jarvis of the Troy Theatre beat Stern and Gamble, also of the same house, by a matter of 66 pins in three games for a five dollar side bet on the Troy alleys a few nights ago, Ben Stern was unaware that he was being framed. It happened that they wanted to give Mr. Stern something to worry over, and so a deal was fixed by which his partner was to lay off from his usual form and Ben would naturally hand over the five dollars when the three games were over. It worked to perfection, but the only trouble was that Roberts was as much worried as Stern, for his partner, Jarvis, instead of rolling his usual good game, took a slump and it was all the two could do to trim Stern and Gamble. Mr. Stern forked over the five-spot, but a few days later it was returned to him and since then he has been wondering what it was all about.

Meyer Schine of Gloversville, head of the Schine circuit of fifty-odd theatres and president of the Albany Zone Committee, is the only exhibitor from this section of the state attending the Milwaukee convention.

The Rialto in Frankfort, which was taken over by Thomas Dooley some little time ago, has closed.

W. W. Mase of Prattsville must make hay while the sun shines with the Hippodrome in Gilboa. The village will be inundated in connection with the construction of a huge reservoir. It is only a question of time when the Hippodrome will be wiped out of existence. Mr. Mase, however, has another house in Prattsville.

(Continued on next page)

Now Booking
Florence Vidor
in
"The GIRL of GOLD"
With Malcolm MacGregor, Claire DuBrey, Alan Roscoe, Bessie Eyton and Charles French
Directed by . . . . . John Ince
Released by
PRODUCERS - DISTRIBUTING - CORPORATION

From Office Boy to Official Describes McFaul's Career

From office boy to vice president is the romantic career of Vincent R. McFaul, managing director of Shea's Hippodrome, Buffalo, who after a quarter century of faithful service has just been elected vice-president of the Shea Amusement Company, succeeding the late Henry Carr. Mr. McFaul started twenty-five years ago as office boy for Mr. Shea in his old Garden (vaudeville) Theatre. Later he became treasurer of the house. Then when Mr. Shea took over the big Park Theatre in Court street and named it Shea's Court Street Theatre, Mr. McFaul was appointed treasurer there. He remained at this post many years.

His next step upward was his appointment to the management of the Criterion Theatre which Mr. Shea and Paramount operated for a few years before it was razed to make way for a business structure soon to be built. When Harold B. Franklin was called from the management of Shea's Hippodrome to assume the directorship of the Famous Players-Lasky theatre department, Mr. McFaul was named managing director of the big Buffalo picture palace and he has made a wonderful success of the institution.

As a reward for his long and faithful service the company has now named him a vice president and it is understood that when Mr. Shea's mammoth new Buffalo Theatre opens in 1926, Mr. McFaul will be seen in the manager's office. A square-shooter, quiet in manner, unostentatious and, above all, a hard worker, Mr. McFaul is one of the most popular exhibitors in the state. He is treasurer of Buffalo Zone, M. P. T. O. of N. Y., Inc.

The Schine Theatrical Company of Gloversville, N. Y., continues to extend its chain of houses in New York State. The Regent Theatre in Corning has now been purchased by the Schine interests, which also control the Princess and State in the same city. The house was owned by John Maloney and the purchase price is said to have been around $40,000. The Regent formerly was leased by G. H. Tobias, owner of the Princess. The Regent has been dark for the last two years.

As ordered by Justice Hinkley, a permit has been issued to Simon Wertheimer to build a picture theatre at 1386 Hertel avenue at a cost of $100,000. Mr. Wertheimer plans to begin work on the structure at once.

William A. Calihan, general manager of the Regorson Corporation, is the new president of the Rochester Theatrical Managers' Association. Other new officers are: Floyd J. Menelley, vice president; Howard Shannon, secretary and Herbert C. Kelley, treasurer.

The office force of the Eastman Kodak Company, numbering about 1,200, now can boast a theatre of its own. In the new five story building recently added to the State street group in Rochester an entire floor has been set aside for use of the workers. The theatre is 80 feet wide, 150 feet long and 20 feet high and has a seating capacity of 1200.

The Palace Theatre in Olean has been reopened by the Bordonaro brothers. This house was damaged by fire several months ago. It has been remodeled and redecorated. Pictures and vaudeville is the new policy. The Palace is a link in the Affiliated Theatres Corporation chain.

A film to aid the Rochester Charity Chest campaign is being shown in twenty-seven picture theatres in Kodak Town this week. The showing is made possible through the co-operation of the Rochester exhibitors. Jules Greenstone, president of the Motion Picture Exhibitors' League, has arranged the schedule.

Mike Dillon, projectionist at Shea's Court Street Theatre for twenty years or so, dropped dead the other night on his way home from the theatre. Mr. Dillon was a charter member of Buffalo Operators' Union, No. 233.

Eugene A. Pfeil, manager of the Circle Theatre, has taken to emulating the Prince of Wales. Gene goes over to the Delaware Park meadows all dressed up by Hoot Gibson and rides a mean broncho around the field. To date Gene has put over some great stunts, most of them consisting of sliding off the horse to the greensward far below. Gene is considering seriously of sticking to his flivver which is a trifle less strenuous.

Herman Lorence, manager of the Bellevue Theatre, Niagara Falls, is jamming 'em these days with his picture-vaudeville policy. The house is crowded every night, with much of the business coming from across the border. The Canadians appreciate the liberal policy at the Bellevue.

Connecticut

Siebert's Opera House in East Hampton nearly was destroyed by fire on May 5. Damage to the large building amounted to $1,000.

R. H. Brandt of Boston, now operating the Cameo Theatre in Bridgeport, is without union employes. Inasmuch as he does not conduct the house on a continuous show policy, he discharged a relief projectionist and relief organist. Then the unions called out their men.

Albany, N. Y.

(Continued from preceding page)

"It's like going to a matinee," remarked Lew Fischer as he described the effects of daylight saving to his houses in Fort Edward, Hoosick Falls and Chatham, where receipts have fallen off 25 per cent since a couple of weeks ago. The house in Ticonderoga is panning out exceptionally well these days, according to Mr. Fischer, who also adds that he has one of the most wonderful violinists in the country playing at that house.

Still smiling and as happy as they make them, John Augello of the Family Theatre in Utica was along Film Row the past week. Mr. Augello seemed to have plenty of money, for he booked up some twenty-odd pictures and remarked that business was good.

L. H. Smith of Valley Falls opened a theatre in Johnsonville last Friday. The Rex in Middleburg is now running two nights a week.

Norma Suckno, manager of the Albany Theatre in Albany, isn't afraid to work. The other day she was found digging out the office and with hands so black that when she greeted an employe in one of the local film exchanges, who later on had occasion to wipe his face, the imprint of her toil was transferred to his countenance.

Ben Apple of the King in Troy gets no further these days than reading the bowling scores in the papers of the Collar City. He hasn't been able to bowl a single game since his knee went bad last fall.

The many friends of Tony Veiller, manager of the Lincoln in Troy, will be gratified at the news that Mrs. Veiller, who underwent an operation at the Samaritan Hospital in Troy a week or so ago, is on the road to recovery. But maybe Tony wasn't worried for two or three days. If anyone had asked him what picture was playing at the Lincoln he probably wouldn't have been able to tell.

Joe Saperstein of the Griswold in Troy is following the policy of Jake Golden of Harmanus Bleecker Hall in Albany and staging a Charleston dance contest the fore part of each week.

Canada

The Moulin Rouge, one of the truly historical picture theatres of Canada, which has been operated on St. Catherine and Amherst streets, Montreal, for many years, is slated for demolition to make way for an office skyscraper. The Moulin Rouge has lately been under the direction of J. L. Petanaude of Montreal, who is also the proprietor of the Francais and Alexander theatres of Montreal.

The Strand Theatre, Brandon, Manitoba, is now under the management of Charles L. Straw, for a number of years manager of the Starland Theatre at Winnipeg.

During the week of May 4, Manager Tommy Logan of the Capitol Theatre, London, Ontario, had a special lobby attraction for publicity purposes in an exhibit consisting of the oldest Ford car in Canada. This was a Model A two-cylinder Ford, made in 1902. It was driven to the theatre for the exhibition and Manager Logan got plenty of newspaper attention. The current attraction was "Miss Bluebeard."

Maine

Abraham Goodside very properly observed Music Week at his Strand Theatre in Portland. At the evening shows he presented as an added attraction an orchestra composed of seventy-five Portland musicians. They were directed by Arthur F. Kendall, leader of the regular Strand orchestra.

Massachusetts Exhibitor News

The two selectmen of Milford have granted a permit for Sunday motion picture shows. No hearing was held on the matter and as a result some of the ministers have taken exception to the action of the officials. The clergymen say that an opportunity should have been afforded for protest or hearing on the Sunday amusement question.

John W. Hawkins, who was general manager of the Allen circuit of theatres in New Bedford, now is manager of Gordon's Theatre in Brockton. Mr. Hawkins took his position following the sale of the Allen theatres several weeks ago.

The Hotels Statler Company has acquired the Selwyn Theatre in Boston at a cost said to be more than $600,000. Statler has considered the erection of a hotel on the plot of land, part of which is occupied by the Selwyn. The house was built in 1911 by John Cort.

Fire caused a loss of more than $40,000 in the Wakefield Theatre block in Wakefield. The entire structure virtually was gutted.

A large number of amusement parks in Massachusetts and other of the New England states will inaugurate picture shows this season. At many of them the films will be presented at dance halls and pavilions, with the policy to be that of alternating between reels and dancing.

Fred Frechette, manager of the Playhouse Theatre in Chicopee Center, has found it just as profitable to co-operate with the Girl Scouts as it is with the boys' organization. He conducted a Girl Scouts' Night and it went over big.

The contract for the erection of the new Needham Theatre in Needham has been awarded and construction now is in progress. The estimated cost is $130,000.

B. F. Keith's Theatre in Lowell will close on May 30.

Thomas F. Fitzgerald, popular Springfield exhibitor, is to dispose of the Phillips Theatre to Harry Cohen, former manager of the Strand. Mr. Cohen had planned to build a picture theatre in the Forest Park section, where the Phillips is located, but has abandoned this project since deciding to take over Mr. Fitzgerald's theatre. The latter has conducted the house for three years, having acquired it from Harry P. Baldwin. Since the death of his wife a few months ago, Mr. Fitzgerald has expressed a desire to dispose of the Phillips Theatre. He is a son of former Mayor John F. Fitzgerald of Boston.

Michigan

The Lakewood Theatre, one of the oldest in the Jefferson avenue section of Detroit, has been made a member of the Henry S. Koppin string. Mr. Koppin's string of neighborhood houses now numbers close to twenty-five.

W. S. Butterfield, president of the Bijou Theatrical Enterprises, with offices in Detroit, is back from a two months' trip abroad. Mr. Butterfield's bride accompanied him.

The offices of the James N. Robertson Theatrical Enterprises, operating the Cinderella, De Luxe and Roosevelt theatres, have been moved from the Cinderella to the Roosevelt. The new Roosevelt is scheduled to open in August.

David Nederlander, who owns the Shubert-Detroit, a downtown dramatic house, is building a new 3,000-seat picture theatre on Woodward avenue at the Six-Mile Road. It will be opened in the fall.

Harry White, proprietor of the Beechwood Theatre, has returned to home and business after spending the winter in Lake Worth, Fla.

Charles F. Gorman is planning the erection of an addition to Gorman's Theatre in Roslindale.

A balcony will be added to the Jamaica Theatre at Jamaica Plain. Other alterations also will be made on the house, which is operated by New England Theatres.

A charter of incorporation has been granted the Crescent Operating Company of Lynn, which will operate and manage theatres, picture houses, dance halls, etc. The capital is $10,000, consisting of 100 shares at $100 each. The president is Harry I. Tupman; treasurer, Marion P. Dodge.

Jeremiah Campopiano will build a theatre on Common street in Lawrence at an estimated cost of $75,000. The building will be of brick and of two stories.

Pittsburgh

The M. P. T. O. of Western Pennsylvania since May 1 have been located in the new headquarters in Room 5 on the parlor floor of the Hotel Henry, Pittsburgh. The new quarters are centrally located and afford three times as much room as was the case in the old location. The office rooms are handsomely furnished. Secretary Fred J. Herrington is in charge and he wants all of the local exhibitors to drop in and inspect the new quarters. Exhibitors from other parts of the country are invited to make the organization's rooms their headquarters while in this city. The telephone number is now Atlantic 1217, and exhibitors are requested to jot this number down for future reference.

Q. R. Capuzzi, owner of the Princess Theatre, Republic was among the Film Row visitors recently. Capuzzi says business is very quiet and he's going to start advertising harder than ever to get the crowds back.

R. J. La Voise, recently appointed manager of the Strand Theatre, Huntington, W. Va., made his first trip to Pittsburgh's Film Row in the interests of his new capacity a week ago. La Voise was at one time manager of the Cameraphone in East Liberty.

Cincinnati

The Overlook Theatre Company, Cincinnati, recently incorporated for $50,000, will build a 500-seat house on Rulison avenue, a suburban location. Zanesville, Ohio, is also to have a new theatre, Caldwell H. Brown of that city having purchased a site at a reported cost of $150,000. Brown says he will erect one of the most elaborate theatres in that section of the state. Among recent changes is noted the sale of the Pleasant Hour Theatre, Woodsfield, Ohio, which has been purchased by Fred Clemens from the former owner, Fred Norris. The Park Theatre, Millersburg, Ohio, has passed out of existence, having been sold recently by L. V. Stillwell. The purchasers will convert the building into a storage warehouse. At Lima, Ohio, the Majestic has been purchased by Al Ritzler, who will manage the house. W. F. Troth, Pleasant City, Ohio, who formerly owned the Liberty Theatre there, has repurchased the house from L. Troyan.

Charlie Chaplin in his first United Artists release, "The Gold Rush."

Allen T. Simmons, owner of the Allen and Dome theatres, Akron, Ohio, has installed a complete radio broadcasting station in the Hotel Portage.

A 99-year lease on the site of the B. F. Keith Theatre, Akron, Ohio, being built on South High street, has been assigned to the the Akron Operating Company of New York, a holding company, by the holders of the lease, the Akron Enterprises Company. The yearly rental on the property will be $310,000. The house will seat 2,000.

Free street moving pictures will again be the vogue at Prairie Depot, Ohio. The business men of the town, regarded as pioneers of the open-air street film entertainment, will conduct the movies all summer, certain nights being designated for the showings.

R. C. Stueve, manager of the Orpheum Theatre, Canton, Ohio, is booked to sail May 28, to spend the summer in Europe.

Texas

W. O. Williamson has been appointed manager of the Old Mill Theatre at Dallas, Texas.

The new Lollar Theatre at Snyder, Texas, will be opened in the near future.

H. M. Williams and J. W. Herton have purchased the Palace Theatre and ground at Corpus Christi, Texas, consideration about $30,000.

The Martini Dixie Theatre No. 1 at Galveston, Texas, which was destroyed by fire recently, is being rebuilt and will reopen soon.

A new theatre will be opened by Paul Kuban at Floresville, Texas, soon.

The Deandi Theatre was opened by Ross D. Rogers at Amarillo, Texas, May 4.

E. J. Callaghan has leased the new city auditorium at Crockett, Texas.

Lon Binion and associates have let the contract for a new theatre to be built at Lufkin, Texas. The price named is $68,000.

William Epstein and associates will erect a new $1,000,000 theatre at Houston, Texas, in the near future.

The Saenger Amusement Company will build a $500,000 theatre at Beaumont, Texas, in the near future.

Nebraska

The Dreamland Theatre at Gibbon, Neb., has opened under the management of Clarence Manler.

The vote on the question of Sunday closing recently at Allen, Neb., was 96 for and 96 against.

The Auditorium at Roseland, Neb., has been opened by F. O'Donnell.

J. A. Preston of the Crescent at Audubon, Ia., died recently. E. B. Johnson is now operating it.

The Beacon at Greenwood, Neb., has recently been equipped with new material throughout.

H. L. Mertes of LaMars, Ia., has opened a new theatre at Merrill, Ia.

Robert Booth of Nebraska City has installed a new ventilating system in his theatre.

Charles Sartories has opened a new theatre at Hartley, Ia.

E. J. Ashton plans to reopen the Royal at Gering, Neb., which has been closed for nearly a year.

Milwaukee

Considerable interest is being displayed in first-run row in Milwaukee over the disposition of the 1925 crop of Metro-Goldwyn product. O. J. Wooden of the Alhambra is understood to be highly desirous of obtaining the pictures in order to compete effectively with the Saxe houses which have First National and Famous Players sewed up.

Thomas Saxe, on the other hand, also is reported as being after the Metro-Goldwyn product and, if successful, would leave the Alhambra, his only real competitor, out in the cold as far as pictures of the "big three" are concerned. Such a move would compel Wooden to depend mainly on Warner Brothers.

In this connection it is recalled that Saxe sprang a coup by lining up the Paramount output after it had generally been believed that Wooden would swing those pictures to his house.

The Merrill building, in which is located the Merrill Theatre, which the Saxe chain acquired several months ago from the Ascher Brothers, has been sold to the Kresge interests, according to information coming from a reliable source. The eight-story structure is to be remodeled or replaced by a new building, it is reported, but apparently this will not take place for some time.

At the time that Saxe took over control of the theatre there were reports that a deal had been pending for the entire building, but at that time it was explained that a jeweler holding a long term lease had blocked such a transaction by refusing to vacate. The jeweler's opposition now has been overcome and as a result the deal has gone through, according to the reports.

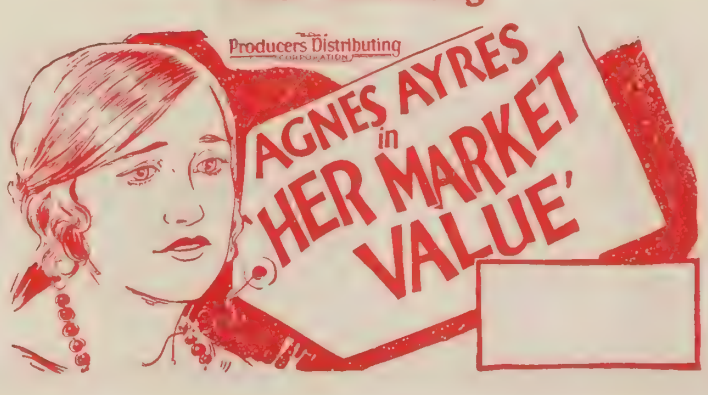
Louis Sounek, who has been managing Silliman's Juneau Theatre in Milwaukee, is slated for the management of the Riviera, largest of the four houses recently acquired by the Silliman chain from the Rice and Cohen interests. Eddie Lazoff, until recently assistant manager at Saxe's Merrill, is expected to succeed Sounek at the Juneau. Who will get the management of the State, second largest house in the Rice and Cohen chain, has not yet been decided. Leo Grossman, who operated the Fern for the Rice and Cohen interests, is expected to be retained there by the Silliman organization.

Arkansas

Austin Barker has been appointed manager of the Lyric Theatre at Harrison, Ark.

Mrs. William Hargis has purchased the Ozark Theatre at Ozark, Ark., from Herman Hunt.

Charles T. Abels has purchased the Rialto Theatre Building at Little Rock, Ark., for about $80,000.



Kansas

A most unusual theatre robbery occurred in Kansas City last week. Separated by an interval of only a few hours, two robberies were committed, one in which the Orpheum Theatre was robbed of $2,400 and the other in which members of the cast appearing at the Orpheum were robbed of money and valuables amounting to $3,330.

As Lawrence Taylor, assistant treasurer of the theatre, started to take the box office receipts to a downtown bank two bandits leaped upon him and a guard, shot and dangerously wounded the guard and escaped with the money. A few hours prior to that Al Herman, who was visiting at the home of his brother, Isaac Reicher, and several other members of the cast, enjoying a sociable poker party, were interupted by two bandits who entered the house and held up the entire crowd.

A deed recorded in Kansas City reveals the purchaser of the fee title of the Pantages Theatre lobby to be the Gary Realty Company of Kansas City. The theatre tower and parts of the theatre on the narrow strip comprising the lobby were estimated to represent a building cost of $200,000.

A drive to reinstate every member who is behind in dues will be begun by the M. P. T. O. Kansas-Missouri, according to C. E. Cook, business manager, who is contemplating another trip through the territory.

"We will give all exhibitors a fair chance to come in, in accordance with the resolution adopted at the recent convention, before they are dropped," Mr. Cook said. "But exhibitors are to be asked only once to come into the organization—and that means once."

Milton Feld, managing director of the Newman and Royal theatres, Kansas City, will go to Los Angeles with Frank L. Newman, owner of the theatres, to become manager of productions for Paramount, Harold B. Franklin, managing director of Paramount theatres, said in Kansas City last week.

When the task of exploiting something is left to Gus Eyssell, treasurer of the Newman Theatre, Kansas City, he usually does a good job of it. Last week the Kansas City American Association baseball club opened its season on the home lot. Mr. Eyssell lost no time in sending out his cameraman to obtain a film of the game and issue invitations to both the Kansas City and Toledo teams to be his guests that night. It was worth fair space in all newspapers, drawing many baseball fans.

The deal whereby Universal takes over the Hostettler chain of theatres in the Kansas City territory has been definitely closed, according to W. E. Truog, Universal district manager. It has not been definitely determined when the transfer will be made, it was said.

Among the out-of-town exhibitors in the Kansas City market last week were: C. M. Pattee, Pattee Theatre, Lawrence, Kans.; F. G. Weary, Ferris Theatre, Richmond, Mo.; Charles Sears, Sears Circuit, Nevada, Mo.; S. E. Wilhoit, Jefferson, Springfield, Mo.; L. M. Miller, Miller Theatres, Wichita, Kans.; C. C. Christian, Beyer Theatre, Excelsior Springs, Mo.

Oklahoma

Fred Pickerel is installing a new Blizzard cooling system with 145,000 cubic feet of air per minute in his Murray Theatre at Ponca City, Okla.

A Typhoon cooling system is being installed in the Queen Theatre at Madill, Okla.

New Typhoon fans are being installed in the Wilson Theatre at Wilson, Okla.

Palmer Bybee has been appointed manager of the Gem Theatre at Frederick, Okla.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

PRICE OF A PARTY. (5,315 feet). Star cast. Jazz from start to finish. The "covering capacity" of some of the costumes was very limited and really shocked the better class. Tone, poor. Sunday, no. Special, no. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

WOMAN WHO SINNED. (6,500 feet). Star, Mae Busch. Just fair program picture, drags somewhat but should get by. Tone, okay. Sunday, no. Special, no. Fair audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

F. B. O.

AMERICAN MANNERS. (5,200 feet). Star, Richard Talmadge. While this is a good action picture, Dick isn't quite himself yet. He did more work when with State Rights; however, it was good entertainment and drew the crowd. The print was slashed terribly and this is a bad thing in the continuity of an action picture. Tone, good. Sunday, yes. Special, no. Audience appeal, ninety per cent. All classes, town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

DAMAGED HEARTS. Star cast. Very good program drama story of the Florida everglades and would call it very interesting and highly entertaining. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

DAMAGED HEARTS. Star cast. Very good out door picture sold right and should please and bring the small house some business. Tone, good. Sunday, yes. Special, no. Small town and farmers class town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

GALLOPING VENGEANCE. Star, Bob Custer. A fair picture. Good flood scene. Can't say he is as good as Fred Thomson. Tone good. Sunday, yes. Special, no. Audience appeal, ninety per cent. Farm class town of 250. Admission 15-30. Robert W. Hines, Hines Theatre (160 seats), Loyalton, South Dakota.

LIFE'S GREATEST GAME. (7,010 feet). Star, John Walker. Went over big. Fine exploitation ideas. Get it and push it. It's bound to please. Fine print and attractive advertising. Tone, okay. Sunday, yes. Special, yes. Audience appeal, ninety per cent. Coal miners town of 1,365. Admission 10-20. Vanzo & Kopuster, Eagle Theatre (300 seats), Livingston, Illinois.

RANGE TERROR. (4,738 feet). Star, Bob Custer. These are fair western program pictures and I have found the whole series of Thompsons, Custers, and Flynns that F. B. O. are releasing to be very good western program pictures. These are not in a class with Mix, Gibson and Carey, however. L. O. Davis, Virginia Theatre (750 seats), Hazard, Kentucky.

WHITE SIN. Star, Madge Bellamy. Another F. B. O. picture that made good for me. Everyone that spoke to me about it complimented it highly. F. B. O. makes good for me consistently. Tone, okay. Sunday, yes. Special, no. Fine audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

First National

ABRAHAM LINCOLN. Star, George Billings. Impressive, once seen never forgotten, also historically correct, tied up with the schools and did business. A real box office attraction if exploited correctly. Billings performance wonderful and convincing. Tone, good. Sunday, yes. Special, yes. Audience appeal, one hundred per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

ASHES OF VENGEANCE. (10 reels). Star, Norma Talmadge. Norma hasn't sent through a dud yet. This one is a costume picture of the old English type that is usually booed at here, but Norma made them like it. It's not new but it's good. Tone, good. Sunday, no. Special, yes. Audience appeal, ninety per cent. Working class town of 3,500. Admission 15-30, 25-50 for specials, Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

BELL BOY 13. (3,940 feet). Star, Douglas MacLean. A fair comedy drama. Not as good as we expected. Somehow this star's pictures do not appeal here as they should. Even at that, the picture is not bad either. Would say, "Don't break your neck to book it." Tone, just fair. Town of 440. Admission 15-25. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

BORN RICH. (9,759 feet). Star, Bert Lytell. Picture for the younger set, depicting the jazz age. Extremely modern and descriptive of the pace that kills. Will please most people and there is not a dull moment in the picture. Tone, fair. Sunday, no. Special, no. Audience appeal, seventy-five per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

CLASSMATES. (6,983 feet). Star, Richard Barthelmess. Undoubtedly the best picture of this star since "Tol'able David." It is a picture you can go the limit on in advertising. Failed to do business here but no fault of this picture. It is there one hundred per cent. Tone, good. Sunday, yes. Special, yes. Audience appeal, one hundred per cent. Industrial town, town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (750 seats), Hazard, Kentucky.

CLASSMATES. (6,983 feet). Star, Richard Barthelmess. To the Lyceum and Chatauqua crowd "good" but the picture fan knows it's not there. I am losing all respect for the so-called high class stuff. No tone. Sunday, yes. Small town class town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

CLASSMATES. (6,983 feet). Star, Richard Barthelmess. Here's a real picture! Positively the best Dick has made in a long while. Should please anywhere and anybody. Go after this one, strong, boys. Tone, okay. Sunday, yes. Special, no. Poor audience appeal. All classes town of 3,000. Admission 15-25-30. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

DANGEROUS AGE. (7,204 feet). Star cast. Here's a very novel story of married life that seemed to please our patrons. The acting was very clever and so was the story. It's a fair drawing card in a small town if you advertise it right. The heralds are good. Merchants and farmers town of 440. Admission 15-25. Kenneth W. Thompson, M. W. A. Theatre (150 seats), Hancock, Wisconsin.

EAST IS WEST. (7,737 feet). Star, Constance Talmadge. This is an oriental tale of a Chinese girl with life in China and later scenes in Chinatown, San Francisco. The plot is built on the escape of a Chinese maiden from a horrible marriage through the aid of a friendly American youth who marries her when it is proven that she is a white girl. You can always count on Constance Talmadge for capable acting but she is much better in plays like "The Goldfish" and "Learning to Love." It is a picture that will please if you like melodrama and bunkum. City and country class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

FLIRTING WITH LOVE. (6,926 feet). Star, Conway Tearle. A very pleasing picture.

Good society drama that went over well. Rental too high for my town. Tone, okay. Sunday, yes. Special, no. Audience appeal, ninety per cent. College class town of 2,100. Admission 10-25. R. X. Williams, Lyric Theatre (345 seats), Oxford, Mississippi.

HOTTENTOT. (5,053 feet). Star, Douglas MacLean. Old, but did a good business and had many favorable comments. MacLean's comedy stuff is great. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

HOTTENTOT. (5,053 feet). Star, Douglas MacLean. Personally, I thought this was about as good as any comedy-drama I have ever run, but for some unknown reason it failed to draw more than an average crowd and did not cause much comment. Nevertheless, I'd say, "book it." With proper exploitation it should draw good and please the majority. Merchants and farmers town of 440. Admission 15-25. Kenneth W. Thompson, M. W. A. Theatre (150 seats), Hancock, Wisconsin.

HUSBANDS AND LOVERS. (7,883 feet). Star, Florence Vidor. A very good and high class picture with fine direction. Everybody seemed to like it. Picture of the eternal triangle. Two men and a woman. Tone, only fair. Sunday, no. Special, yes. Audience appeal, seventy-five per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

KINDRED OF THE DUST. (8,500 feet). Star cast. We had our play dates mixed up on "The Hottentot" and as soon as we found out that it wasn't coming until two weeks later we wired First National and asked them to send us another feature in order to avoid a dark house. They sent us another picture, "Kindred of the Dust," a Peter B. Kyne story, and it was a dandy. We are glad we played it. We certainly have to hand it to First National for service and courtesy. Their prints are fine and they treat you right. One only need to visit the exchange at Milwaukee, to understand why it is possible for them to give this service. Tone, fair. Sunday, probably not. Merchants and farmers town of 440. Admission 15-25. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

LEARNING TO LOVE. (6,000 feet). Star, Constance Talmadge. Best Constance Talmadge have had in some time. The kind that she used to draw them in with. A few more like it and she will be drawing as she used to. Tone, okay. Sunday, yes. Special, no. Audience appeal, ninety per cent. College class town of 2,100. Admission 10-25. R. X. Williams Jr., Lyric Theatre (345 seats), Oxford, Mississippi.

LOVE MASTER. (6,779 feet). Star, Strongheart. An old picture but a good one. Wonderful scenery. Dog does fine work. Tone, good. Sunday, yes. Special, yes. Excellent audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Between Ourselves

A get-together place where we can talk things over

Straight From the Shoulder started out in small space but with big ideas—to be the most sincere, most dependable tip department possible.

Straight From the Shoulder grew and thrived on its basic idea, because it attracted to itself the highest class of exhibitors—honest men, unselfish men, and some ladies we have been proud to acclaim as the highest type of womanhood in the exhibiting field.

Straight From the Shoulder stands today a monument to no dead and buried ideas, but as a living testimony to the generosity and to the sincerity of the folks who helped start it, who have helped keep it going, who have sustained its ideals.

Straight From the Shoulder will keep on being what the boys on the next page say it is—and they've helped to make it so, too.

VAN.

LOVE'S WILDERNESS. (7,057 feet). Star, Corinne Griffith. A good picture at least one reel too long and the scene showing birth of babies unnecessary and disgusting. Tone, hundreds like it. Sunday, maybe. Special, no. Audience appeal, ninety per cent. Small town class town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

MARRIAGE CHEAT. (7 reels). Star cast. Good picture of its kind but am fed up and disgusted with the kind. Eternal triangle and birth of babies on screen are the bunk. Tone, none. Sunday, no. Special, no. Audience appeal, seventy-five per cent. Small town class town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

MIGHTY LAK' A ROSE. (8,026 feet). Star, Dorothy MacKaill. Wowie. This is some picture. We played it for the Thanksgiving season and it pleased the majority of those who saw it. The acting of MacKaill was splendid. This picture although old now, is worth a play date in any theatre. We found it quite suitable for Thanksgiving. Grab it, boys. Tone, okay. Town of 440. Admission 15-25. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

MONEY, MONEY, MONEY. (5,986 feet). Star, Katherine McDonald. First Katherine MacDonald picture we ever showed here and probably the last. Still, the picture's not so worse, but Katherine will have to do more than "look beautiful" if she ever intends to stun the crowd. Tone, fair. Merchants and farmers town of 440. Admission 15-25. Kenneth W. Thompson, M. W. A., Hancock, Wisconsin.

POTASH AND PERLMUTTER. (7,700 feet). Star cast. Good. Pleased all who saw it. Good Sunday or any other day. Town of 3,500. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

RIVER'S END. (5,750 feet). Star, Lewis Stone. This was a reprint and certainly shows the advancement of the pictures during five years as this was a great picture in its day but would be just an ordinary program picture of today, but it pleased most of them and was bought very cheap. Tone, good. Sunday, yes. Special, no. Fair audience appeal. Railroad class and miners town of 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

SCARS OF JEALOUSY. Star cast. A good entertaining picture with a forest fire climax that is a hair-raiser. If you can get them in to see this they won't be disappointed. First time we have seen Frank Keenan for quite a while. He's the same old Frank, and is a dandy good actor. Tone, good. Town of 440. Admission 15-25. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

SEA HAWK. (12,045 feet). Star, Milton Sills. Here is a 'big' picture. It is long but not from being padded. One gets the impression that every inch of film is needed to tell the story that Sabatini is responsible for. No more need be said. Tone, good. Sunday, no. Special, yes. Audience appeal, ninety-five per cent. Working class town of 3,500. Admission 15-30, 25-50. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

WHAT A WIFE LEARNED. (5,700 feet). Star, Marguerite De La Motte. A fairly good picture but not a drawing card. Several said that John Bowers was too ugly and mean, which spoiled the picture for them. It will get by no doubt but it certainly is no special as they would have you believe in the press sheet. Tone, good. Town of 440. Admission 15-25. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

WHEN A MAN'S A MAN. (6,910 feet). Star cast. A good picture. Did a good business. Some did not like the way the story ended. That was the only kick. Sunday, yes. Town of 3,500. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

Fox

BRASS BOWL. (5,861 feet). Star, Edmund Lowe. This is the best of the Lowe series to date. Has that mystery element that sustains interest from beginning to end. By far better than some of the Fox specials. Fair appeal. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

CURLYTOP. (5,328 feet). Star, Shirley Mason. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

CYCLONE RIDER. (6,672 feet). Star cast. This is absolutely the best special Fox has sent me of the 1924-25 output. People are still talking about it. When you get it put out double advertising 'cause you have something unusual. Special, yes. Good audience appeal. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

CYCLONE RIDER. (6,672 feet). Star cast. The kind the fans eat up. Melodramatic. Action good, cast, good, photography good. Give us more like it. "Entertainment Pictures." Tone, good. Sunday, yes. Maybe suitable for special. Audience appeal, ninety per cent. Small town class town of 2,517. Admission 10-

"Our Gang" Inspires Tributes

"The first thing I look for when I receive the "WORLD" is the STRAIGHT FROM THE SHOULDER FILM REPORT page. Enough said." U. A. Ponsant, Bijou Theatre, Waterville, Maine.

"Dear Van and 'Gang'—Received too many stamped envelopes so I am returning a bunch of them. Your exhibitor's reports section is the most beneficial of any of the departments, from a showman's standpoint, and in my estimation is far better and more complete than similar departments found in any of the other leading trade magazines.

"Let the good work go on. Yours truly."—J. D. Warnack, Mgr. Luna Theatre, Battle Creek, Iowa.

25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

DANTE'S INFERNO. (5,680 feet). Star cast. The poorest thing at the box office since Hector was a pup. Why do producers have to resort to such stuff for pictures. Tone, no. Sunday, no. Special, no. No appeal. Town of 3,500. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

EYES OF THE FOREST. (5 reels). Star, Tom Mix. This is the kind of picture that brings a full house and keeps them interested all the way through. Not a blood thirsty cut throat show but a well made western that holds the interest. Tone, good. Sunday, no. Special, no. Audience appeal, ninety percent. Working class town of 3,500. Admission 15-30, special 25-50. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

HEARTS OF OAK. (5,326 feet). Star, Pauline Starke. Some liked this and some did not a little too sad and people do not want this weepy stuff any more. Tone, good. Sunday, yes. Special, no. Fair audience appeal. Railroad class and miners town of 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

IF WINTER COMES. (10 reels). Star, Percy Marmont. Another old one but everyone I talked with was highly pleased. However, it didn't pull so well at the box office, but no fault of the picture. Tone, okay. Sunday, yes. Special, yes. Good audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

LAST MAN ON EARTH. Star, Earl Fox. Here is something new. A novelty that packed them in and kept them roaring. Advertising on this is good. If your audience wants a change give them this one. Tone, okay. Sunday, yes. Special, yes. Audience appeal, ninety per cent. Coal miners town of 1,365. Admission 10-20. Vanzo & Kopuster, Eagle Theatre (300 seats), Livingston, Illinois.

MAN WHO PLAYED SQUARE. (6,700 feet). Star, Buck Jones. An A-1 western. Good action, good directing, and very little hokum. Tone, good. Sunday, no. Special, no. Audience appeal, eighty per cent. All classes city of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

MAN WHO PLAYED SQUARE. (6,700 feet). Star, Buck Jones. Here's one from Fox that is a special when it comes to thrillers. Wanda Hawley and the entire cast are extra good. Buck never was better Special, yes. Good audience appeal. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

NORTH OF HUDSON BAY. (6 reels). Star, Tom Mix. About an average Mix. Situations in the story seemed rather forced. Some wonderful winter mountain scenery. Some canoes in the rapids. Business that is as good as I ever saw. This is the picture in which Tom seeks refuge from wolves in a pit, and about half a dozen pile in after him. He fights the bunch bare handed. Wow! However, it's the stuff that we all love to see Tom do. Tone, poor. Sunday, no. Fair appeal. Village and rural class town of 400. Admission 15-30. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

SHADOWS OF THE EAST. (5,874 feet). Star, Frank Mayo. Another one forced on me. Rental charged twice too much. Lost money on it. Tone, good. Sunday, yes. Special no, just above a program picture. Poor audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

TRAIL RIDER. (4,752 feet). Star, Buck Jones. Buck Jones the cowboy is what they want not Charles Algernon Jones, the Dude. Fox has done right to put this boy back into westerns and this picture is as good as any of them and will please everyone. Tone, good. Sunday, yes. Special, no. Good audience appeal. Railroad class and miners town of 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

Metro-Goldwyn

ARAB. (6,710 feet). Star, Ramon Novarro. Not a bad show, but after having seen Norma Talmadge in "The Song of Love" this looked like thirty cents. Made in a spectacular way and using many thousands of feet of celluloid, it might have been fine in five reels. Sunday, no. Special, no. Audience appeal, eighty per cent. Working class town of 3,500. Admission 15-30, 25-50 for specials. Henry W. Nauman, Mose Theatre (700 seats), Elizabethtown, Pennsylvania.

BREAD. (6,726 feet). Star cast. Played three days to fair business. Picture good entertainment but failed to draw. C. D. Buss, Strand Theatre, Easton, Pennsylvania.

DADDY'S GONE A HUNTING. (5,831 feet). Star, Percy Marmont. A pathos drama somewhat heavy for our house but it went over okay as a program picture. Tone, okay. Sunday, no. Special, no. Appeals to all classes. Better class town of 4,000. Admission 10-30. Jos. Angros Jr., Palace Theatre (400 seats), Leechburg, Pennsylvania.

GREAT DIVIDE. (7,811 feet). Star, Alice Terry. Did a good business on this one. Boys, this is great. Go after it strong. It will stand up for anything you can say about it. Two good pulling stars in this one. Tone, okay. Sunday, yes. Special, yes. Appeals to all classes. Better class town of 4,000. Admission 10-30. Jos. Angros Jr., Palace Theatre (400 seats), Leechburg, Pennsylvania.

HE WHO GETS SLAPPED. (6,613 feet). Star, Lon Chaney. A good special. This one drew pretty good. This is worth getting behind. Lon Chaney is wonderful in this one. Tone, okay. Sunday, yes. Special, yes. Audience appeal, ninety per cent. Better class town of 4,000. Admission 10-30. Jos. Angros Jr., Palace Theatre (400 seats), Leechburg, Pennsylvania.

HE WHO GETS SLAPPED. (6,613 feet). Star, Lon Chaney. Opened up to a good Saturday but fell down badly Monday and Tuesday. Acting was good but the title did not draw. I got slapped. Tone, good. Sunday, no. Special, no. No audience appeal. All classes city of 15,000. Admission 15-35. Ed Malhoit, Monarch Theatre (569 seats), Medicine Hat, Alta., Canada.

LADY OF THE NIGHT. (5,441 feet). Star, Norma Shearer. Nothing to this one. Not worth running through the machines. No plot, no audience appeal. Weakest picture we have gotten from Metro-Goldwyn. Tone, okay. Sunday, no. Special, no. Better class town of 4,000. Admission 10-30. Jos. Angros Jr., Palace Theatre (400 seats), Leechburg, Pennsylvania.

LITTLE ROBINSON CRUSOE. (6,216 feet). Star, Jackie Coogan. Very good picture for the kids, it will suit most anyone. Drew fine for me. Tone, good. Sunday, yes. Special, yes. Good appeal. Miners and farmers town of 600. Admission 10-25. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

MONSTER. (6,435 feet). Star, Lon Chaney. This is not a special. Watch your foot. Just a program picture. Some good serial stuff in this one. Okay if you buy it as a program picture. Tone, okay. Sunday, no. Special, no. Audience appeal, eighty per cent. Better class town of 4,000. Admission 10-30. Jos. Angros Jr., Palace Theatre (400 seats), Leechburg, Pennsylvania.

RAGMAN. (5,908 feet). Star, Jackie Coogan. I did a wonderful children business the first day (Saturday) and it kept up fairly well although I do not think it as good as the run of Coogan's. Tone, fair. Sunday, no Special, questionable. Appeals to children. All classes city of 15,000. Admission 15-35. Ed. Malhiot, Monarch Theatre (569 seats), Medicine Hat, Alta., Canada.

SEVEN CHANCES. Star, Buster Keaton. A little slow getting started but the last two reels are a scream. Better than average for this star. Tone, okay. Sunday, yes. Special, no. Fine audience appeal. Oil field class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

SILENT ACCUSER. (6 reels). Star cast. Very good production. Tone, good. Sunday, yes. Special, yes. Good audience appeal. Farmers and merchants town of 1,650. Mrs.

J. B. Travelle, Elite Theatre, Placerville, California.

SINNERS IN SILK. (5,750 feet). Star cast. Good society drama that will please any audience that like them, all characters played their part well. Tone, okay. Sunday, yes. Special, no. Audience appeal, ninety per cent. College class town of 2,100. Admission 10-25. R. X. Williams Jr., Lyric Theatre (345 seats), Oxford, Mississippi.

WOMEN WHO GIVE. (7,500 feet). Star cast. This title is a fizzle. People think it is another one of them sexy sex trash pictures and stay away. This one is a mighty fine show and the title of the book "Cape Cod Folks" would bring the crowd. Tone, good. Sunday, no. Special, no. Audience appeal, eighty-five per cent. Working class town of 3,500. Admission 15-30, 25-50. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

Paramount

ALASKAN. (6,758 feet). Star, Thomas Meighan. This picture will draw the first night fine owning to the popularity of the star and the fact that it's a Curwood story. Also the advertising is good. Receipts dropped second night seventy per cent, which tells the tale. Tone, fair. Sunday, doubtful. Audience appeal, sixty-eight per cent. All classes town of 2,900. Admission 10-25, regular, 15-30, special. A. E. Andrews, Opera House (496 seats), Emporium, Pennsylvania.

ALASKAN. (6,758 feet). Star, Thomas Meighan. Played two days to slim business. Meighan is not drawing as well as he used to. Only a program picture. Nothing more. We had a good print. Tone good. Sunday, no. Not a special. Good audience appeal. Better class, town of 4,500. Admissoin 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

A MAN MUST LIVE. (6,116 feet). Star, Richard Dix. Good entertaining little picture that generally pleased an average Saturday night house. Tone okay. Sunday, yes. Special, no. Audience appeal eighty-five per cent. Small town class, town of 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

A MAN MUST LIVE. (6,116 feet). Star, Richard Dix. Did not see it myself but had good reports on it. Dix is becoming popular here. Tone good. Sunday, no. Special, no. Good audience appeal. Farmers, town of 412. Admission 10-25. J. C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

A MAN MUST LIVE. (6,116 feet). Star, Richard Dix. Good picture, well liked by everyone. Tone okay. Special, no. Good audience appeal. All classes in town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

A MAN MUST LIVE. (6,116 feet). Star, Richard Dix. A very good picture. Pleased our patrons. Tone good. Sunday, yes. Special, no. Good audience appeal. General class, town of 3,200. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

ARGENTINE LOVE. (5,970 feet). Star cast. Not so good. Just a fair program picture. Sunday, no. Town of 3,500. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. This is one of Meighan's best pictures and did a very satisfactory business for two days. If you can buy it right it will make you some friends and money. Tone good. Sunday, yes. Too old for special. Audience appeal eighty-five per cent. All classes, town of 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (496 seats), Emporium, Pennsylvania.

BACK HOME AND BROKE. (7,814 feet). Star, Thomas Meighan. Good entertainment. The story is too long. Six reels would be right. A picture for old and young. Tone, good. Good audience appeal. Working class city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

BLUFF. (6 reels). Star, Agnes Ayres. A good clean picture. Excellent entertainment. Many tense moments. Audience enjoyed it. Tone, good. Good audience appeal. Working class, city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

BLUFF. (6 reels). Star cast. Only a fair program picture that bluffed its way through. Pleased the majority but no pulling power. Print fine. Tone, okay. Sunday, yes. Special, no. Audience appeal, seventy-five per cent. Coal miners town of 1,365. Admission 10-20. Vanzo & Kopuster, Eagle Theatre (300 seats), Livingston, Illinois.

Theatre Going—Reports Coming

"Dear Friend Van and 'Gang'—Opened up my new 'Community Theatre' one week ago today and am still alive.

"Sorry your airplane busted, so that you could not attend the opening but your good wishes helped, and were received at the same time that I received hundreds of letters, telegrams, phone-calls and bouquets.

"I did not realize that I had so many friends, as it seemed to me that I had been scrapping everybody connected with the building of the theatre in order to get them out of it and give me a chance to get into it.

"But the opening was a GREAT success, even if it did rain all day, and we now have a theatre to be proud of.

"Please give my thanks and regards to the boys of your staff for their good wishes; including of course, Mr. Archer.

"This week I will be able to swing into the 'Straight From the Shoulder' columns again, as my biggest task is over and things are running smoothly. With my best regards, sincerely yours."—John McGill, Community Theatre, Port Orchard, Washington.

BREAKING POINT. (5,786 feet). Star cast. Played for two days. Small house first night, second night complete flop. One day was enough. Lost money. It is worth seeing and just above a program schedule. Tone, good. Sunday, yes. Nothing extra. Fair audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

CALL OF THE CANYON. (6,982 feet) Star, Lois Wilson. One of the best Zane Grey stories and the picture is a crackerjack. Tone, okay. Sunday, no. Special, no. Audience appeal, ninety per cent. Small town class town of 3,300. Admission 15-30. P. L. Vann, Opera House (600 seats), Greenville, Alabama.

CALL OF THE CANYON. (6,982 feet). Star, Richard Dix. Zane Grey's name drew a good crowd and they were pleased with the picture. Occasionally we can buy a box-office bet so it will make a little money. Tone, okay. Town and country class town of 700. Admission 10-25. J. B. Carter, Electric Theatre (250 seats), Browning, Missouri.

CHANGING HUSBANDS. (6,799 feet). Star, Leatrice Joy. A program show that is good. It did not mean a thing at the box office for drawing power. We did not make expenses with this show. Tone fair. Not a special. Good audience appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire "Y" Theatre (404 seats), Nazareth, Pennsylvania.

CHANGING HUSBANDS. (6,799 feet). Star, Leatrice Joy. Good picture but didn't draw at all. Well acted. Tone poor. Sunday, no. Special, no. Poor audience appeal. Farmers, town of 412. Admission 10-25. J. C. Leveck, Benoit Auditorium, Benoit, Mississippi.

CITY THAT NEVER SLEEPS. (6,087 feet). Star cast. A fair picture of New York life after night. Tone, okay. Sunday, no. Special, no. Fair audience appeal. General class town of 3,200. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

CODE OF THE SEA. (6,038 feet). Star, Rod LaRocque. Here is a sea picture that, if properly handled, should pack your theatre. It is full of thrills and it should appeal to old and young. The lighting effects on the wreck are wonderful. Tone good. Strong audience appeal. Working class, city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

COMING THROUGH. (6,522 feet). Star, Thomas Meighan. A good picture. Pleased all who saw it. Should go over great in a mining center. Tone, okay. Sunday, okay. Special, no. Good audience appeal. General class, town of 3,200. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

COMING THROUGH. (6,522 feet). Star, Thomas Meighan. Meighan has been in some poor pictures lately and this is slightly bet-

BILLIE DOVE
Charming Paramount player in "The Air Mail" and other current releases.

ter, but then we expect such service when we buy forty and only know one in the group, as to its value. Tone okay. Sunday, yes. Special, no. Fair audience appeal. Town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

CONTRABAND. (6,775 feet). Star, Lois Wilson. Lack of an interesting title spoils this. The transients look at it in question and go by. Regulars who got in liked it fairly well. Sort of a hectic melodrama of bootleggers. A lone girl holds a mob of men at bay; a lone boy attacks a gang in their own hangout and a few other foolish and improbable stunts are pulled. General class, city of 18,000. Admission forty cents. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

CONTRABAND. (6,775 feet). Star, Lois Wilson. A fine program picture with lots of action and mystery that pleased. Tone, okay. Sunday, no. Special, no. Audience appeal, ninety per cent. Oil field class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

COVERED WAGON. (9,407 feet). Star cast. Good picture and no denying it gets the jack but give anyone of many others the same advertising and see what happens. Tone, good. Sunday, yes. Special, yes. Audience appeal, ninety per cent. Small town class town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), De Queen, Arkansas.

COVERED WAGON. (9,407 feet). Star cast. The best of the kind (nuf sed). It is a shame that the exchange will get all the profit. The small exhibitor can play it as stimulation. Tone good. Special, yes. Miners, town of 1,500. Admission 10-25. Arch Catalano, Victory Theatre (300 seats), Rossiter, Pennsylvania.

COWBOY AND THE LADY. Star, Mary Miles Minter. This is a mighty fine little picture that pleased nearly all who saw it. It is not a special by any means but even at that it will please small town audiences fifty per cent. better than most specials. Tone, fair. Sunday, no. Merchants and farmers town of 440. Admission 15-25. Kenneth W. Thompson, M. W. A. Hall, Hancock, Wisconsin.

DANGEROUS MONEY. (6,864 feet). Star, Bebe Daniels. A very good picture although not a special by any means. Tone, good. Sunday, yes. Special, no. Good audience appeal. Town and country class town of 900. Admission 10-25-30. Charles L. Nott, Opera House (400 seats), Sutherland, Iowa.

DEVIL'S CARGO. (7,080 feet). Star, Wallace Beery. Beery's work is extra good. But his part isn't big enough. Nothing much to the rest of the picture. It flopped here, although pictures of this nature ordinarily go big here. The title didn't seem to strike them right although I personally thought it good. Tone okay. Special, no. Not much audience appeal. All classes in small town. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

DEVIL'S CARGO. (7,080 feet). Star cast. Here's a fine story of the romantic gold rush days of California with a splendid cast. The plot deals with the clean up of the town by the vigilantes and scenes of saloons and streets and gambling dives and roaring camps and costumes of '49. The work of Pauline Starke, Claire Adams, Wallace Beery, Raymond Hatton and William Collier, Jr., is excellent. Everybody liked it. City and country class, town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

DRESSMAKER FROM PARIS. (7,080 feet). Star, Leatrice Joy. A perfect entertainment. Has something that will please them all, especially the ladies. Did big business for me. Tone okay. Sunday, yes. Special, yes. Great audience appeal. All classes, city of 95,000. Admission 40-50. Guy A. Kenimer, Arcade Theatre (1,152 seats), Jacksonville, Florida.

EAST OF SUEZ. (6,821 feet). Star, Pola Negri. A good Negri but not her best. Tone okay. Sunday, okay. Special, no. Good audience appeal. General class, town of 3,200. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

EMPTY HANDS. (6,976 feet). Star, Jack Holt. Positively vile. I ran one show, put it in the can and drove one hundred miles to Omaha and brought back a can of decent film to use next night. Tone rotten. Not suitable for Sunday. Not a special. No audience appeal. Small town class, town of 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

ENEMY SEX. (7,861 feet). Star, Betty Compson. Very good Sheldon Lewis work. Very fine. All James Cruze pictures suit us. Tone fair. Sunday, no. Special, no. Good audience appeal. Farmers, town of 412. Admission 10-25. J. C. Leveck, Benoit Auditorium, Benoit, Mississippi.

FAST SET. (6,965 feet). Star cast. Just another of the famous forty, as factory made as could be possible. Hereafter I will buy pictures that are not famous, golden, and specials attached to the pictures. Tone fair. Sunday, no. Special, no. Poor audience appeal. Town of 3,000. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

FAST SET. (6,965 feet). Star cast. A photoplay directed by William DeMille and a continuity by Clara Beranger and a cast including Betty Compson, Adolph Menjou, Elliott Dexter, Zasu Pitts and Claire Adams is bound to have exceptional merit, but those who like their movies in the raw will be bored, for it's a highbrow production. There is some classy acting in this one and fine character portrayals. City and country class, town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

FAST SET. (6,965 feet). Star, Betty Compson. One of Betty's weaker pictures. Fair as a program but won't register big where Compson isn't a favorite. Tone okay. Sunday, no. Fair audience appeal. General class, town of 3,200. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

FIGHTING COWARD. (6,501 feet). Star, Ernest Torrence. An all star production that should go good anywhere; especially suitable for South. We consider it a fine production. Tone good. Sunday, yes. Special, no. Audience appeal one hundred per cent. Farmers, town of 412. Admission 10-25. J. C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

FIGHTING COWARD. (6,501 feet). Star cast. A southern western. A fast action story. Any audience will enjoy this picture. The acting is very good. Tone good. Good audience appeal. Working class, city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

FLAMING BARRIERS. (5,821 feet). Star, Antonio Moreno. A good picture. One that should please any audience. Full of action. The story never drags. Many thrills at the finish. It is in six reels. Tone good. Good audience appeal. Working class, city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

FORBIDDEN PARADISE. (7 reels). Star, Pola Negri. Better than other Negri pictures. Was satisfied as I made a little. Pola doesn't draw very well here. She is a good actress but they give her such rotten stuff. Tone bad. All classes, town of 4,000. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.

GOLDEN BED. (8,584 feet). Star cast. A fairly good special but, like most of Para-

An Error

In the May 16th issue Straight From the Shoulder ran a report from Mr. Ben L. Morris, Temple Theatre, Bellaire, Ohio, under title of "Broncho Express" in which Lloyd Hamilton is referred to as the star.

In checking up the report is found to be published as received, but I am sure Mr. Morris will send a corrected report, because the star in the comedy of above title which Educational released is Clyde Cook and I know Mr. Morris, in fairness to Lloyd and to Clyde and to Educational, will send in data as to whether the title was inadverently given instead of another to which his report may have referred.

Every time you find out something here about a picture that you were uncertain of, every time these dependable tips aid you in deciding whether you want to buy or reject, step on or soft-pedal a picture—you are getting something.

Every time you shoot in a report you are paying somebody back for giving you something.

SEND TIPS TODAY!

mount's specials, the rental was too high, so I lost money on it. Some complained that the tone was bad and a few said it was a good picture with a very good moral, but the attendance was only ordinary although it was heavily advertised. Special, yes. Fair audience appeal. All classes in small town. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

NORTH OF 36. (7,908 feet). Star, Jack Holt. We believe this picture pleased a larger percent of the people who came to see it than "The Covered Wagon," but only grossed about one-fourth as much at the box office. This was not as much the fault of the picture as it was that of the Paramount people at Sioux Falls, S. D., from whom we receive our service. We bought all of their 1924-25 product and they showed their appreciation of it by road showing this picture, which was rated to us over twice as high as any of the others with the exception of "The Thundering Herd" in all the small towns adjacent to us, in advance of our playing date, thereby leaving us only a very small territory to draw from. Gave it a Sunday and Monday showing in one town only six miles from us just three weeks in advance of our playing dates. If there is an exhibitor in the United States that has had any film company pull a smaller one on him than this we would like to hear from him. P. R. Matson, Crystal Theatre, Flandreau, South Dakota.

NORTH OF 36. (7,908 feet). Star, Ernest Torrence. This is as good a production as "The Covered Wagon" but lacks the box office appeal. A very good picture. Acting of Torrence very good. Tone okay. Sunday, okay. Audience appeal one hundred per cent. General class, town of 3,200. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

SINNERS IN HEAVEN. (6,621 feet). Star, Richard Dix. If your fans like Dix and Daniels they must like the picture. It is better than some others which I paid to the company double the price. Tone good. Special, yes. Good audience appeal. Miners, town of 1,500. Admission 10-25. Arch Catalano, Victory Theatre, Rossiter, Pennsylvania.

STORY WITHOUT A NAME. (7,912 feet). Star, Antonio Moreno. Good picture. Full of action. Will please the majority. Tone pretty good. Sunday, think so. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

THUNDERING HERD. (7,157 feet). Star, Lois Wilson. This is an exceptionally fine western and most exciting picture I have seen for some time. There isn't one foot of this that I would cut out and I can't say this of one picture in ten that I run. Tone good. Sunday, yes. Special, yes. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

TOMORROW'S LOVE. (5,802 feet). Star, Agnes Ayres. A fair program picture. Nothing unusual in its plot. Tone okay. Sunday, okay. Fair audience appeal. General class, town of 3,200. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

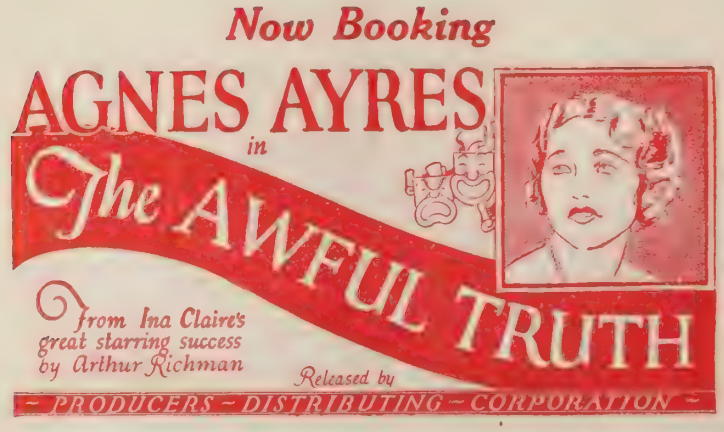
TONQUES OF FLAME. (6,763 feet). Star, Thomas Meighan. Very good production. plenty of action. Good story. Tone good. Sunday, yes. Special, yes. Good audience appeal. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

TONGUES OF FLAME. (6,763 feet). Star, Thomas Meighan. Just another one of those Tom Meighan program pictures. The exploitation material on this one is bunk. Keep these mediocre pictures up for another year, Tom Meighan, and you will be a has been. Mr. Meighan can no doubt act but he had better get some material or he will soon be out. Tone okay. Special, no. Audience appeal sixty per cent. Industrial class, town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

WAGES OF VIRTUE. (7,083 feet). Star, Gloria Swanson. This is better than I expected. There is nothing offensive about it and the action is interesting all the way through. It is a good picture. Not a big one. Tone fair. Sunday, no. Special, no. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

WANDERER OF THE WASTELAND. (6,700 feet). Star, Jack Holt. A beautiful production, although the color feature doesn't surpass that in "Toll of the Sea." Story is fair but not Zane's strongest by any means. Contains several unpleasant events; situations are in a number of cases forced, with the result that plausibility suffers. I was disappointed in the volume of business it did for me. Tone passable. Barely suitable for Sunday. Good audience appeal. Village and rural class, town of 400. Admission 15-30. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

WEST OF THE WATER TOWER. (7 reels). Star cast. One would expect a western from the title. It is a beautiful story of life in a small town. The story is too long. It should be six instead of eight reels. Tone good. Audience appeal good. Working class, city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.



Mary Pickford in a scene in "Little Annie Rooney," a United Artists' release

Pathe

BATTLING ORIOLES. (5,600 feet). Star cast. Good comedy for the men, and lots of action. The ladies, however, did not care for it. Box office only fair. Tone, good. Sunday, no. Special, no. Audience appeal, fifty per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

KING OF WILD HORSES. (5 reels). Star, Rex, the Black. This production is the best drawing card for a small town yet. It's the kind of a picture that makes you want to come again. Really, the horse can act better than some of those "dumb creatures" that mush through nine reels of misery. This picture is a tonic for sick B. O.'s and jaded patrons. Merchants and farmers town of 440. Admission 15-25. Kenneth W. Thompson, M. W. A. Theatre (150 seats), Hancock, Wisconsin.

Principal

HELEN'S BABIES. Star, Baby Peggy. Played this some time ago; an excellent picture, as well liked by the adults as by the children. Baby Peggy equal to Jackie Coogan in this town. Elmer D. Keyes, Randolph, Vermont.

LISTEN LESTER. (6,242 feet). Star cast. A good little program picture. Not wonderful but worth seeing. Tone, good. Sunday, yes. Special, no. Fair audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MINE WITH THE IRON DOOR. Star cast. They didn't warm up to this very much and was just average at the box office. Good of its kind. Tone, okay. Sunday, yes. Special, possibly. Fair audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

MINE WITH THE IRON DOOR. (7,800 feet). Star, Pat O'Malley. A very fine picture, clean as a whistle; everything runs along nice and smooth. A western of the better kind. Run it. Your audience should like it. Ours did, and they are hard to please. Tone good. Sunday, yes. Special, no. Audience appeal ninety-five per cent. Factory class, town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats) Mt. Joy, Pennsylvania.

Producers' Dist. Corp.

BARBARA FRIETCHIE. (7,179 feet). Star, Florence Vidor. A good picture of the Civil War and will get over if your patrons like war stories. Work of cast great. Tone, okay. Sunday, yes. Special, yes. Fair audience appeal. Oil field class town of 1,000. Admission

Every dependable tip you send gives some exhibitor a lot of help.

If you read these tips you surely get benefit.

Turn about is fair play.

SEND ALONG SOME TIPS!

10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

FLAMING FORTIES. (5,770 feet). Star, Harry Carey. Good western from Bret Hart's story "Tennessee Partner." Up to a standard of star which is always good. Hunt Stromberg knows what audiences want. Tone, okay. Sunday, no. Special, no. Fine audience appeal. Oil field class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

HOLD YOUR BREATH. (5 reels). Star, Dorothy Devore. A splendid picture. Really more exciting than Harold Lloyd in "Safety Last." Tone okay. Will take with any audience. Tone good. Sunday, yes. Special, no. Good audience appeal. Town and country class, town of 1,800. Admission 10-25-35. Herbert Tapp, Hippodrome Theatre, Sheridan, Indiana.

LOVE'S WHIRLPOOL. (6,028 feet). Star, James Kirkwood. Used same week as "Golden Bed." Cost half as much and pleased twice as many people. Every one liked it. Tone okay. Special, questionable. Good audience appeal. All classes in small town. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

ROARING RAILS. (5,753 feet). Star, Harry Carey. Fine picture. Good or better than many big specials. Will please one hundred per cent. Tone good. Sunday, yes. Good audience appeal. All classes. Admission 10-25-30. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

SIREN OF SEVILLE. (6,724 feet). Star, Priscilla Dean. A good program picture. plenty of action and a few real thrills. First picture seen here with a real fight between women. These two females stage a real one. Tone okay. Sunday, no. Special, no. Good audience appeal. General class, town of 3,200. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

WHAT SHALL I DO? (6,000 feet). Star, Dorothy MacKaill. It failed to pull them in, but it pleased all who saw it. Used only average advertising. Print good. Tone, okay. Sunday, yes. Special, no. Audience appeal, eighty-five per cent. Coal miners town of 1,365. Admission 10-20. Vanzo & Kopuster, Eagle Theatre (300 seats), Livington, Illinois.

Schulberg

VIRGINIAN. (8,010 feet). Star, Kenneth Harlan. Another corking good picture. Faithful reproduction of the famous story of same name. It delighted my audience although it is old. I received a good print on it. Tone, okay. Sunday, yes. Special, no. Good audience appeal. All classes town of 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

United Artists

THROUGH THE BACK DOOR. Star, Mary Pickford. We are showing all of these old ones again and they seem to get across good. Audience liked the picture, judging by applause. Tone good. Sunday, yes. Special, no. Audience appeal eighty-five per cent. Working class, town of 3,500. Admission 15-30, 25-50. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

Universal

BROADWAY OR BUST. (5,272 feet). Star, Hoot Gibson. This is a good one. It's a good buy for Universal. "Has the prices." Tone good. Sunday, yes. All classes, town of 806. Admission 10-20. W. A. Herndon, Liberty Theatre (250 seats), Valliant, Oklahoma.

EXCITEMENT. (4,912 feet). Star, Laura La Plante. "Excitement" is correct. It's a good one. Full of thrills, and prices are all right. Tone good. Sunday, yes. All classes, town of 806. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valliant, Oklahoma.

FAST WORKER. (6,500 feet). Star, Reginald Denny. Everyone liked it. Drew a large crowd. Tone okay. Sunday, yes. Special, no. Appeal one hundred per cent. Mrs. Jules Perronet, Tujunga Valley Theatre, Tujunga, California.

FIGHTING AMERICAN. (5,251 feet). Star, Pat O'Malley. This one is exactly as the foreword advises it is, a masterpiece of nonsense. Tone okay. Sunday, no. Special, no. Audience appeal forty per cent. Family and transient class, city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

GAIETY GIRL. (7,419 feet). Star, Mary Philbin. This is one you would classify as a good picture. There is nothing definite the matter with it but it is not outstanding enough to mean much to a theatre for the second night's run. Tone good. Special, no. Town of 3,200. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

HIT AND RUN. (5,508 feet). Star, Hoot Gibson. A baseball story that was well liked. The comedy in it is great. Played it with the baseball team and drew fairly well. Tone okay. Sunday, yes. Special, no. Audience appeal ninety per cent. Coal miners, town of 1,365. Admission 10-20. Vanzo and Koputer, Eagle Theatre (300 seats), Livingston, Illinois.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star cast. Did fair business, considering the age of picture. A good drawing card, with the best of acting for all players. Tone okay. Sunday, yes. Special, yes. Audience appeal ninety-five per cent. College class, town of 2,100. Admission 10-25. R. X. Williams, Jr., Lyric Theatre (345 seats), Oxford, Mississippi.

LAW FORBIDS. (6,262 feet). Star, Baby Peggy. I covered up all Baby Peggy names on advertising and ran on Sunday. Pretty fair program picture. Tone fair. Sunday, yes. Special, no. Fair audience appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

LET 'ER BUCK. Star, Hoot Gibson. A fair picture. Played to big business the first day but after that did not draw. General class, city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

To keep the high standard enjoyed by this dependable tip department we must have trustworthy tips. We are getting them now, but we want more exhibitors to join "Our Gang" and send in tips.

HOW ABOUT YOU?

PRICE OF PLEASURE. Star, Virginia Valli. This is one of the best pictures that Universal has put out and contains all the elements that make up a good audience picture as it has good comedy and a splendid story. You can go the limit and everyone will like this picture. Tone good. Sunday, yes. Special, yes. Excellent audience appeal. Railroad class and miners, town of 3,500. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

SPORTING YOUTH. (6,712 feet). Star, Reginald Denny. Book this one if you like one with plenty of action and everything. It went over very good. Sunday, yes. Special, yes. Good audience appeal. Miners and farmers, town of 600. Admission 10-25. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

THRILL CHASER. (5,196 feet). Star, Hoot Gibson. A good western program picture. Tone good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

TORNADO. (6,375 feet). Star, House Peters. A melodrama of the big timber, with a big, strong, fighting timber boss whose character you can't help but like. It concludes with a tornado that blows everything to smithereens. It's a great picture. Tone good. Sunday, yes. Special, yes. Audience appeal ninety per cent. General class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

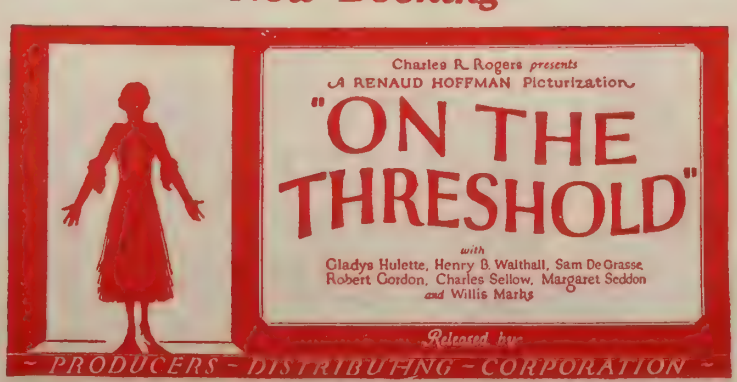
WESTERN WALLOP. Star, Jack Hoxie. For picture fans better than "Classmates." Oh, no, the 400 don't like it, but they have to go to card parties or entertain, so what's the difference. No tone. Sunday, yes. Special, no. Small town class, town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

Vitagraph

BELOVED BRUTE. (6,710 feet). Star cast. A fine picture from Vitagraph. It has the thrills and yet contains a lot of heart interest. Special, yes. Average audience appeal. Small town class, town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

GREATER THAN MARRIAGE. (7 reels).

Now Booking


Charles R. Rogers presents
A RENAUD HOFFMAN Picturization
"ON THE THRESHOLD"
with
Gladys Hulette, Henry B. Walthall, Sam De Grasse
Robert Gordon, Charles Sellow, Margaret Seddon
and Willis Marks
Released by
PRODUCERS - DISTRIBUTING - CORPORATION

Fill In Tear Out Send Along

Straight From the Shoulder Report

Van: I am an exhibitor. I want to help exhibitor Independence from poor pictures. So I send this tip and will send others if you will send me your regular blanks. I'll live up to the ethics of "Our Gang" by being fair to picture and to exhibitor. Here's my tip on

Title .....Producer .....Star .....

My report .....

.....

Audience appeal.....Suitable for Sunday?.....A Special?.....

Signature of Exhibitor.....

Theatre .....No. Seats.....Town .....State .....

Star, Lou Tellegen. A theatre drama that makes a pleasing program picture. Nothing startling but a good story, well acted. Tone, fair. Sunday, yes. Special, no. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

TWO SHALL BE BORN. (6 reels). Star cast. Very good picture of the program variety. No boost, no kicks. Box-office medium. Tone good. Sunday, no. Special, no. Audience appeal seventy per cent. All classes, town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

TWO SHALL BE BORN. Star, Kenneth Harlan. An interesting story of American love, romance, and Russian political intrigue. A program picture that will please the majority. Tone good. Sunday, yes. Special, no. Audience appeal seventy per cent. General class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

Warner Bros.

BRIDGE OF SIGHS. (6,684 feet). Star, Creighton Hale. Excellent story and cast fine. Will please but won't draw. Why don't Warner Brothers give their pictures titles; they have everything else but. Tone okay. Sunday, yes. Special, no. Fair audience appeal. Oil field class, town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

GEORGE WASHINGTON JR. (6 reels). Star, Wesley Barry. Good comedy drama. went over nicely. Tone okay. Sunday, yes. Special, no. Appeals to all classes. Better class, town of 4,000. Admission 10-30. Jos. Angros, Jr., Palace Theatre (400 seats), Leechburg, Pennsylvania.

LIGHTHOUSE BY THE SEA. (6,700 feet). Star, Rin-Tin-Tin (dog). An excellent melodrama of sea coast surroundings, with rum runners, revenue officers and everything and everybody, including the dog, to make it peppy and full of action. Advertise and it will get the business. Tone good. Sunday, yes. Special, yes. Audience appeal one hundred per cent. General class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

Comedies

HER BALL AND CHAIN. (Fox). Star, Paul Parrot. Good. Fast comedy that pleased a majority. Tone okay. Sunday, yes. Good audience appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SUNSHINE COMEDIES. (Fox). These comedies are as a rule poor and whenever Fox happens to make a good one he calls it an Imperial and doubles the price. Railroad class and miners, town of 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

Short Subjects

AESOP FABLES. (Pathe). A nice filler for a long program. Only half a reel, and everyone seems to enjoy them. Town of 3,200. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

SPORTLIGHT. (Pathe-Grantland Rice). A very good novelty reel that has as many friends as any short subject I have ever tried. Town of 3,200. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

TELEPHONE GIRL SERIES. (F. B. O.). Star, Alberta Vaughn. Have used the first six and have seen No. 12. They are good but I don't intend to take on the next series. I get the best response out of comedies of the pure slapstick style like Vitagraphs, Larry Semons and Educational Mermaids. In a way these Phones resemble Harry Langdon's stuff. Village and rural class, town of 400. Admission 15-30. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

Independents

BIFF BANG BUDDY. (Artclass). Star, Buddy Roosevelt. It is my opinion that both Lester Scott and Buddy Roosevelt should be shot for making such a picture. No tone. Sunday, no. Audience appeal seventy per cent. All classes, city of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

EARLY BIRD. (7,000 feet). Star, Johnny Hines. Cannot recall any feature length comedy as good, both in quality and box-office value, as this one. Stunts and gags are original all the way through. Will please in any locality. Tone good. Sunday, yes. Special, no. Audience appeal one hundred per cent. General class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

I AM THE MAN. (Chadwick). Star, Lionel Barrymore. Pretty Fair show, with usual tragic Barrymore finish. Tone fair Sunday, no. Special, no. Fair audience appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

OUTWITTED. (State Right). Star, William Desmond. A fair program picture. You know the type. Lots of action and thr. s but not much plot. Tone okay. Sunday, yes. Special, no. Fair audience appeal. All classes, town of 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

USE THE BLANK

THE FIRST RUN

PRESENTATIONS - PROLOGUES - MUSIC

Edited by Colby Harriman

What Do You Think About It?

PERSISTENCE is a virtue provided it is not carried to excess. Some men are chronically afflicted; others give normal consideration to this trait. A well-known writer recently said that to get anything worthwhile in the show business you had to stick to it like a puppy to a root, and eventually you'd get your way. All of which may be directly applied to this Department, and particularly its editor.

Again we ask for some more ideas along various subjects. So far we have had excellent response from exhibitors throughout the country, and our gratitude for this co-operation is indeed sincere. Practically everything we have asked for we have received, but there are a few thoughts which have come to us through recent conversations with several exhibitors and production managers, relative to some of the vital questions directly affecting the motion picture program upon which we invite statements, letters or articles from any exhibitiors and producers anent the following:

First—What is your opinion of the present discussion relative to vaudeville acts in connection with your motion picture program? Some houses have always had the combination policy, but with the inception of "names" of vaudeville stars, a new angle has presented itself, and it is to be determined whether vaudeville acts will be successful with their original routine as presented on the circuit, or show to greater advantage in a special presentation setting.

Second—What is the best method to exploit special presentation features such as fashion shows, syncopation weeks, and others of equal caliber?

Third—Has the presentation or prologue ever been used as a feature equal in proportion to the drawing power of your picture? If so, the details of the production and exploitation would be interesting.

Fourth—In spite of all the propaganda in favor of good music, would a large orchestra, commonly known as "symphony," have the drawing power at your box office justifying the expense of maintaining it? Good music is obtainable with fewer pieces if capable musicians are engaged.

Fifth—What type of orchestral compositions have proven most popular in the past season? Have you found an increasing demand for the classical selections or do patrons prefer popular medleys and jazz combinations entirely?

Sixth—What are your plans for next season? Have you thought of arranging a schedule of your presentations? Are you planning any elaborate features?

The only way we can get anywhere and achieve results is to talk things over. It is impossible, for the time, to do so personally, so let this page be your mouthpiece.

Craig Speaks of Light and Scene

GORDON CRAIG, who is recognized generally as the father of modern stagecraft, and is a truly creative genius of the modern theatre, some time ago wrote a book on the subject of stage lighting, and scenery more from an artistic than a technical standpoint.

The title of this book is "Scene." The book contains many interesting plates and scenic designs and treatments by Mr. Craig, but in one chapter he gives a few general facts for the guidance of those seeking information on scenic and lighting principles which are most comprehensive and little gems of wisdom.

Printed from his book herewith:

1. You can see a face, a hand, a vase, a statue better when it is backed by a flat, plain, non-colored surface than when backed by something on which a colored pattern or some object is painted or carved.

2. The shadow of a thing (face, hand or statue) is visible to the eye without difficulty or distraction, and is visible at the same time as is the thing itself.

3. When face, hand or statue is removed a plain screen is a dull thing to look at—the eye tires.

4. The eye cannot look at two objects at the same time. When we listen to a speaker, be it in a room or in a hall or in a theatre, we look at one thing only—his face.

5. In a theatre our eyes follow the speaker; therefore when two are speaking it is usual, and it is best, for these two to be as near one another as possible.

6. It is essential they shall be in sympathy in their work. Any division in this and we shall at once feel the division and see neither of the actors—our thoughts will wander to the scenery.

7. The screen against which an actor is best seen is a white one—for it can be shaded to any tone of gray, blackened by shade; colored any color, and that without changing the color of the actor's face, hands or figure.

8. There is no need at all for an actors face to be cast into shadow and the expression lost until it loses distinction of expression—then, indeed, it seems best to blot it out.

9. There was never any need of scenery to take an overdue prominence until the day when the actor lost his power of expression, his power to act and until he began to resent the right uses of scene and light.

10. The use of light to the actor is that it will aid him and collaborate with him if he will show it consideration. For light can be used in many dramatic ways—it is for the actor to come to know at least fifty or eighty of these ways. At present he acknowledges about six.

11. The use of light to the actor is only to be studied by the actor if he will observe the way light plays its subtle part in real life. If he will observe he will soon come to realize that stage lighting can be his best friend in his work. As an aid to his observation the treatise by Leonardo da Vinci on Light can help an actor sufficiently advanced in his studies.

Mr. Craig analyzes in his own way the relation of light to scenes, contending that light and scene are like two dancers or two singers, who are in perfect accord.

It is by a study of the ideas and principles devised by representative leaders in stage production the world over, that our own work can be improved, and we ourselves advance in the scale of things.

A Moving Picture World Presentation

Complete working plans of the presentation suggested herewith, including blueprints, color charts, costume plates, music cue sheets, and other necessary information, are prepared for each subject. The folios are available for IMMEDIATE DELIVERY without charge to any producer or exhibitor engaged in actual production work, and desiring to avail himself of the Colby Harriman suggestions.

SPIRIT OF THE CARNIVAL
A "Moving Picture World" Presentation
Devised by Colby Harriman

THE presentation suggested this week is one which will permit of a variety of treatments, and serves as an excellent background for special dance numbers, and syncopated musical features.

There comes a time in the presentation schedule when a subject devoid of continuity of action, but one brimful of the lighter, happier and more bizarre elements, is needed. Consequently the setting surrounding such a program should be equally novel, suggestive of many things without following a single scenic scheme.

The treatment offered here is a combination of a suggestion from a German stagecraftsman and an American art director. It is a simple set consisting of a drop in one. the lower part of which is drawn revealing the balance of the stage setting.

On the drop in one, a figure, as indicated in the drawing, is painted. The flowing black mantle covers the entire opening to the floor. It is an effective study in black and white. The white space above the figure at the top of the drop can be lighted from the back.

Various characters dressed in carnival costumes enter through the opening which is at center through the folds of the mantle. A tubular drapery of mettaline cloth material hung in the form of an inverted telescope is used as returns. These are highlighted from each side with vari-colored lights, color wheels can be attached controlled by motor which will permit the changes to be made uniformly.

As the action progresses the lower part of the mantle is drawn revealing the second scene or balance of the setting, as shown in the above sketch. This should be a riot of color. A circular archway can be gilded with mirror inlays against a background drop of silver all-over-spangle-on-net upon which vari-colored lights play in mottled formations.

A bank of green foliage punctuated with vivid colored flowers is set up-stage right and left of the archway. Silver curtains may be used to mask and carry off. Up stage back of the arch circular steps leading on to a platform are placed and a tab drop with a shore line and trees silhouetted against an expanse of water is hung back. A moon box is used with a water rippler highlighted at center.

The platform is an excellent place for an orchestra, or same can be grouped down stage.

The lighting on the drop down in one can be very colorful having the upper right part of the mantle opaque so that the lighting treatment will not penetrate and can be localized to give a varying combination in the light space above the figure—the ruff, the face and mask.

As an introduction a spot with iris attachment can be thrown on the head of the figure, and gradually opened with the medium frame changed from a green to a canary, and into a white as the lights come up full. These can be reversed for a finale as the lower part of the mantle closes down for curtain.

First Run Musical Programs Week Beginning May 10

CAPITOL—New York	**"Overture: 1812".....Tchaikovsky**
MARK STRAND—New York	**"Barber of Seville".....Rossini with Edward Albano, basso.**
RIVOLI—New York	**Selection from "Aida".....Verdi "Riesenfeld's Classical Jazz" (Novelty feature with screen titles)**
RIALTO—New York	**"Robespierre" .....Littolt**
COLONY—New York	**Selections from "Mlle. Modiste." Organ solo by John Priest, "Rustic March"**
CAPITOL—Chicago	**Popular Hits from pen of Albert E. Short. (Popular Street Blues, You're Just An Old Sweetheart of Mine, Down in Sweetheart Town, In Blue Bird Land, Mobile Bay). Organ Feature by Banks Kennedy "Cheatin' on Me."**
STRATFORD—Chicago	**"Orpheus" .....Offenbach Classical Jazz—"Waiting For You." Organ Feature by Leo Terry, "By Light of Stars."**
EASTMAN—Rochester	**"Merry Wives of Windsor".....Nicolai Organ Recital by Harold O. Smith, "Dance of the Hours" from "La Gioconda" Organ Exit March from "Aida"....Verdi**

PRODUCERS' FORUM

Mr. Harriman desires to hear from all producers and will appreciate their opinions, ideas and suggestions on all matters appertaining to general production work, publishing same in this section with credit to the author.

Overture Feature in Color

A very attractive overture feature entitled, "A Symphonette in Color" was arranged by the late Buel B. Risinger, Musical Director of the Howard Theatre, Atlanta, Georgia. This number was an original treatise based on the theory of color as interpreted by the various tonal groups of a modern orchestra.

Through a personal request the music used in the compilation of this score together with its routine, lighting treatments and screen announcements, was given with permission to be used by any orchestra desiring same, provided due credit was accorded Mr. Risinger.

The various announcements can be thrown on the screen with slides. In reprinting the arrangement the announcement copy precedes the musical set-up and lighting plot which follows each announcement and written in parentheses.

1.—The (name of orchestra) present "A Symphonette In Color," a Novelty Overture, based on theories of the correspondence of tones and colors, arranged by Buel B. Risinger.
(Opening bars of third movement from "Aida Ballet" for Trumpets, transposed one tone lower. Two bars and hold only.)

2.—Briefly outlined, the strings—(Violins, Violas, Celli and Basses) represent violet, indigo and blue. The Flute, Clarinetts, Oboe and Bassoon, represent green from the spring-hued leaf, to the deep green of the forest. French-horns are yellow, Trombone golden orange, and Trumpets red—sometimes vivid scarlet.
("Adagio Pathatique"—Godard. Begin at "B," segue at 1st beat of bar before "C." Orchestra Foots and Flood Dimmed Up To Deep Red.)

3.—"My Heart at Thy Sweet Voice" from "Samson and Delilah," presents the soft violet hued pleading of the Violins in one of the world's greatest love melodies.
("Samson and Delilah"—Fisher Orchestration. Begin 2 Bars before "L." Segue at "N." Special script arrangement so that first Violins play melody in first 8 bars. Light Violet Spot.)

4.—The Violas continue the same melody but the color of the tone quality is deeper, almost indigo.
(Violas play melody in next 4 bars. Deep Violet Spot on violas.)

5.—The compelling tone of the Celli suggest an even darker blue in the love theme.
(Celli play melody in last four bars. Deep Blue Spot.)

6.—And the Basses suggest a tragic sadness in life's darkest tones.
(Basses play 4 bar Coda very softly with retard. Deep Blue Flood from above.)

7.—Here is a brilliant little passage for Flute. It makes you think of the Spring-hued leaves fresh from the bud.
("La Source"—Jungnickle No. 44. Number 4 of Suite III. Begin at "A." Segue at "B" Piano Cadenza—E—flat augmented triad. Light Green Spot on Flute.)

8.—And the Clarinetts suggest the beautiful green bubbling brook.
("La Source"—No. 1 of Suite III at beginning. Transposed a fifth lower. Clarinetts play to "A." Dark Green Spot.)

9.—The Bass-Clarinet has a depth of color as dark as a quiet green pool in the valley.
(Bass-Clarinet continues from "A," taking horn solo for 5 bars. Dark Green Spot. Musician to stand so audience can see instrument.)

10.—With the Oboe and Bassoon representing the darkest hues of the forest, with a suggestion of the birds and the brook.
(Cut to the 9th bar after "D" with 7 bars from letter "E" on, especially written for bassoon and bar before "E" arranged to make perfect modulation to 1st. bar of "Tannhauser Overture" Dark Green with Canary Mixed To Flood from above, Green Spots on Oboe and Bassoon.)

11.—The French Horns introduce a dazzling yellow with the "Pilgrims Chorus" from "Tannhauser."
("Tannhauser Overture." Cut from 16th Bar to "A." W. W. out on first 16 bars. Canary and Amber Spots.)

12.—The Trombone continues the same melody but with the color changed to golden orange.
(Continue "Tannhauser" at "A" play 16 bars only. Dark Amber Spot.

13.—The Trumpets are red, in fact almost vivid scarlet in this excerpt from Siegfried's Death (Wotan's Sword Motif) "Twilight of the Gods."
("Siegfried's Death." Begin at up-beat of 26th bar of 4/4 maestoso. Segue at change of key. Red Spot.)

14.—Of course, in true modernized form, an entire orchestra may be Blue.
("Brown, Black and Yellow Blues"—Sam Perry. Blue Flood.)

15.—While Drums are generally supposed to be abstract in color, they are a great help at times, often covering a multitude of musical sins. Did you ever hear Drums give a bugle call? Listen carefully.
(Eight bar jazz Drum solo, then Tympani (4) tuned to E—B flat—D—and F. Jazz bugle call—8 bars. Color Wheel on Spot Thrown on Drums. Spin Wheel.)

16.—So, for a finale, we present a colorful excerpt from "The Atonement of Pan" by Henry Hadly, one of America's foremost exponents of orchestral coloring.
("Atonement of Pan"—IV. Begin at 19th bar after "B." Cut from "C" to "F." Grand pause on 5th bar from the end Cymbal then Tympani solo. Hold last chord and entire Orchestra on their feet with the cut-off. Color Wheels, Vari-Colored Floods. All Solo Spots and Mirror Ball used for finale.)

Burlap for Draperies

Some very clever effects can be devised with burlap in applying it to the scenic scheme. There are various grades of burlap, from the very cheap variety that is used around cotton bales up to the finest grades that interior decorators use on dwelling walls. In most cases the cheapest grade is just as good to work with unless it is too slazy and too open.

A burlap curtain can be used for a tab curtain or in full set treatments. Burlap can also be arranged in pillow effects that will look like trees. It can also be used as floor and ground cloth. Plain burlap can be streaked with a darker shade of brown, which should be made by mixing a brown pigment with glue without any sizing or preparing the cloth. By painting shadows you will get a fold effect, although the burlap will hang straight.

Some attractive effects are achieved by painting high lights with gold paint, and very little paint being required to secure high-lighting results. Upon this surface or upon the plain burlap you can spray or spatter any dry color such as brick red, light blue, or the lighter burlaps can be dyed a very dark blue for night effects with spangles sewn on to represent stars.

Burlap can be painted and striped to give the effect of old tapestry.

Suggestions for Old Drapes

Practically every theatre has some old fabrics, plush, velvets, sateens, etc., which can be dry-cleaned and dyed with a tone similar to the original color and given a new treatment, thus rendering them more serviceable.

Very artistic effects have been made by sewing stuffed flowers of silk upon velvet curtains. There is really no limit to the extent the artist can go in embellishing a velvet curtain. Peacocks have been made upon them with real peacock feathers adjusted to the design. Designs can be made of spangled sequins or even large buttons. The combination of a velvet curtain with gold or silver rope with tassels is very effective, but it is not necessary to buy genuine gold cord. You can make a very satisfactory substitute by using ordinary hemp rope and painting it with a mixture of gilt or aluminum powder and hot liquid glue. The tassels can be made of smaller strand rope or hard cord treated the same way.

Effective interiors are made by having practical door and window frames, fireplace, pictures, etc., with all the rest of the space filled with combinations of draperies carrying out a wall paper scheme of center panels and a border in contrasting color. The material should be draped around the various frames used and not cut out as other uses and combinations can be made with the same units.

Big First Run Presentations

CAPITOL THEATRE
New York City

Featured Picture: "The Sporting Venus"
(Metro-Goldwyn)

A Scotch Fantasy

S. L. Rothafel has achieved two things with his presentation: first, he has produced an excellent stage feature which creates atmosphere for the succeeding picture, and second, afforded a novel introduction of the popular radio artists comprising "Roxy's Gang."

The scene represents a Scottish exterior, a garden spot with a distant castle in the background, which apparently is a blend of two of the most picturesque long shots in the picture. A cut drop is hung in two, with tree trunk on extreme right, the branches forming a foliage border extending across stage to left. The color treatment is in dark pigments which gives a silhouetted effect and in contrast to the lower tones on the back drop. A raked runway comes on from right to center, back of the cut drop. Set trees with sapling trunks and profusely green-leafed tops are set extreme left and right. Shrubbery set pieces are interspersed with flowering bushes. The back drop is most artistic, warm tones with amber predominating in the color scheme. A distant castle occupies the center of the drop with two stone pedestals surmounted with urns, painted on the left. A large tree in reddish brown is silhouetted in the foreground at extreme right of the drop. Rustic garden chairs are right and left down stage to dress. A purple tone is given the lower part of the back drop and also in front of the set pieces masking the runaway. White thrown in from the sides tones the scene by highlighting the various trees and bushes in their natural pigment tones. The back drop gives the effect of an old painting done on parchment, and lighted from the back. It is a very pretty setting in which characters appear in various Scotch costumes, both national and modern. The following program is presented after the artists being led by a kiltie are piped on to the stage from right: (a) "The Campbells are Coming"; (b) "The Maid of Dundee"; (c) "We're all Scotch"; (d) "Loch Lomond"; (e) "Mocking Bird"; (f) "Annie Laurie"; (g) Finale.

MARK STRAND THEATRE
New York City

Featured Picture: "The Talker"
(First National)

"At Versailles"

For producing the best 100 per cent. presentation on Broadway this week credit is given to Joseph Plunkett. The production was well devised and subsequently mounted, and it has the necessary elements which a real presentation demands. Two scenes comprise the setting; first, an exterior "Outside the Palace," being a scrim drop hung in one upon which were painted three large French windows running full height set in a dull green gray wall. Shrubbery set pieces down stage extreme right and left. Low green bushes set in front of the stage; a small green topped birch tree at right; a Pan garden statue extreme left. Light blue with a green mixture thrown on the stage from side to highlight the foliage pieces. At the rise eight members of the Mark Strand Male Ensemble dressed in military costumes of the French Revolution period, red coats, light grey breeches, etc., stood in alignment and sang "Soldiers' Chorus"—three white spots overhead were used to flood and following their exit Pauline Miller and Everett Clark came on and sang, "You and I at Versailles." Upon finishing the song they exit and the lights dimmed down as the lights back of the scrim gradually came up revealing the "Ballroom." This ballroom was visible through a large oval opening laid out on the scrim with a scalloped border of lace design, the balance of the scrim being opaque. The ballroom was of simple design, three large French windows set between pilasters were up stage with chandelier brackets on each column. A large crystal chandelier was hung center.

Deep blue was used back of the windows up stage. White spots were masked to flood the chandelier which gave a scintillating spot contrasting with the ambers used to flood the balance of the set. The soldiers who previously appeared stood right and left of the windows while eight dancers in costumes of the French Court danced the "Minuet." Mme. Klemova entered in an attractive white ballet costume and did a number entitled "Variations." Pauline Miller and Everett Clark came to center to a spot highlighted from the bridge and sang, "Love and the Rose." As the dancers exit from the ballroom, right and left, the lights dimmed with the exception of the spot on the two singers, the lights in front of the scrim gradually came up until the ballroom was in blackness, the two singers, highlighted with the bridge spot, being visible through the center window, presented a charming picture for the finale which brought the other members of the cast into groups in the garden in front. The music for the various numbers was written by Jacques Gruenberg, associate conductor of the Mark Strand Symphony Orchestra.

RIVOLI THEATRE
New York City

Featured Picture: "The Shock Punch"
(Paramount)

"Dance Eccentric"

The quintette of Jazz Dance Specialists has been moved from the Rialto Theatre. They are presented here in an attractive setting designed by John Wenger. Black plush drop hung in back. Two fabric columns are hung up right and left center which bear a fantastic design in Russian motifs. Green toned columnar lamps highlight the interior of the columns. A blue and pink triangular set piece suggesting a flowering tree is placed extreme right and left. Strands of silver tinsel are hung from a battan at intervals on the back drop. Three square shaped tubular lamps in design similar to that on the columns are suspended above, the longest one in the center and the shortest ones on each side. The presentation introduces Dorothy Farris and four dances of the Rivoli Ensemble in glittering dancing costumes of limited proportions.

"Song of the Riveters"

A very good prologue for the featured picture. Scene depicts an upper section of framework of a modern skyscraper. Girders in silhouette against a deep blue sky drop which is toned to a green at the base. The soloist clad in an ironworker's outfit is left center before a rivet forge where a blower is on a standard which is painted to resemble a pile of bricks. Above this is a hood from which ribbons toned red to resemble flames of the forge are blown by a fan. The members of the Quartette clad in workingmen's clothes stand on the framework. They are highlighted with amber from right and left. The lighting is very well done catching the faces at intervals with a good distribution of shadows; an amber from right tones the soloist on the stage floor. Pieces of metal were placed at various parts of the structure permitting the men to hammer and create the usual steel worker's din.

COLONY THEATRE
New York City

Feature Picture: (Second Week)
"Friendly Enemies"
(Producers Distributing Corp.)

"Divertissements"

Four numbers are offered in this spot:

(a) Mlle. La Torricella, (second week), appears in delightful exposition of artistic jazz dancing. Black plush hung back. Large flowered topped set trees are left with flowering bushes grouped around them. A chair with a canary and orange grass mat is in front of trees. The trees are toned with rose and blue with green mixed. A white spot is used on the dancer dressed in a black and checkered costume, close in and open to

(b) A Musical Phantasy, John Halpern, pianist, is revealed at a mahogany grand piano with a batik drape across it set at right center. A small tapestry is hung on the drop directly over the piano and a three-section screen draped in material with design similar to the tapestry, is at up stage end of the piano, back of the pianist. An amber spot is shot from the bridge with an amber spot from the booth to flood. The spot occupied by the piano is the only one highlighted, the balance of the set being the black plush, a leg of which has been let down at the left of stage to mask the preceding scene. The pianist plays "Paraphase" Liszt, following with "Kitten on the Keys." In the last movement Mlle. La Torricella dressed in a costume resembling a black cat comes from the darkness and dances to the conclusion of the number. Close in and open to

(c) Beatrice, Irene and Beatrice, three

young ladies in evening gowns appearing before the light fabric curtains which are toned a rose with a blue tint at the base. The three singers work in a pink flood. Following the song—

(d) An unprogrammed accordionist and whistler is introduced who appears before the same curtains used in preceding numbers which are given a different color treatment, an orange amber center, blue sides, the artist working in a white spot.

EASTMAN THEATRE
Rochester

Featured Picture: Buster Keaton in "Seven Chances"

The program is marked with two special musical features. The first is a "Concert Jazz Ensemble" introducing an orchestra composed of piano, three saxophones, violin, two trumpets, trombone, tuba, banjo and drums presented the following program, (a) "June Brought the Roses" (Openshaw), (b) Fantasy on an Original Theme by Benjamin A. Machan with the composer at the piano, (c) "Susie" (DeSylva). The second is a group of Indian Songs sung by Florence Bradley, contralto, in Indian costume. (a) "Pale Moon" (Logan), (b) "By the Waters of the Minnetonka" (Lieurance).

CAPITOL THEATRE
Chicago

Featured Picture: "The Charmer" (Paramount)

Four presentation features are offered by Francis A. Mangan. 1—"Sugar" (a) "Tea for Two" sung by a soprano and tenor, (b) "The Sugar Street," a dance novelty by a team, (c) "My Sugar" by nine dancing girls. 2—"Indian Love Call" introducing a contralto singing "In the Land of the Sky Blue Water" and a sopranto singing "Indian Love Call." 3—Ronny Johanson, international Swedish Artist in a series of classic dance interpretations. 4—Cliff Nazarro and Company in a comedy sketch.

STRATFORD THEATRE
Chicago

Featured Picture: "Beauty and The Bad Man"

Four divertissements are programed. (a) Sentimental Melodies introducing "Old Pal" sung by a tenor and "Somewhere, Someone is Waiting" sung by a soprano. (b) Huston Ray, pianist, in a few concert numbers. (c) Ramsey and Keating in a comedy bit. (d) The Miami Humming Birds, Florida's Most Famous Orchestra with Ferdinando and Fair.

SAENGER THEATRE
Pensacola, Florida

Featured Picture: "Madame Sans Gene" (Paramount)

The Garden of Fontainebleau

A very elaborate prologue easily produced in smaller theatres. A stage within a stage was used. The Garden effect was obtained by a small stage within the picture frame. The back drop with fountains and terraces lent the desired atmosphere. The picture frame was equipped the same as the large stage opening; with wide border strips of red and amber lighting and foots of amber. The colors of the back drop were heightened and brought out by the use of green strips placed so that the green light would encircle the fountain pool. Upon each side of these were placed amber and red light strips to bring out the coloring of the walks and court. A sky border was hung and lighted so as to give the effect of the afternoon sun. This consisted of ten lights—two amber and red in center and four blues at each side. At each side of the little stage was placed a box or bunch lights; one in amber at left and one in blue at right turned up to accentuate the sky tints.

The setting consisted of a low hedge covered with vines and flowers at back of small stage. A short gap disclosed the fountain at back, at the left of which were entwined with vines and roses. Two rose bush set pieces were used; one at right center and one to mask off left edge of small stage. At the right, were placed rosebushes and shrubs. In the center of small stage was placed a small bench covered with green draping. The bottom of the picture arch was covered with dark green paper and vines to represent a terrace.

The large stage was set with wood wings and borders. Two large bush trees were set at each side and hung with flowers to represent trees in full bloom. Over each tree was placed a large spotlight in green, amber and red. This heightens the afternoon sun effect and made the trees stand out. A circular garden bench was placed at each tree. The foot and border consisted of a blend of red, amber and green with amber predominating.

Eleven people were used; two singers, a ballet dancer and eight ladies of the court. The singers were discovered on a small stage or terrace, the lady seated on the covered bench. The man standing at her side. They sang "The Love Song" theme song of the operetta of same title. The duet finished, the curtain was drawn upon the little stage. The back lighting out, and the front stage lighting accentuated by the use of the amber flood from the booth, and red and ember bunch lights in two, at right and left.

Eight girls entered, four from each side, all dressed in the Directoire gown of the period, grouped right and left. Some seated and some standing. The curtains of the little stage parted, disclosing a rose bush set piece in center which slowly parted, a dancer discovered in pose. She stepped from bush and dances to large stage, where she did a ballet routine and exits left. The gavotte resumes for about eight figures, finishing in picture pose as curtain closes in.

Spots from the sides were placed so as to light two singers upon the small stage.

The production was the joint work of Mr. Bailey F. Alart one of the Saenger presentation experts, and Mr. John A. Jones.

PERSONALITIES

IRVIN TALBOT, orchestra director for Hugo Riesenfeld at the Rivoli Theatre, New York, is in Los Angeles, where he will be guest conductor at the Metropolitan Theatre during the next eight weeks.

JOSEPH PLUNKETT'S prologue for the "Lost World," which was presented at the Astor Theatre, New York, will be produced in Providence, R. I., in connection with the showing of the said picture in that city.

A very pretentious summer program of stage and musical presentations is being prepared by JOSIAH ZURO, production director, for Dr. Riesenfeld to be in keeping with the excellent feature picture announced for showing at the Rivoli Theatre during June, July and August.

EDWARD L. HYMAN, managing director of the Brooklyn Mark Strand, presented one of the best musical programs yet reported in observance of National Music Week. Six numbers were offered which were of high calibre and given a lighting treatment which enhanced the various compositions.

TO ALL PRODUCERS IN FIRST RUN THEATRES—

Photographs of your best Presentations and Prologues are requested by Mr. Harriman, editing this department, to form the Nucleus of a

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This exhibit will be divided into four individual groups. Further details next week.

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2 EMORY JOHNSON
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This announcement of two Gold Bond Specials from Emory Johnson will be greeted by salvos of applause from thousands of exhibitors. The first Special will be "THE LAST EDITION," a thrilling melodramatic newspaper story, starring the great RALPH LEWIS. The second Special will be a tremendous production titled—"HAPPINESS." Both are exceptional productions of big-time, box-office appeal. F. B. O.'s usual high-powered exploitation will back both these specials.

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A Gothic Picture directed by AL SANTELL, starring ELAINE HAMMERSTEIN, LOU TELLEGEN, RENEE ADOREE and exceptional cast. A story of the wickedest city in the world—Paris—surcharged with all the fire and romance, action and drama that can be packed into a featured production. It has class, rare production touches, tremendous appeal both in title and story, and gives exhibitors another Gold Bond Special that will register with a resounding smash at the box office.

"IF MARRIAGE FAILS"—?

In this, his latest production, Mr. Sullivan gives to F. B. O.'s exhibitors a picture with a great box-office title, plus a great story. With that lovely, young star—JACQUELINE LOGAN—supported by Clive Brook and JEAN HERSHOLT and other artists, "IF MARRIAGE FAILS" cannot miss, particularly if handled in the manner outlined in our showmans' Press Book. Superbly directed by JOHN INCE

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One of the biggest screen successes from the box-office angle last season was an oil-field story. "FLAMING WATERS" will equal or match the record of that picture. It will be spectacular in the extreme, dramatic beyond description, and absolutely sure-fire at the box office. It's an ASSOCIATED ARTS production, presented by O. E. Goebel. From E. Lloyd Sheldon's famous story of the lure of the stream of gold. It's another of F. B. O.'s Gold Bond Twelve.

"THE ISLE OF RETRIBUTION"

Stories of the frozen North are as certain in their box-office results—perhaps more so—than any other class of production. Your own memory will recall the sensational outstanding successes of this type of release. Edison Marshall's thrilling book "THE ISLE OF RETRIBUTION" is that type of story, and embraces every sure-fire element of box-office appeal. A gripping tale of the frozen North filmed in the locale of the narrative brings to exhibitors another big-time Gold Bond Special of brilliant possibilities.

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Here is another Laura Jean Libby fiction success read by millions during the years this book has been before the public, giving it a ready-made audience that not one picture in scores possesses unless backed by similar advantages. This second Laura Jean Libby Gold Bond Special will be as sure-fire at the box office as anything ever released. It is impossible in this small space to give you all the details. Watch the trade papers for further announcements.

PRODUCTIONS

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NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"The Talker"

First National Offers Fine Cast in Excellent Human Interest Story of Modern Life

Reviewed by C. S. Sewell

In "The Talker," based on a story by Marion Fairfax, First National is offering an excellent domestic story of suburban and city life that should please the great majority of theatregoers.

The central figure in this story is a wife, admirably played by Anna Q. Nilsson, who, becoming bored with home life, begins to advocate more freedom for women and to speak rather contemptuously of a wife's duty and obligations to husband and home. Of course she realizes the error of her ways, but not until it not only comes near wrecking her own romance and providing a much greater tragedy for her husband's sister, an impressionable young girl who tried to put the wife's "talk" into actual practice.

It is not the newness of the main idea, for there have been other stories along this theme, but the very human and plausible manner in which it has been developed that gives this story its dramatic force. Everything happens in accordance with real life. All of the players give excellent performances and seem to live their roles. Alfred E. Green has so admirably directed the picture that it is practically without a situation which not only could plausibly happen but would logically develop from the preceding action.

With its theme of everyday life and real people, this gives to the production unusual human interest value, so that you enter right into the problems of the characters and sympathize with them. Another strong point in this production is the fact that none of the characters have been sugar-coated or their actions glossed over to build up sympathy. All do things with which you can possibly find fault, but you realize that their actions are true to life; that is, that they act like real people that you know.

Every situation holds the interest and this writer considers "The Talker" as one of the most human pictures he has seen in a long time. Its only fault is really a negative one; that is that in developing the different characters and rounding out all of the threads there is really too much dramatic meat, and judicious cutting would speed up the action. As it stands, however, it is a thoroughly entertaining picture.

It would be almost unfair to single out some of the players for special mention as all do excellent work and enter thoroughly into their roles. The major role falls to Anna Q. Nilsson and of course Lewis Stone gives a fine performance. We must, however, mention the work of Shirley Mason as the younger sister, especially her performance after she has tasted the dregs of life. Very different from her usual type, but she scores immensely and develops unusual sympathy and heart interest. Tully Marshall supplies effective comedy relief as a down-trodden husband.

Features Reviewed In This Issue

Crackerjack, The (East Coast)
Fighting Sheriff (Independent)
Meddler, The (Universal)
Necessary Evil, The (First National)
Kiss Barrier, The (Fox)
Red Love (Davis)
Speed Wild (F. B. O.)
Sporting Venus, The (Metro-Goldwyn)
Talker, The (First National)

Cast

Kate Lennox ..... **Anna Q. Nilsson**
Harry Lennox ..... **Lewis S. Stone**
Ruth Lennox ..... **Shirley Mason**
Ned Hollister ..... **Ian Keith**
Henry Fells ..... **Tully Marshall**
Barbara Farley ..... **Barbara Bedford**
Maud Fells ..... **Gertrude Short**
Mrs. Fells ..... **Lydia Yeamans Titus**
Mr. Grayson ..... **E. H. Calvert**
Lonnie Shinston ..... **Harold Goodwin**

Based on story by Marion Fairfax.
Directed by Alfred Green.
Length, 7,861 feet.

Story

In a small suburban town lives Harry Lennox with his wife and sister, and next door lives Henry Fells, with whom boards Barbara Farley and Lonny Whinston, employed in the same office. Mrs. Lennox, tiring of home life, is inclined to look askance at established ideas of a woman's duty to her husband and home and even writes a newspaper article advocating freedom for the woman and saying each should have three husbands. She accepts the attentions of an auto salesman, Hollister, and flirts with him. All this has its effect on Lennox's sister, Ruth, who finally runs away with Hollister, discovers he is a thief and disappears. Her disappearance causes an estrangement between Lennox and his wife and finally he is to be sent by his firm to India. Mrs. Lennox determines to beg his forgiveness as she long ago realized she was in error. Barbara, Lennox's stenographer, makes her believe, however, that Lennox loves her and Mrs. Lennox asks her husband to arrange for a divorce. Finally Ruth returns, ill, saying she has earned her own living in a factory, too proud to come back home earlier. Lennox comes home and there is mutual forgiveness between himself and wife. Lonnie, who has always loved Ruth, takes her in his arms when he hears her story.

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"The Shock Punch"

Richard Dix Carries Machine-Made Story for Paramount Largely Through His Pleasing Personality

Reviewed by Epes W. Sargent

Although it was taken from a serial in a popular magazine, it looks as though the scenarist contributed more to "The Shock Punch" than the original author, for this latest Paramount offering starring Richard Dix is pulled out of proportion to work in a lot of comedy that overshadows the thin thread of plot. If they like Dix, and most theatre patrons do, they will probably enjoy this presentation, but the story is the weakest he has had since he became a star. The gag man rises far superior to the author and makes the story seem machine-made and unconvincing. There are, however, a lot of laughs and a lot of thrills and these will carry the picture over in many houses.

Rough and tumble work around a skyscraper skeleton introduces thrills and comedy in the near-falls of the hero, but there is not much of anything else and this has been already used many, many times. Seemingly no effort has been made to follow probabilities in working out the gags.

"The Shock Punch" is purely a sight picture, but it should get over with a not too exacting audience. Dix carries it with his personality, though Frances Howard is pretty and Walter Long does some real acting as the ironworker villain.

Gunboat Smith, not unknown to the prize ring, plays a role of this kind and should interest pugilistic fans, and Paul Panzer makes the most of a very small part.

Cast

Randall Lee Savage ..... **Richard Dix**
Dorothy Clark ..... **Frances Howard**
Dan Savage ..... **Theodore Babcock**
Jim Clark ..... **Percy Moore**
Stanley Pierce ..... **Charles Beyer**
Terrence O'Rourke ..... **Gunboat Smith**
Mike ..... **Jake Scannell**

Bull Mularkey.....Walter Long
Giuseppi .....Paul Panzer
From the story by John Monk Saunders.
Scenario by Luther Reed.
Directed by Paul Sloane.
Length, 6,151 feet.

Story

Dan Savage wants his son, Randall, to be a he-man, so he fits him for a business career by having him trained as a boxer. When Randall knocks out Gunboat Smith, he is delighted, and still more so when they take him to the Ironworkers' Ball to try out his newly discovered "shock punch." Randall knocks out Mullarkey, who is on a building job on which James Clark has staked his entire fortune. Learning that Dorothy, Clark's daughter, goes to the building each day, Randall gets a job as helper, discovers a plot to delay construction past the contract time, and ruin Clark; the chief conspirator being Mullarkey, who was Randall's victim at the ball. He is saved by Giuseppi, whom he has befriended, and he gets the ironwork done before the time limit.

"The Necessary Evil"

First National Production Featuring Ben Lyon and Viola Dana Is Based on Hereditary Influence

Reviewed by C. S. Sewell

Hereditary influences, for good and evil, furnishes the backbone of the theme on which the First National production, "The Necessary Evil," featuring Ben Lyon and Viola Dana, is based. The story is an adaptation of the novel, "Uriah's Son," by Stephen V. Benet.

To show the effect of this influence, the picture starts out with the preceding generation and shows the hero's father as a happy-go-lucky adventurous philanderer who in a colorful tropical scene meets his death in a brawl over another woman. The widow persuades her disappointed suitor, a successful, steadfast man, to marry her on her deathbed and take care of her young son.

At college age, the reckless influence of the father is still paramount and results in the marriage of the hero to an adventuress whose pal steals money for which the hero is blamed by his stepfather. The idea of hereditary influence is kept to the fore by means of double exposure, and although this has been somewhat overdone, the action is consistently developed at a good fast pace, with sufficient dramatic conflict to hold the interest well up to about the end of the fifth reel where the stepfather discovers the innocence of the boy.

Were the story brought to an end here it would strengthen its entertainment value, but to carry out the idea of complete regeneration, the hero is sent to the tropics and a melodramatic episode introduced in which he comes back with the idea of killing his stepfather and is saved by the thought of the pain it will bring to his little sweetheart, who is sacrificing herself in marriage to this man. The story is further weakened here by the fact that there seems to be no strong reason for this unsympathetic marriage, which also places the director up against the proposition of getting rid of the stepfather. This he conveniently but unconvincingly does by means of the heart-failure route.

Ben Lyon capably portrays the boy although the role is unsympathetic and may not appeal to his fans. Viola Dana is excellent and appealing as the girl and all of the other roles are well handled, Thomas Holding giving a forceful portrayal of the stepfather.

Despite the weakness of the later reels, this picture will probably prove an attraction of average entertainment value due to the strength of the early part and the good work of the cast.

Cast

Frank Jerome.....Ben Lyon
Shirley Holmes.....Viola Dana
Dick Jerome.....Frank Mayo
David Devanant.....Thomas Holding
Frances Jerome.....Gladys Brockwell
Hattie .....Mary Thurman
Pug .....Arthur Housman
Based on novel, "Uriah's Son," by Vincent Benet.
Directed by George Archainbaud.
Length, 8,307 feet.

Story

Dick Jerome, irresponsible and care-free, wins Frances away from David Devanant, a steady, prosperous business man. Dick's manner of living is breaking his wife's heart, so Devanant gives him a job in the tropics in hope he will make good, but he is killed in an affair over a woman. Their little son, Frank, appears to have his father's traits, so Frances begs Devanant to marry her so he can take care of little Frank. Years later, Frank, in college, is further like his father. To get his friends out of a scrape he marries one of the girls, Hattie, who proves to be an adventuress and wants a money settlement. Devanant refuses it. Bonds are stolen that night and Devanant, accusing Frank, sends him to the tropics, saying he must earn the money to pay off the debt. Frank works hard. A friend inflames him against Devanant by telling him he sent his father there to get rid of him and makes him believe he is doing the same now, as both love Devanant's ward, Shirley. Frank returns in time to stop the wedding between Devanant and Shirley, with the intention of killing Devanant, but he controls himself. Devanant shows him a letter confessing he knew all along that Frank was innocent but wanted him to prove his manhood. Devanant suddenly dies from heart disease, leaving Frank free to marry Shirley.

"The Meddler"

William Desmond Has an Unusual Role in This Universal Release

Reviewed by Tom Waller

Although it boasts much wild horseback riding, shooting, hold-ups, intrigue and the rescues which are the common clay of westerns, "The Meddler" is unconvincing from the standpoint of virility. The big men of the wide open spaces are big physically but seemingly cowards at heart in this picture. They give in at the least suggestion of a gun draw from William Desmond, who is starred.

Desmond's broad physique is too much in appearance to be in accord with the early part of his role when he endeavors to depict the characteristics of a whiny millionaire—timid, anemic and confined to a milk diet. Quite suddenly, however, he changes when his fiancee breaks their engagement because his humdrum existence has made him a one-groove man void of anything suggestive of a thrill.

Beautiful shots of expansive plains and mountainous backgrounds furnish the locale for the remainder and greater length of the feature. The sub-titles then describe Desmond as the Meddler, a daring bandit who stops at nothing but who, nevertheless, is unusually kind. They then go on to tell that his banditry is merely for the exultation of adventure and the desire to obtain trophies to prove to the girl back home that he is a red-blooded individual.

The Meddler is attended by his valet, a driveling creature, even after both assume the garb of lace, spangles, sombreros and silk handkerchiefs. Both are always blase and extremely suave while in this attire. These oily mannerisms seem to mystify the native plainsmen to such an extent that they may impress some fans as waiting to be knocked down, shot at or dragged around by the eastern bravado.

The story has been so handled as to allow several interpretations. One may be with some fans that "The Meddler" is a burlesque on the regular run of westerns. The viewpoint of others in the average audience may be that it is an attempt at conglomerating comedy with fantasy.

Cast

Richard Gilmore.....William Desmond
Gloria Canfield.....Dolores Rousay
Dorothy Parkhurst.....Claire Anderson
Bud Meyers.....Albert J. Smith
Captain Forsythe.....Donald Hatswell
Secretary .....Georgie Grandee
Mrs. Gilmore.....Kate Lester
Adapted by Isadore Bernstein from the story by Miles Overholt.
Directed by Arthur Rosson.
Length, 4,890 feet.

Story

Dot Parkhurst, society girl, breaks her engagement with Richard Gilmore because he fails to provide her with a thrill and has had a colorless business career. In search of adventure to prove that he is red-blooded, Gilmore with his secretary goes west where in a short time he becomes noted as a bold bandit who does no harm except to appropriate a valueless trophy from each haul. Dot marries an ex-army officer but Gilmore has found his real mate in a simple girl of the plains whom he first held up in a stage coach and later saved from the hands of real bad men.

"The Sporting Venus"

Metro-Goldwyn Offers Pleasing Romantic Story Filmed in England, France, Scotland and U. S.

Reviewed by C. S. Sewell

With Blanche Sweet, Ronald Colman and Lew Cody in featured roles, Metro-Goldwyn is offering a Marshall Neilan production, "The Sporting Venus," based on a story by Gerald Beaumont.

It is a story of the romantic type, based on the love of a wealthy Scotch noblewoman and a commoner, a medical student, and following the old adage that true love never runs smooth, there is introduced a suave fortune-hunting prince who brings about dissension though true love triumphs in the end.

Mr. Neilan has turned out a picture that is a delight to the eye. Filmed in England, Scotland, France and the United States, the backgrounds are new and many of them strikingly beautiful, particularly some of the scenes in the Scottish highlands and at the French seashore resort, Biarritz.

The story, too, while not highly original and introducing some conventional romantic situations, is pleasing and moves along at a good pace. Blanche Sweet scores in a new type of role for her, that of a dashing pleasure-mad woman who seeks to drown her sorrow at being disappointed in love by indulging in a mad search after pleasure. She wears some striking gowns that will catch the feminine eye.

All of the players do good work and Ronald Colman is especially well cast as the hero even though the story makes him too easily give up the girl without attempting to learn the truth from her. He succeeds, however, in holding your sympathy. Lew Cody does good work in a familiar type of role for him, and Edward Martindel is good as the heroine's father.

Even though there is an abruptness in the

manner in which the prince is dismissed as a suitor, by means of a single subtitle, and little suspense to the action and some of the situations smack more of romance than reality, there is a certain dash to the development and colorful atmosphere to the production which should make it pleasing entertainment for the majority. This is aided by good comedy relief.

Cast

Lady Gwendolyn.....Blanche Sweet
Donald McAllen.....Ronald Colman
Prince Carlos.....Lew Cody
Donald's Father.....George Fawcett
Sir Alfred Grayle.....Edward Martindel
Housekeeper.....Kate Price
Valet.....Hank Mann
Detective.....Arthur Hoyt

Story by Gerald Beaumont.
Directed by Marshall Neilan.
Length, 5,938 feet.

Story

The wealthy Scotchman Sir Alfred Grayle wishes a son but a daughter is born and the mother dies. The girl, Gwendolyn, grows up under the care of servants in the big castle, while her father neglects her and enjoys himself following sports. Gwen inherits the sporting instincts of the family. She falls in love with a commoner, Donald, a medical student. On her eighteenth birthday her father returns and soon after that Prince Carlos, who has to marry to protect his creditors and knows Gwen's wealth, begins to court her. The war calls Donald away and on his return Carlos tells him he is engaged to Gwen, so he does not go near her. Gwen, not understanding the reason for Donald's coolness, gives herself up to riotous living and finally agrees to marry Carlos, but her lawyer learns the truth about him and she throws him over. The fast pace finally breaks down her health and she returns to Scotland to the cottage in which Donald formerly lived. In the meantime Donald has become wealthy and bought the castle. Gwen becomes delirious and calls for Donald. Her old nurse goes for him but Gwen has wandered out in the storm and jumped into the water. Donald rescues her and all ends happily.

"The Crackerjack"

Johnny Hines in a Hilariously Clever Burr Production That Should Register Everywhere

Reviewed by Tom Waller

"The Crackerjack," from the box office standpoint, is unquestionably one of the best pictures Johnny Hines has ever turned out. The cosmopolitan audience of nearly 1,000 which witnessed its premiere last week at the Plaza Hotel, New York, was literally exhausted from laughter. They found real mirth in nearly every inch of its 6,700 feet. This speaks volumes for what "The Crackerjack" will do with any type of audience, because the Plaza gathering included many who had never heard of Producer C. C. Burr and even some who were little acquainted with the work of the star.

Hines does Lloyds, Valentinos and Fairbanks in "The Crackerjack." His performance should prove a real diversion to the faithful fan because it is made up of a lot of clever things that many will acclaim to be original. This only goes to show the painstaking effort that Hines has made through the entire footage to get away from that which is hackneyed and familiar. In this he is aided to an important extent by Title Writer John Krafft. Pepped up to the minute, Krafft's titles not only explained but actually talked wit that went over every time with a bang.

One of the funniest stunts this reviewer has ever witnessed on the screen was the part where revolutionists south of the Texan line follow Hines' heels for a film mile or so, firing all the time. The joker in this pack is the fact that the Crackerjack, as Johnny is called, has substituted cheese for the leaden pellets. These "bullets" are also used when Hines is lined up before a firing squad. Picking their smudges off his cheeks and devouring them as a relish furnishes a ludicrous situation.

In the chase by the peons Hines also brings a vaulting pole into play. He uses this to leap over walls and onto porches, when he diverts it into a weapon for defense, bowling over rank after rank of the impulsive besiegers.

The exploitation stunts he uses to put over his southern uncle's pickle factory can all be used in arousing fan curiosity. A huge pickle on a wagonette drawn by a jackass, distributing sample pickles throughout the community, pickle balloons and pickle arrows stuck in clothes and hats, are a few of the many ideas brought into play. In fact we would suggest a private screening before the regular show, so as to get an inkling of the superabundance of exploitation material you have to crack with "The Crackerjack."

Cast

Crackerjack Perkins.....Johnny Hines
Rose Bannon.....Sigrid Holmquist
Col. Perkins.....J. Barney Sherry
Lopez, a Revolutionist.....Bradley Barker
General Bannon.....Henry West

Directed by Charles Hines.
Story by Dick Friel.
Titles by John Krafft.
Length, 6,700 feet.

Story

Crackerjack Perkins works his way through college by flapping hotcakes in a novel way in his spare time. Col. Perkins' pickle factory needs some pep, so Perkins sends for his nephew. The Crackerjack, in the course of putting over 100 per cent exploitation, overhears a plot to stuff some of his pickles with bullets and smuggle them in to the revolutionists across the border. He substitutes cheese for the leaden pellets. The Crackerjack, masquerading as a general, enters the revolutionists' camp. Many thrilling incidents happen in which he rescues the daughter of the federal general. After that both federals and revolutionists proclaim Perkins' pickles as their favorite food.

"The Kiss Barrier"

Edmund Lowe's Latest for Fox Is Romance Resulting from Indiscreet Kiss During War Time

Reviewed by C. S. Sewell

Appropriately titled, "The Kiss Barrier," Edmund Lowe's latest starring vehicle for Fox, is based on a story by Frederick and Fanny Hatton which deals with the result of an indiscreet kiss on the battlefields of France, marking the birth of love on the part of the hero and disgust on the heroine's side.

In the endeavors of the hero to overcome this situation there are good opportunities for dramatic conflict. However, long before the climax the heroine is shown as changing her opinion and then, in the words of the hero to his valet, it is a case of "off again, on again, gone again," as on several occasions just as it seems that everything will turn out nicely something happens to turn the girl against him again. This device is used so often that with each recurrence its effect is lessened and makes the later situations seem forced and lacking in conviction.

The story seems to have been built up more with a view to providing for later developments than as to logical result of the action. This is noticeably true of the climax. A situation arises which offers opportunities to logically end the story. The differences between hero and heroine have been patched up and all seems set for the final close-up, but the girl puts the hero off by saying she has many things to tell him later. The only reason for this seems to be to allow for sequences in which the flapper tries to compromise herself with the hero. These scenes, while interesting, come too late to really advance the action.

The development at times is lacking in consistency. For instance, it would hardly seem that, feeling toward the hero as she does, the heroine would have accompanied the flapper on her visit to the hero's apartment, even though she did remain outside in the car, or that she would have proved so vacillating.

The picture opens with good war scenes in which the star's aeroplane is shown as downing a German machine, and soon afterward is shot down by the enemy. The production details are adequate and there are some good fog effects in a scene on a skating pond.

Edmund Lowe and Claire Adams satisfactorily handle the leading roles and Marion Harlan makes an alluring flapper. The production as a whole is fairly entertaining but lacks the snap of the majority of the recent Lowe vehicles.

Cast

Richard March.....Edmund Lowe
Marion Weston.....Claire Adams
Suzette.....Diana Miller
Connie.....Marion Harlan
O'Hara.....Thomas Mills
Col. Hale.....Charles Clary
Widow.....Grace Cunard

Story by Frederick and Fanny Hatton.
Scenario by Magnus Ingleton.
Directed by R. William Neill.
Length, about 5,000 feet.

Story

During the war Richard March, an aviator, downs a German plane but another one gets his machine. Marion Weston, ambulance driver, sees the machine fall and driving to the rescue finds March is unhurt. Going back to the lines, March kisses Marion and she is incensed, although he apologizes. After the war he resumes his profession of acting. Col. Hale, a war friend, invites March to a skating party where he again meets Marion, who snubs him. Later, Connie Hale comes to March's apartment and he suceeds in making Marion soften her attitude toward him. Misunderstanding regarding a situation with Suzette, his leading lady, causes her to again turn against him. This attitude continues, and finally he gives a play based on his own experiences in France which convinces Marion she has misjudged him. Connie, jealous, goes to March and seeks to compromise herself. She makes a scene and her father denounces March, who keeps silent to save Connie, who afterwards confesses the truth. In the meantime, Marion realizes that she loves March and even thinking he has been disgraced tells him she wants to go away with him and be his wife.

"Speed Wild"

F. B. O. Presents Lefty Flynn in Lightly Treated Melodrama That Should Please the Fans

Reviewed by C. S. Sewell

H. H. Van Loan's "Speed Wild," an F. B. O. picture, has two distinct assets, a generally coherent, thrilling story and the personality of Lefty Flynn, the star. The plot is good and the characters well chosen. The speedy youth becomes a motorcycle cop, rescues a girl from death and captures an elusive band of smugglers.

Good scenes at the beginning firmly establish the youth's character as adventure-loving and courageous, but a too thorough attempt

at characterization at two places, in one of which he is shown playing with some children. While this will appeal to some, especially the women, it slows up the action, and a similar fault occurs later in the picture.

Lefty Flynn has a sufficiently strong screen personality not to need material of this kind to build up the interest in him. As far as acting is concerned, he is practically the whole picture. Dorothy Dwan is pretty and appealing as the helpless heroine, but she has very little to do, and the villains are cast in the conventional mould. Ralph McCullough is excellent as the weakling brother in one big scene. Raymond Turner has a good colored comedy role.

"Speed Wild" is melodrama lightly treated and ought to please the fans, but the elimination of a couple of hundred feet would result in a picture that would be a whirlwind for action and interest. This would not only make it a dramatic entity but provide an exhibitor with an excellent feature of slightly less than the usual length around which is built a more diversified program than the customary feature permits.

Cast

Jack Ames.....Lefty Flynn
Mary Bryant.....Dorothy Dwan
Wendell Martin.....Frank Elliott
Charles Bryant.....Ralph McCullough
Ulysses.....Raymond Turner
Red Dugan.....Fred Burns

Story by H. H. Van Loan.
Adapted by Frank S. Beresford.
Directed by Harry Garson.
Length, 4,700 feet.

Story

Jack Ames, who races motorcycle cops for adventure, finally joins the force. He falls in love with Mary Bryant, whose other suitor is Wendell Martin, the brains of a gang smuggling Oriental picture brides. Her brother, Charles, is an unwilling member of the gang. Jack rescues Mary when her auto crashes with another and she is thrown in front of an electric train, and saves her brother from the smugglers' wrath. Pursuing them, his motorcycle is forced off a cliff and he falls a tremendous distance into the ocean. Martin kidnaps Mary and takes her to his vessel. Jack follows and with the assistance of the whole force saves her and brings them to justice.

"Red Love"

Davis Division Picture Gripping Story of Indian Problems of Today

Reviewed by Sumner Smith

"Red Love," a Davis Distributing Division picture, will delight audiences interested in a true-to-life story of the American Indian today. Filmed on the South Dakota prairies, skilfully directed, well acted, beautifully photographed. It conveys the clean, refreshing atmosphere of the outdoors. To Edgar Lewis should go especial mention for the direction. He has put in celluloid form a gripping, coherent story, and somehow he has imbued it with the real spirit of the open spaces. There is hardly one touch of artificiality.

The announcement that "Red Love" deals with Indian "problems, hopes, too often thwarted, and loves" may be taken for an advertising catchline—but it really does. The medium is a thoroughly enjoyable story, written by L. Case Russell, which deals with an Indian become outcast and in love with a half-breed girl. Both are characters of good breeding, they are clearly and forcibly acted by John Lowell and Evangeline Russell, and a dexterous use of make-up allows them to look like Indians. F. Serrano Keating, William Calhoun and the other players do uniformly good work under Mr. Lewis's direction. He has sought for naturalness in the acting and the result is realism.

Cast

Thunder Cloud.....John Lowell
Starlight.....Evangeline Russell
James Logan.....F. Serrano Keating
Sheriff La Verne.....William Calhoun
Mrs. La Verne.....Anne Brody
Dr. George Lester.....William Cavanaugh
Bill Mosher.....Wallace Jones
Sam Gibbons.....Charles W. Kinney
Two Crows.....Frank Montgomery
Tom Livingston....."Chick" Chandler

Story by L. Case Russell.
Directed by Edgar Lewis.
Length, 6,360 feet.

Story

Thunder Cloud, Sioux Indian and Carlisle graduate, becomes an outcast when "framed." He has to steal from the whites for a living, Starlight, daughter of the white sheriff and his Sioux wife, falls in love with him and he with her. She returns from college with James Logan, really Little Antelope, Thunder Cloud's brother. The parents approve their engagement and Logan joins the Indian Police. Thunder Cloud is shot returning stolen horses. Starlight cares for him. Thunder Cloud later abducts her. Logan follows and arrests him. A scar on Logan's neck identifies him as his brother. The man Thunder Cloud is supposed to have killed turns up alive. Thunder Cloud marries Starlight.

"The Fighting Sheriff"

Bill Cody's Fourth for Independent Pictures Is Western of Average Entertainment Value

Reviewed by C. S. Sewell

As his fourth starring vehicle for Independent Pictures Corporation, Bill Cody is being offered in "The Fighting Sheriff" with a story that succeeds in getting somewhat away from the usual run of Westerns.

There is plenty of action of the familiar type and no dearth of hard riding and fighting, but for most of the action, the star gets the little end of the game, from the heroic angle. He fails to capture the bandit gang, is knocked out and loses his memory, is accused of theft of platinum entrusted to his care and deprived of his place as sheriff. He comes into his own, however, with glowing colors by getting proof that the very man who took his place as sheriff is the bandit leader, and of course has an opportunity to rescue the heroine from this man's clutches.

The action is not always consistent and considerable use has been made of the true and tried melodramatic device of papers which furnish the bone of contention and prove the guilt of the villain. This time they are in the form of a letter addressed to the governor of the state, and the attempt to secure these documents involve the robbing of the U. S. mails, although the criminal feature of this act is not followed up, which in itself would be sufficient to jail the villain and his accomplices.

There is no dearth of action and Bill Cody is kept busy most of the time, with opportunities for stunts and chances to show his prowess as fighter and rider. Altogether it is an average western with sufficient snap, despite its inconsistencies, to get by with patrons who like productions of this type.

Cast

Madge Blair.....Hazel Holt
Jeff Bains.....Frank Ellis
G. Smiley.....Walter Shumway
Larry O'Donnell.....Bill Cody

Story by George W. Pyper.
Directed by J. P. McGowan.
Length, 5,000 feet.

Story

A gang known as the Wolves attempt to rob a pack train loaded with platinum but are routed by Larry O'Donnell, the fighting sheriff, who stores the metal in his office for safekeeping. The gang through a ruse overpower Larry and get the platinum and in the chase Larry is knocked out and takes several months to recover. In the meantime Jeff Bains, the real leader of the gang, has declared Larry guilty and had himself made sheriff. Larry finally regains his memory and finally gets proof of Jeff's guilt and mail it to the governor. Jeff's men rob the mail but fail to get the letter as Madge, the postmistress, has held it and telegraphed the governor. Jeff lures Madge to his home and Larry rescues her. The governor takes action and reappoints Larry as sheriff, ordering Jeff and his men arrested. A deputy handcuffs Madge and Larry together.

"Sleeping Sickness"

(Universal—Comedy—One Reel)

The familiar trio of the single-reel Bullseye Comedies, Neely Edwards, Bert Roach and Alice Howell, appear in their accustomed roles as husband, butler and wife in this issue, which is built on a more than ordinarily clever idea. Hubby stays out all night playing poker and goes to sleep at the breakfast table. Wifie reads about an epidemic of sleeping sickness and immediately believes he has it. Then begins a wild chase to the doctor. Hubby falls into a baby carriage, which rolls down hill and over a cliff. Finally the doctor tells her the truth. Hubby says he wants to be put to sleep. Wifie socks him and accomplishes the deed. An amusing film, one of the best of the series.—C. S. S.

"Rolling Stones"

(Universal—Comedy—One Reel)

Universal introduces a new and exceedingly fat comedian, Charles Puffy, in this single-reeler. One judges he would tip the scales very much more than Fatty Arbuckle. He shows good comedy possibilities in this film and his great weight should prove an asset if properly taken advantage of. In this reel he appears as a hobo who rescues a dog from a lake and meets a girl thereby. Posing as a swell, he visits the girl and his bluff is discovered, while the girl is also shown to be a maid masquerading in her mistress' clothes. The situations are familiar and conventional and do not give the new comedian much of an opportunity. The reel, however, should prove of average amusement value for the slapstick fans.—C. S. S.

"White Paper"

(Fox—Varieties—One Reel)

This reel deals with the production of newsprint paper and furnishes many interesting facts regarding this essential and popular commodity. Starting with the cutting down of the trees and their transportation to the mill, the course of the logs is followed, showing how they are cut into bits, "cooked" with sulphite until a pulp is produced which, put through a tremendous machine consisting of a large number of rollers and resembling a giant printing press, ends with the paper coming out in the familiar huge rolls as seen around newspaper offices. Then there are flashes of the newspaper industry.—C. S. S.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Tell It to a Policeman"

(Pathe—Comedy—Two Reels)

In this Hal Roach comedy Glenn Tryon and James Finlayson as policemen compete for the hand of Blanche Mehaffey, with Olive Borden, Jack Gavin and numerous brother cops in the background. James is the self-advertising sort of cop who claims enough bravery stripes to supply a regiment of cops, while Glenn is a rookie cop in search of a chance to distinguish himself. The principal complication, of course, concerns the pursuit of desperadoes, and it is funny enough to please a majority of audiences. Preceding it are a good number of gags and wise cracks. One of these shows the two men sitting on a sofa with the girl and eating candy. Glenn surreptitiously substitutes bits of chewing tobacco for chocolates, but his rival turns the box around so that Glenn is the victim of his own joke. The types of characters in this picture are very well chosen and should be the objects of much hilarity, as well as the situations. The chase with which the subject ends is snappy and, while not departing much from other chases, ought to keep an audience amused. The comedy is of average entertainment value.—S. S.

"Papa's Darling"

(Fox—Comedy—Two Reels)

In this two-reel Sunshine Comedy Fox is offering a laugh-getter that should prove amusing to the majority of patrons. The action during the first reel centers in the person of a baby who has just reached the age when he can walk around and get into mischief, and he not only keeps father and mother but a clever little dog busy looking after him. There is considerable human interest and humor in the antics of the little fellow. In the second reel the action and tempo change materially. Most of the comedy grows out of the attempts of a negro porter to get away from a lion that invades the apartment house and chases him all over the place. A lot of the footage covers situations on a ledge high above the street with the negro doing stunts and continually in danger of falling. This part is fast moving slapstick and thrill stuff that holds the attention and proves hilarious entertainment for patrons who like comedies of this kind.—C. S. S.

Pathe Review No. 21

(Pathe—Magazine—One Reel)

"The Last of the Hawaiians" shows survivors of the race of the Sandwich Islanders; then comes "Jacksonville, the Gateway City," one of the "Visiting Our Own America" series; then "The Highland Bride," first of an informative series of "Quaint Marriage Customs of All Nations." This last series promises to be particularly interesting. A Scotch wedding is shown complete from the ceremony to the casting of the bride's stocking, which is supposed to augur marriage for the girl who cathes it.—S. S.

"Shorts" Reviewed In This Issue

Balto's Race to Nome (Educational)
Echoes from the Alps (Pathe)
Love Sick (Universal)
Papa's Darling (Fox)
Pathe Review No. 21 (Pathe)
Rolling Stones (Universal)
Sleeping Sickness (Universal)
Tell It to a Policeman (Pathe)
Sure Mike (Pathe)
White Paper (Fox)
Wild Waves (Educational)

"Wild Waves"

(Educational—Comedy—One Reel)

Part of this single-reel Cameo Comedy distributed through Educational is based on the familiar situation where two youths without money use various means to secure milk for breakfast and to elude the landlady, who is demanding rent money, but it is enlivened with new gags which add to the amusement. The latter portion, which gives the picture its title, is built around a trip of one of the boys to a seashore resort with his girl and her fat father, who falls in the water. There is a lot of rough and tumble action in which the hero gets thrown from one nerve-racking amusement device to another. It is up to the Cameo standard.—C. S. S.

"Sure Mike"

(Pathe—Comedy—One Reel)

In this Hal Roach presentation of the life of a department store salesgirl Martha Sleeper has the principal role; in fact, James Finlayson, Marjorie Whiteis and the others have little to do; and Martha rises to the opportunity and does some splendid comedy work. Her facial expressions are great and her contortions on roller skates as funny as any we have ever seen. Besides tickling the risibilities of every audience this subject will serve to more firmly establish Miss Sleeper as a very clever comedy actress.—S. S.

The House of FEATURETTES

Week of May 10th

Rivoli Theatre, N. Y., plays "Ko-Ko Trains 'Em" (Out-of-the-Inkwell).

Wisconsin Theatre, Milwaukee, plays "League of Nations" (Out-of-the-Inkwell).

1600 Broadway RED SEAL PICTURES **New York City**

EDWIN MILES FADMAN, Pres.

"Love Sick"

(Universal—Comedy—Two Reels)

Arthur Lake, who has appeared in a number of Universal's "Sweet Sixteen" comedies, is featured along with Beth Darlington in this Century, which is built along similar lines but is in two reels. The action concerns the attempts of Arthur, aided by a stray dog he adopts, to get rid of other chaps who call on his sweetheart. The dog tears their clothes. Arthur invites one of the youths to smoke a cigar, which proves his finish, after which the lad is locked in a garage and the dog finally ruins his garments. To make Beth jealous Arthur flirts with a vamp, but it does not turn out as he expected. Finally he tries to get hurt by an auto and the ruse works. Beth comes to the hospital and puts her arms around his neck and everything is all right. The action is amusing and rather along a different line from the usual Century comedy, and it should especially please the growing generation as there is a lot of human interest stuff that will strike home to them.—C. S. S.

"Balto's Race to Nome"

(Educational—Special—Two Reels)

One of the most thrilling and courageous exploits of history, the race of Gunnar Kasson with his dog team, led by the wonderful Siberian dog, Balto, has been reproduced by Sol Lesser. Both Kasson and Balto appear in this film and as far as possible the exact conditions have been duplicated, the only difference being that trees are seen in a number of backgrounds, while there are none in the Nome country. An introduction which brings out interesting facts about Nome and the immense size of Alaska will be new to most people. Kasson is then shown receiving the message and starting out on the famous sixty-mile lap of the journey to carry precious anti-toxin to the stricken city. The interest is well sustained and the dramatic points brought out: the trip in a blinding blizzard, the loss of the previous cargo which Balto's instinct made possible to recover; how Kasson was thrown from the sled and caught up with it by a long slide over the ice, and finally the climax where, overcome by the cold, he was ready to give up the fight after being lost until he realized his dogs were still able to go on and this gave him renewed courage. Altogether it is an unusual, inspiring and thrilling film and coupled with the great amount of newspaper publicity should prove an excellent attraction.—C. S. S.

"Echoes from the Alps"

(Pathe—Cartoon—One Reel)

In this Aesop's Film Fable Cartoonist Paul Terry, evidently anticipating summer weather, places his funny characters in the Alps and has them go through astounding experiences amid the peaks and precipices. Farmer Alfalfa and the animals have a tough time of it.—S. S.

(More Short Subjects on page 449)

First National in Revised List Announces Fifty-Seven Productions for Next Season

FIRST NATIONAL PICTURES will release a total of fifty-seven pictures for the year beginning September 1, 1925, according to a revision of the production schedule made by R. A. Rowland, general manager of production. Fifty-two of these pictures will be in the group of releases known as the Winner group; the remaining five will be produced and marketed as specials.

The specials include "The Lost World," a First National-Watterson R. Rothacker production of Sir Arthur Conan Doyle's novel.

"Winds of Chance," Frank Lloyd's production based upon Rex Beach's novel of Alaska, upon which he has been engaged for two or three months.

"The Viennese Medley," a June Mathis production from the novel of Vienna during and since the war, by Edith O'Shaughnessy.

"Men of Steel," starring Milton Sills, from R. G. Kirk's story, "United States Flavor." Earl Hudson will supervise the production.

"Quo Vadis," the new screen version of Henry ienkiewicz's great novel.

Thirty-eight of the group of 52 Winner releases are named in Mr. Rowland's revised list of productions scheduled. They are:

"The Half-Way Girl," from Lloyd Sheldon's story, with Doris Kenyon and Lloyd Hughes featured, supervised by Earl Hudson. John Francis Dillon directs.

"The Come-Back," from M. D. C. Crawford's new novel, starring Milton Sills. Hudson will supervise. Lambert Hillyer will direct.

"Graustark," a new and modernized screen version of George Barr McCutcheon's novel, made by Jos. M. Schenck, starring Norma Talmadge. Directed by Dimitri Buchowetski.

"Shore Leave," from Hubert Osborne's stage play, made by Inspiration Pictures, directed by John S. Robertson, starring Richard Barthelmess.

"Classified," from Edna Ferber's short story, with Corinne Griffith in the stellar role.

"The Pace That Thrills," from a story by Byron Morgan. Ben Lyon and Mary Astor will be featured.

"The Dark Angel," from H. B. Trevelyan's play. Produced by Samuel Goldwyn and George Fitzmaurice, featuring Ronald Colman.

"Flora Finds a Gentleman," from a story by Elise Jean Jerard, in which Sawyer-Lubin will feature Barbara La Marr.

"The Unguarded Hour," from Margaretta Tuttle's new novel.

"The Sea Woman," by Willard Robinson. An Edwin Carewe production.

"The Splendid Road," a Frank Lloyd production from Vingie E. Roe's new novel.

"We Moderns," from Israel Zangwill's play, starring Colleen Moore.

"The Scarlet Saint," from a short story by Gerald Beaumont. Mary Astor will be the featured player.

"The Dangerous Mrs. Denham," by Violet Elsie Powell. This will be a M. C. Levee production.

"The Man She Bought," by Pearl Doles Bell. A Constance Talmadge picture produced by Joseph M. Schenck.

"Invisible Wounds," by Frederick Palmer. The first of four Robert Kane productions to be made for First National release.

"Forever After," from Owen Davis' play. A starring vehicle for Corinne Griffith.

"The Waning Sex," by Frederic and Fanny Hatton. A John M. Stahl production.

"Clarissa and the Post Road," a stellar vehicle for Colleen Moore from Grace Sartwell Mason's short story.

"A Husband for George-Anne," another Colleen Moore starring vehicle, from a story by Hazel Christie MacDonald.

"Don Juan's Three Nights," also for Colleen Moore, from Ludwig Biro's novel.

"Irene," another Colleen Moore picture, from James Montgomery's musical comedy.

"Paradise," a June Mathis production from the novel by Cosmo Hamilton.

"Nazareth," a June Mathis production, from the story by Clarence Budington Kelland.

"Bed and Board," from the story by Lenore Coffee. Mary Astor will have the featured role.

"The Savage," by Ernest Pascal. An Earl Hudson production.

"Out of the Ruins," a Frank Lloyd production from the story by Sir Philip Gibbs.

"The Rose of Monterey," another Frank Lloyd production from the story by Minna E. Smith and Eugenia Woodward.

"Heirs Apparent," an Edwin Carewe production from the novel by Sir Philip Gibbs.

"The Boss of Little Arcady," by Harry Leon Wilson. An all-star production.

"Joseph Greer and His Daughter," an all star production from the novel by Henry Kitchell Webster.

"The Far Cry," from Arthur Richman's play.

"The Just Steward," by Richard Dehan.

"Sailors' Wives," by Warner Fabian.

"Puppets," from Frances Lightner's play.

"The Tidal Wave," by Hutcheson Boyd.

"The Hat of Destiny," by Mrs. T. P. O'Connor.

"Isles of Romance," by Richard Connell.

Spectacles Planned

Novel Scenes to be Staged for "The Coming fo Amos," With Rod La Rocque

Two splashy spectacles designed to tickle the optic nerves of theatre-goers who see "The Coming of Amos," starring Rod La Rocque, have been planned by Cecil B. De Mille. Both of these big scenes will be laid in Cannes, France, and will display the wealth and sophistication of this famous watering-place of the idle rich.

The first spectacle will be a scene in the Cannes Casino, equalling Monte Carlo in the fame of its gambling tables. The second will be the annual "Festival of Fowers," which yearly lures the leisure class to Southern France. Each season a distinctive color scheme is adopted, which every person who attends must carry out in his costume. Striking black and white will be the motif used by Director Paul Sloane to portray this festival in "The Coming of Amos." Production of this picture, in which Jetta Goudal will play opposite the star, will start about the middle of May.

"Lost World" Opens in New Haven

The picture going public of New Haven had an exceptional treat for Mothers' Day in the opportunity to see First National's novelty special, "The Lost World," which opened at the Hyperion Theatre on May 10. That picture patrons in that city appreciated the chance to see this production was proved by the packed house at the opening and the tremendous business which it has since been drawing.

Louis Stone, Percy Marmount, Raymond Griffith, Alma Rubens and Eileen Percy in "Fine Clothes," a First National picture.

Loew Gives Details of "Quality 52," Metro Productions for Coming Season

By MARCUS LOEW
President Metro-Goldwyn.

FOLLOWING our announcement that Metro-Goldwyn-Mayer would make fifty-two pictures for the season of 1925-26, "The Quality 52" as the trade refers to them, I want to give you some specific information as to just what these productions will be, who will make them and who will play in them.

The stars and featured players that we have under exclusive contract and who will appear in "The Quality 52" include Lillian Gish, Norma Shearer, John Gilbert, Buster Keaton, Marion Davies, Ramon Novarro, Lon Chaney, Mae Murray, Eleanor Boardman, Aileen Pringle, Pauline Starke, Claire Windsor, Conway Tearle, Gertrude Olmsted, William Haines, Conrad Nagel, Mae Busch, Carmel Myers, Lew Cody, Renee Adoree, ZaSu Pitts, Sally O'Neill and many others.

The directors who will make our next seasons product are Rex Ingram, Fred Niblo, Victor Seastrom, Tod Browning, Hobart Henley, King Vidor, Robert Z. Leonard, Rupert Hughes, Monta Bell, Alf Goulding, Edmund Goulding, Jack Conway, Josef von Sternberg, Benjamin Christianson, W. Christy Cabanne, William Wellman, Al Roboch, Marcel de Sano and Elinor Glyn.

Louis B. Mayer and his associates, Irving G. Thalberg and Harry Rapf, will have charge of all production and I know will not only live up to past performances but very materially increase their standing and prestige as the leading production executives of all time.

"Mare Nostrum," the Rex Ingram production from the novel by Vicente Blasco Ibanez, will be one of our 1925-26 productions. Alice Terry and Antonio Moreno play the leading roles. Although the picture has great panoramic sweep and tremendous battle scenes it is primarily a human document with the action centered on the conflict and love affairs of the principal characters.

"The Merry Widow" and what a title that is for the box office, will be another of our productions. Von Stroheim made it from Henry W. Savage's famous stage success and John Gilbert and Mae Murray play the leading parts. There are some remarkable Technicolor shots in this film that will make an audience gasp.

"Bardelys The Magnificent," by Rafael Sabatini, author of "Scaramouche" and "The Sea Hawk," will be on our schedule. King Vidor will direct and John Gilbert and Claire Windsor are the leading players. The entire production will be done in Technicolor. It is a powerful love story and is a big production in every meaning of the term.

"The Big Parade," by Laurence Stallings co-author of Broadway's greatest success "What Price Glory?," will be directed by King Vidor and have John Gilbert as the star with Renee Adoree and others to be selected in the principal roles. Gilbert, one of the biggest drawing cards on the screen today, has a great part in this picture.

"The Flesh and the Devil" is a Victor Seastrom-John Gilbert Special. It is by Herman Suderman. It will be directed by Seastrom, the man who made "He Who Gets Slapped" and I don't know what better recommendation there is than that.

MARCUS LOEW

There will also be one other John Gilbert production, title and details of which we will announce later.

"Romola," Henry King's production of George Eliot's immortal story with Lillian Gish in the stellar role and Dorothy Gish featured, is a most important unit on our schedule. It ran for sixteen weeks as a legitimate on Broadway and had equally successful runs in other large cities.

There will be two other Lillian Gish productions. The vehicles are now being considered and they will be on a par with all her previous successes, I can assure you. Miss Gish will be even bigger than ever and all of her productions will now be made at the Metro-Goldwyn-Mayer studios in Culver City.

"The Tower of Lies," by Selma Lagerlof, will be a Victor Seastrom production with Norma Shearer, Lon Chaney, Claire McDowell, William Haines and Ian Keith in the cast. Mr. Mayer tells me that this will be one of the greatest pictures the studio has ever turned out.

"The Unholy Three" I have already seen and it is a most remarkable picture with Lon Chaney in a most unusual characterization, even for him. It is a deeply absorbing story of the underworld. Mae Busch and Matt Moore appear in the cast and the direction was handled by Tod Browning.

"The Span of Life," Sutton Vane's great melodrama, will be made into a motion picture and released by us next season. Lon Chaney is the star with Pauline Starke and William Haines in leading parts. Jack Conway is making this picture. Remember the human bridge in the stage play? Well in the picture you'll see one person linked to another across a hundred foot canyon.

There will be one other Lon Chaney production on our 1925-26 schedule, the title and details to be anounced later.

An untitled Norma Shearer picture directed by Hobart Henley and with Lew Cody, William Haines and Mary Carr in the cast, will also be released. It is a story by Samuel Shipman. It will be Miss Shearer's first big starring vehicle for the new season.

In addition to the Shipman story Norma Shearer will be starred in three other productions during 1925-26.

"The Auction Block," the famous Rex Beach story, will star Norma Shearer as an added attraction, and that certainly is a winning combination, providing one of the many outstanding features on our schedule.

"The Barrier," another of Rex Beach's wonderful stories will be still another box office attraction from Metro-Goldwyn. It will have a great cast and a great star.

"Paris," an original story by Carey Wilson, directed by Robert Z. Leonard with Pauline Starke and Lew Cody playing the leading roles. This will be the first picture for which Erte, famous designer, contributed his skill in the designing of women's costumes.

"Monte Carlo," will be a follow up on "Paris" but with Erte fashion creations in Technicolor and it will have a specially selected cast.

"Sun-Up,' from the stage success by Lula Vollmer is to be directed by Edmund Goulding and the cast will include Conrad Nagel, Pauline Starke and Lucille LaVerne.

Ramon Novarro will first be seen in a story of The United States Naval Academy and he will have the cooperation of the Government in making the picture. William Christy Cabanne will direct. In addition there will be two other Ramon Novarro pictures on our 1925-26 schedule.

"The Circle," from Somerset Maugham's play, will be directed by Frank Borzage with Eleanor Boardman and Malcolm McGregor in the leading parts. The play ran for two seasons on Broadway.

"Pretty Ladies" is a Monta Bell production in which ZaSu Pitts, Tom Moore and Lilyan Tashman will be seen. It is by Adela Rogers St. Johns and I am told it will present more beautiful women than any production heretofore made.

"Time, the Comedian," with Mae Busch, Lew Cody and Gertrude Olmsted, and directed by Robert Z. Leonard, is also on our schedule. It is by Kate Jordan.

"Sally, Irene and Mary," a Hobart Henley production, has Eleanor Boardman, Sally O'Neill, Renee Adoree and William Haines in the cast. It is Eddie Dowling's great Broadway stage success.

"The Exquisite Sinner," adapted from "Escape," by Alden Brooks, will be directed by Josef von Sternberg, and I am sure will prove the surprise of the year. Conrad Nagel and Renee Adoree will head the cast.

"Never the Twain Shall Meet," Peter B. Kyne's greatest story, is to be directed by Maurice Tourneur and has Anita Stewart and Bert Lytell heading an all-star cast. It is a Cosmopolitan production. The story is laid in California and the South Seas.

THREE HEADS OF METRO-GOLDWYN'S PRODUCTION FORCES

In the center is Louis B. Mayer, vice-president in charge of production; on his left and right, respectively, are Irving Thalberg and Harry Rapf, associate studio executives.

"Merry Wives of Gotham" is a Marion Davies picture produced by Cosmopolitan and directed by Monta Bell. It is an adaptation of the famous stage play and Miss Davies has a role similar to the one she played in "Little Old New York."

"Buddies" is another Marion Davies feature. This is also from a very popular stage play by George Hobart which ran for a year and a half on Broadway.

"The Temptress," by Vicente Blasco Ibanez is considered the prize screen vehicle of the year. It will be a Cosmopolitan Production by Metro-Goldwyn-Mayer studios and will present a distinguished cast.

"The Torrent" by Ibanez will have Aileen Pringle in the leading role and this also will be a Cosmopolitan Production made at our studios. It will be big in every way

There will be one Fred Niblo production on our schedule. Details of this picture have not been completed as yet and will be announced later.

"Brown of Harvard," Rida Johnson Young's great popular play of college life will have Conrad Nagel and Eleanor Boardman in the leading roles.

"Dance Madness," by S. J. Kaufman, will feature Aileen Pringle and Lew Cody. It is the story of a romantic love affair.

"The Reason Why" is an Elinor Glyn production. Jack Conway will direct it and Aileen Pringle and Conway Tearle will be seen in the leading roles.

"Money Talks," a Rupert Hughes production will be directed by Alf Goulding with Eleanor Boardman and Conrad Nagel featured.

"How Dare You" will be another Rupert Hughes Production on our next season schedule.

"An Exchange of Wives" by Cosmo Hamilton and adapted from the stage success will be directed by Hobart Henley with Eleanor Boardman, Lew Cody, William Haines and Renee Adoree.

"Lovey Mary," the classic by Alice Hegan Rice, will be directed by King Vidor with Sally O'Neill the featured player.

"The Mysterious Island" by Jules Verne will have undersea scenes by the famous Williamson process and many sequences will be in Technicolor.

"A Little Bit of Broadway," from the novel by Richard Connell, the story of a girl and the white lights, will be on our schedule.

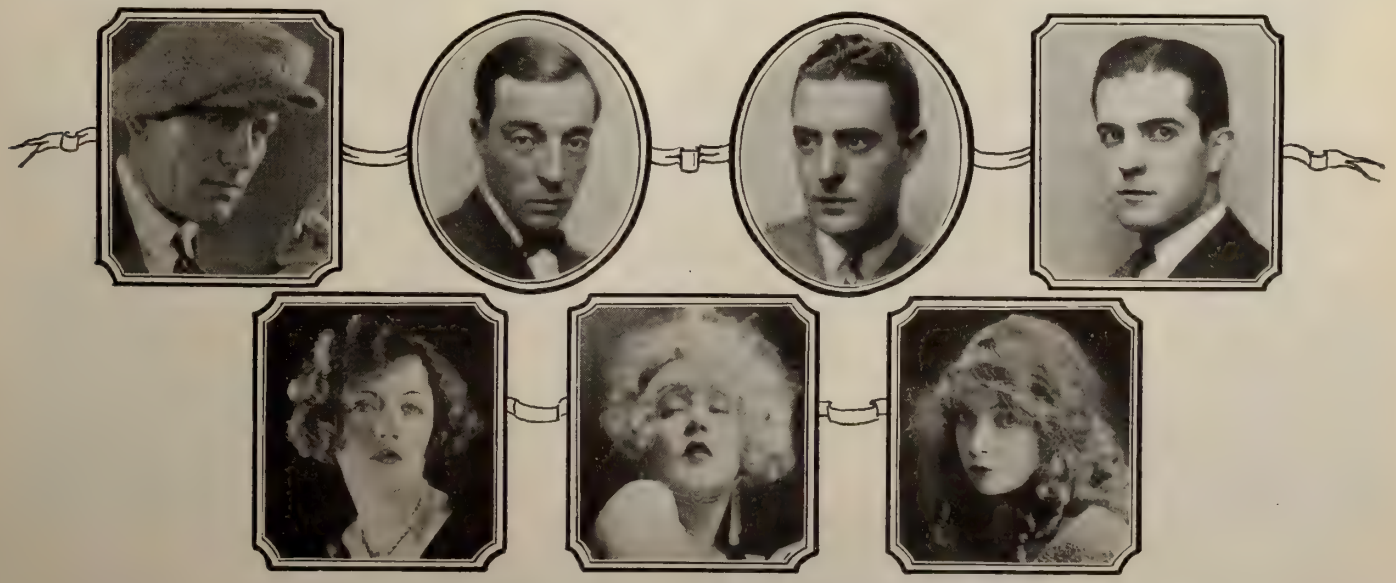
"Women and Wives," by Harvey Ferguson and one of the best sellers of current fiction, will have Eleanor Boardman and Conrad Nagel featured.

There will be two Mae Murray productions on our 1925-26 list. They will be bigger, better and greater than any Miss Murray has done heretofore.

These will constitute our productions for the new season. It is quite the most pretentious schedule ever mapped out by us and I am confident that 1925-26 will see Metro-Goldwyn far outdistance the remarkable record we made last season.

Big Loew Booking

Following closely upon the Pathe announcement that "Black Cyclone," the Hal Roach feature, will have its world premiere at the Capitol Theatre, New York, comes word that this production starring Rex, the Wild Horse, has received 120 days' booking on the Loew Circuit to follow immediately after its engagement at the big Broadway cinema theatre.



BRIGHT STARS IN THE METRO-GOLDWYN FIRMAMENT

They are Lon Chaney, Buster Keaton, John Gilbert, Ramon Novarro, Marion Davies, Mae Murray and Lillian Gish.

VIVID PERSONALITIES IN METRO-GOLDWYN PRODUCTIONS

Left to right, top row: ZaSu Pitts, Al Rabach, Gertrude Olmstead, Carmel Myers, Aileen Pringle, Conway Tearle, Pauline Starke. Bottom row: Conrad Nagel, Renee Adoree, Claire Windsor, Lew Cody, Mae Busch, Sally O'Neill, William Haines.

Boston Gives Mayer Big Reception on Visit

PROBABLY no prominent citizen returning to his old home town was ever accorded a bigger or more enthusiastic reception than that tendered Louis B. Mayer, vice-president in charge of production for Metro-Goldwyn-Mayer, on his return to Boston last week.

It was in the New England city that Mr. Mayer first entered the motion picture business where he was an exhibitor for a number of years and a partner of Nathan Gordon. As a matter of fact it was Mr. Gordon who first induced Mr. Mayer to give up the exhibiting end of the business and devote himself to production and it was a triumphant return to the filed of his first success that the production head of Metro-Goldwyn-Mayer made last week.

LOUIS B. MAYER
Vice-President of Metro-Goldwyn..
"WELCOME HOME"
Toastmaster TOM SPRY
Mgr. First National Film Exchange...
M. DOUGLAS FLATTERY-Head of Loew's in Boston
NATHAN GORDON of the Gordon chain of theatres..
JACOB LOURIE of Modern and Beacon Theatres
GEORGE A. HICKEY-Mgr. Metro-Goldwyn Pictures in Boston
PETE SMITH Specialists in art of welcoming
JOE DI PESA
JOHN M. CASEY-City Clerk, welcomes Mayer for Mayor

Welcome Home Dinner to Louis B. Mayer at Copley-Plaza, Boston.

Learning that Mr. Mayer intended to pay a visit to Boston during his stay in the East, his friends in New England immediately took steps to assure him of their deep regard and affection. After it was all over there could be little doubt in Mr. Mayer's mind of his standing and popularity among his old friends and many new ones.

On his arrival at the station Mr. Mayer, who was accompanied by Mrs. Mayer and his two daughters the Misses Edith and Irene, were met by a brass band and a crowd of his friends to say nothing of a special police escort and a fleet of automobiles. As he stepped from the train a gigantic floral horseshoe bearing the inscription, "Welcome Home, Louis B. Mayer," was presented to him, and with the band playing, "Hail to the Chief," the parade to the Copley-Plaza Hotel started with Mr. Mayer and his former partner Nathan Gordon, heading the procession.

It was nothing less than a triumphal parade. Every car in the procession, which was headed by an escort of motorcycle police, carried banners reading, "Welcome Home."

The following day an elaborate luncheon was tendered Mr. Mayer at the Copley-Plaza at which several hundred prominent exhibitors, exchange men, city officials and members of the press attended. Among the speakers were Nathan Gordon, head of the Gordon chain of theatres; M. D. Flattery of the Loew organization; John Casey, censor and representing Mayor Curley who was absent from the city on business; Thomas B. Sprye, manager of the local First National Exchange and for many years closely associated with Mr. Mayer; Al Rosebush, of Gordon's and an old friend of Mr. Mayer's; Jake Lowrie, well known New England exhibitor and M. N. Wolf, manager of the Metro-Goldwyn Boston exchange.

All of the speakers paid high tribute to Mr. Mayer, the pictures that he has produced and his unimpeachable standing in the industry.

On being introduced Mr. Mayer, in his speech, told of many of his earlier experi-

(Continued on opposite page)

Feist Puts Over Big Booking Deals for Metro

FELIX FEIST, general sales manager for Metro-Goldwyn, is closing up contracts for next seasons product just about as fast as he can make calls on exhibitors. It is literally a fact that theatre owners can hardly wait until Mr. Feist's arrival to book the Metro-Goldwyn output. They know what is to be expected from Metro-Goldwyn and are particularly anxious to get aboard the band wagon.

With Joseph Friedman, of the Towner Theatre, St. Paul, Minn., Mr. Feist closed a remarkable contract last week. By it the entire Metro-Goldwyn product for 1925-26 will be played first run at the Tower. This is probably the first contract made for next season by any organization that calls for the entire output.

In addition to closing with Mr. Friedman a deal was closed by Mr. Feist with Barney Zeitz, who operates the State Theatre in New Bedford, Mass., whereby Metro-Goldwyn product will be played first run at that theatre for a number of years.

Both the Tower Theatre of St. Paul and that State of New Bedford are representative houses in their respective cities and the transaction represents a most substantial figure.

These, and other similar contracts that are now in the making, stand as proof conclusive of the high esteem in which Metro-Goldwyn product is held by the theatre owners and the confidence placed in the Metro-Goldwyn-Mayer announcement for the coming season.

Metro-Goldwyn Trackless Train on Tour

THE Metro-Goldwyn Trackless Train, left New York last Thursday morning on the first lap of a journey that will take it to Los Angeles, with stop overs at all of the key cities enroute.

Marcus Loew, Nicholas M. Schenck, Major Edward Bowes and other officials of Metro-Goldwyn were on hand at the Capitol Theatre to see the famous train off, and the crowds that gathered to look this remarkable outfit over were even greater than on its first appearance in the streets of New York when Mayor Hylan and other city officials greeted it at City Hall and it completely tied up traffic in the Times Square District.

From New York Metro-Goldwyn's Trackless Train will go to Boston and cover all of the important cities of New England boosting Metro-Goldwyn's "Quality 52" pictures for the 1925-26 season. It is expected to reach Los Angeles around September.

Eddie Carrier, who goes with the train, and is well known in the exploitation field, will be in charge of the remarkable ballyhoo. Edward McIver is the sales representative with the outfit and Buddy Hooton is in advance. Hooton, by the way, is circusing the arrival of the Trackless Train in a specially constructed auto that carries, among other eye catching devices, a radio broadcasting outfit.

He paid very high tribute to Irving G. Thalberg and Harry Rapf, his studio executives, saying that no one could help but produce good pictures with such capable lieutenants.

In speaking of the artistic side of pictures, Mr. Mayer said, "On my last trip to Europe I made up my mind we were going to do something new in pictures. I do not think you can thrill an audience today with scenery but to me a beautiful woman in beautiful clothes is just about as attractive a thing as the Lord ever gave us. With that in mind I got Erte, famous French designer, who is now at our studios designing costumes for our players."

Mr. Mayer expressed himself as one hundred per cent satisfied with "Ben Hur."

Pete Smith is accompanying Mr. Mayer on his tour of the East as special representa tive.

Boston Gives Mayer Big Reception on Visit

(Continued from page 454)

ences as an exhibitor in Boston and how his partner, Gordon, finally induced him to forsake that end of the business to take up production.

METRO GOLDWYN'S IMPOSING ARRAY OF DIRECTORIAL TALENT

1—Alf Goulding. 2—Edmund Goulding. 3—Jack Conway. 4—Robert Z. Leonard. 5—Monta Bell. 6—William Wellman. 7—Hobart Henley. 8—Rex Ingram. 9—Marcel De Sona. 10—King Vidor. 11—Fred Niblo. 12—Benjamin Christianson. 13—Tod Browning. 14—Joseph Von Sternberg. 15—Victor Seastrom. 16—Rupert Hughes.

Scenes from "East Lynne," an Emmett Flynn production for Fox with Frank Keenan, Marjorie Daw, Lydia Knott and Leslie Fenton

Tom Mix Visits Milwaukee For Convention, On U. S. Tour

EXHIBITORS who are in the line of march of the touring Tom Mix party and who were farsighted enough to book some of the Western star's pictures are reporting astounding jumps in their box office receipts as the result of the publicity the personal appearances have engendered.

In Boston, Mix's first stop on his domestic tour, the newspapers gave him a great reception. Every paper in the Hub carried pictures of him presenting Mayor Curley with one of his two-gallon Stetsons.

Boston and Montreal

As a result, the Keith Boston Theatre, where the Mix starring vehicle, "Dick Turpin" was playing a first run engagement, went over the top in an astounding manner.

The same thing happened at Loew's Theatre in Montreal, where the star went from Boston. Loew's was playing "Riders of the Purple Sage."

Toronto exhibitors had been on the job and were all prepared for Mix's visit to their city. Every print of a Mix picture available at the Toronto exchange was out and reaping the advantages created by the splendid publicity his visit to the Ontario city received.

From Toronto the Mix party jumped to Milwaukee to attend the convention of the Motion Picture Theatre Owners. Mix's appearance at the convention is a day that will be long remembered. Never before have exhibitors let loose such an avalanche of enthusiasm as they did when the Fox star made his appearance among them.

It was ample evidence of their gratitude to him and showed they truly appreciated the value of the actor on whom they have conferred the uneuphonious but descriptive title, "The Rent Man."

Talks to Exhibitors

Mix arrived in Milwaukee on Thursday and did not leave until Friday noon, the longest stop on the American itinerary. During that time he met every exhibitor and official attending the gigantic meeting. His coming was a tonic and left the men who buy the pictures in a happy frame of mind.

His talks to them revealed that he is one of the best business men in the industry as well as the most popular star.

He made a wonderful impression on the motion picture showmen. To find such a level head in an actor was something they did not expect. In Mix, however, they saw a man they would hate to have working as opposition across the street, and he let them in on some valuable showmanship "dope." Incidentally, "Dick Turpin," playing at the Rialto in Milwaukee, set some marks for the future to shoot at.

From the convention city Mix jumped to Chicago. Althugh his stay was only of very short duration, nine hours, he managed to break into the first page of almost every paper in the Windy City.

On to Detroit

Detroit was the next stop. In the auto city a Mix picture playing at the Fox Washington Theatre the week before Mix was scheduled to make his appearance in that city went on a rampage and left a box office record that is seldom duplicated. This was the result of the advance publicity the coming of the Western star brought out. An army of advance men followed one another into the city to plant excellent advance stories, pictures of his European trip and the announcement of his coming to Detroit.

This publicity campaign precedes Mix into every city, and already its effects are being felt in the Fox exchanges. Every exchange in the territories through which the Fox star will pass is reporting exceptional demands for his pictures. This demand is not confined to the cities Mix will actually visit but also includes the suburbs and outlying towns through which the papers heralding his visit circulate. It is hoped by the time Mix gets to Omaha that every theatre in the vicinity will have a Mix picture booked. It would be a fitting tribute to this actor who means so much and who will mean so much more to the exhibitors of the country.

The views on the left and right are scenes from "The Apache"; the center is from "The Ski Jumper." These Van Bibber comedies star Earle Foxe and are directed by George Marshall

Scenes from "The Fighting Heart," a John Ford production for Fox with George O'Brien and Billie Dove

Fox Expedition To Columbia Encounters Many Handicaps

ORDINARY scenic beauty has become a common-place of the screen. Nature must now put her best foot and ankle forward to excite more than a mild interest in the habitual theatre-goer. But some genuine thrills are provided by the sheer beauty of two Fox Varieties pictures filmed in what the National Geographic Magazine describes as a region of "unearthly loveliness" in the remote Canadian Rockies. These pictures are "Where the Waters Divide," now current, and "Toiling for Rest," soon to be added to the William Fox release schedule. Both are jewels of the photographic art.

Lewis R. Freeman, author of the National Geographic Magazine article, tells how he was invited last summer by Byron Harmon, Fox field photographer, to accompany him in a photographic invasion of the great Columbia Ice Field, a virgin field for the camera. Mr. Freeman, an explorer of note and himself an expert still photographer, gladly accepted the chance to share the perils and hardships of the expedition. He got plenty of both.

The project had its peculiar appeal to each man. The wild and wonderful region, known as the Columbia Ice Field, is the only region on earth whose waters drain into three oceans —the Pacific, the Arctic and the Atlantic—a situation to tempt any explorer. Harmon, who had spent a life-time in photographing the beauties of mountain, lake and cataract, had heard tales from an occasional trapper or Indian that led him to believe that the region was probably the finest scenically in America. He was saving it up for the crowning achievement of his 20 years of picture-making. He did well, for in this land of tall peaks and glacier-choked valleys, he found, says Mr. Freeman, "the most striking Alpine scenery of the Western Hemisphere."

Expedition Carefully Planned

The expedition started from Lake Louise on August 15 with a 16-horse pack-train and four guides, headed by the redoubtable Mr. "Soapy" Smith. Except in midsummer the region is impenetrable as the secrets of Mt. Everest. Even then, many passes and valleys were deep in snow before they emerged 10 weeks later. The horses, picked long in advance, had been kept off the trail all summer to lay up stamina for the punishing work ahead. This proved fortunate, for the snows came early and long weeks of semi-starvation and floundering through drifts taxed both horses and men to the limit of their powers.

There were swift, icy rivers to ford, treacherous bogs to traverse. A most dangerous part of the journey was across the Saskatchewan Glacier, a huge arm of the Ice Field, broken with yawning crevasses. Here the horses were roped together in bunches of four, like so many Alpine climbers, and the unprecedented feat was accomplished without fatal mishap. La Casse, the cook, disappeared into a snow-masked crevasse, but was so lucky as to catch a projecting ledge and continue on alive. Anyhow the cook didn't care so much what happened, for all his sugar and salt had been lost a few days before when a pack-horse was upset, rolled under and swept for some distance down stream while fording the Mistaya.

Excellent Photography

But the photographic results fully repaid for everything. One series of photographs alone, those of Mt. Columbia, were worth the whole cost and risk of the expedition. It took eight days to get them, during which time Harmon, his battery of cameras planted, waited patiently for a blizzard to blow itself out and the clouds to lift. At last, just as they had saddled to move on, came 40 minutes of sunshine, and perfect pictures were obtained of what Freeman pronounces "the most beautiful peak of the whole North American Rockies system."

There wasn't a man in the expedition whose life was not more than once in imminent peril. Horses were repeatedly bogged under or caught in slides. But the party returned safely to Banff without an animal lost or even permanently lamed after "the roughest continuous pack-train journey made in the Rockies in recent years. A notable achievement for our packers," allows Mr. Freeman.

Scenes from the William Fox presentation directed by Harry Millarde, "The Fool." Edmund Love, Brenda Bond, Raymond Bloomer, Mary Thurman are shown in these flashes of action.

"Lightnin'" Heads Fox Release List for Next Season, Set for August

"LIGHTIN" will head the release schedule of Fox for 1925-26, according to an official announcement made by that company. The John Goldon record-breaking stage success will be released for distribution August 23.

Recently completed under the direction of John Ford with an exceptional and carefully selected cast, headed by Jay Hunt in the title role, the screen version of "Lightin" should prove worthy of the honr of its No. 1 place on the schedule.

With Madge Bollamy and Wallace MacDonald in the leading juvenile roles of Millie and Jhn Marvin,, J. Farrell MacDonald as Judge Townsend, Ethel Clayton as Margaret Davis, Richard Travers as Raymond Thomas, James Marcus as the Sheriff, Otis Harlan as Zeb, friend of Lightin'; Peter Mazutis as Oscar, the Swede lumberjack; Edythe Chapman as Mother Jones and Brandon Hurst as Hammond, the cast in the film version is well worthy to compare with highly talented cast which appeared in the original stage production with Frank Bacon. "Lightin" was prepared for the screen by Frances Marion.

Second on the Fox program for the coming season is a Tom Mix starring vehicle, "The Everlasting Whisper," and adaptation from a story by Jackson Gregory of the same name. This picture was completed by Mix before he started on his European tour and was directed by I. G. Blystone. Alice Calhoun plays the leading feminine role opposite Mix, with Robert Cain as the 'heavy." Others in the cast are George Berrell, Walter James, Virginia Madison and Karl Dane. August 30 is the release date of "The Everlasting Whisper."

Another John Ford production, "Kentucky Pride," a Fox supreme attraction, is placed third on the schedule to be released Sept. 6. "Kentucky Pride" is a throbbing story of hrses and men with many of its sequences in the Blue Grass region. Henry Walthall has the leading part in the production and Gertrude Astor has the most important feminine role. There is no heroine, Miss Astor's part calling for villainy throughout. She is assisted by Malcolm Waite. The leading character role falls to J. Farrell MacDonald. Belle Stoddard, Winston Miller and Peaches Jackson make up the remainder of the cast.

"As No Man Has Loved," Rowland V. Lee's remarkable adaptation of Edward Everett Hale's immrtal classic, "The Man Without a Country," will be released to exhibitors on Sept. 13. This picture needs no further introduction to the trade. Its Broadway run established it as a sure-fire box office success.

Winchell Smith's "The Wheel," another of the Golden Unit, and the first picture to be directed for Fox by Victor Schertzinger, will be released Sept. 20. Harrison Ford and Claire Adams have the leading roles in this production. Others in the cast are Mahlon Hamilton, Georgie Harris, Clara Horton, Margaret Livingston, David Terrence, Erin La Bissionore, Russ Powell and Hazel Howell.

The remaining September releases are "The Desert Valley, a Buck Jones starring vehicle, and "Lazybones," an adaptation of Owen Davis' stage success. By an odd coincidence "Lazybones" has Buck in the title role.

The Fox October releases are headed by "The Iron Horse," the John Ford opci production which ran for a year at the Lyric Theatre in New York; broke all sorts of records at Grauman's Egyptian Theatre in Los Angeles and had a successful run at Woods Theatre in Chicago. Oct. 4 is "The Ihon Horse" release date.

"The First Year," another of the John Golden Unit, and Tom Mix in "The Lucky Hrseshoe," Oct. 11; "The Winding Stair," Oct. 18, and "When the Door Opened," Oct. 25, are the other October releases on the Fox schedule.

Seven pictures will be released by Fox during the month of November and amng those are some of the most ambitious on the schedule. "The Fool," which will be released on Nov. 15, is the most important of these. This adaptation of Channing Pollock's great stage success is another proven box office attraction. It is now entering its third month at the Central Theatre.

Other November releases are "The Fighting Heart," a John Ford production starring George O'Brien, Nov. 1; Buck Jones in "The Timber Wolf," Nov. 1; "Thank You," another of the John Golden Unit, Nov. 8; the first Peter B. Kyne story, Nov. 22; Tom Mix in "The Best Bad Man," Nov. 22, and "Havoc," a Rowland V. Lee production from the international stage success, Nov. 29.

For December Fox will release five excellent production. "The Dixie Merchant," with Dec. 6th as its release date, will be the initial release for the last month of 1925. It will be followed by "East Lynne," and Buck Jones in "Man Four Square," on Dec. 13; "Thunder Mountain," an adaptation of John Golden's stage success, "Howdy Folks," Dec. 20, and "The Ancient Mariner," which will be the special Christmas week release.

The first month of the new year will see seven Fox productions released. "Siberia," an adaptation of the celebrated old stage success of the same name, will be the first of the New Year's releases with Jan. 3rd as the date. This production will be followed on Jan. 10 by "The Silver Treasure," from Joseph Conrad's popular novel, "Nostromo," and Tom Mix in "The Love Fixer." Peter B. Kyne's second story will be released as a picture on Jan. 17, with H. G. Wells' "Marriage" following it on Jan 24. On Jan. 31 Fox will release "Dangers of a Great City" and Buck Jones in "The Desert's Price."

February will be used by Fox to release five productions, the first of which will be "The Trouble Hunter," on Feb. 7. "The Johnstown Flood," Feb. 14; "Part Time Wives," Feb. 21; "The Road to Glory," and Tom Mix in "My Own Pal," Feb. 28th, will be the other releases of the short month.

During March the Fox releases will include "Daybreak," March 7; the third Kyne story, March 14; "Separate Rooms," and a Buck Jones starring vehicle, March 21, and "Manhood," March 28.

For April, May and June the following pictures have already been selected: "The Golden Butterfly," April 4; "Wages for Wives" (Golden Unit), April 11; "Palace of Pleasure" and a Tom Mix picture, April 18, the fourth Kyne story, and a Jones picture, May 9; a Tom Mix picture, June 6, and another Jones on June 27.

"KENTUCKY PRIDE," a JOHN FORD PRODUCTION FOR WILLIAM FOX
Among the players are J. Farrell MacDonald, Gertrude Astor and Henry B. Walthall

Figuratively and literally, Clara Bow adds charm to "My Lady's Lips," in the B. P. Schulberg production of that name.

"My Lady's Lips," Third Big 1925 Drama for Schulberg

FINDING the exhibitor and his patrons partial this year to melodramas that have new twists and original angles, B. P. Schulberg, producer of "Capital Punishment" and "Go Straight," will soon present his third melodramatic story this season in "My Lady's Lips," nearing completion on the coast with the director's magaphone in the hands of James P. Hogan.

In "Capital Punishment" Mr. Schulberg transferred a theme of international discussion into a specific human interest story which was accepted by picturegoers and critics as one of the exceptional pictures of the fall season. More recently another melodrama, "Go Straight," has been delivered from the same studio, made novel by a light comedy treatment and some Hollywood studio atmosphere offsetting the heavier moments.

Asserting that picture styles travel in cycles and the present season shows a preference to this new fashion melodrama, Mr. Schulberg promises that the new release, "My Lady's Lips" will eclipse both its predecessors in box-office value. It has been written directly for the screen by John Goodrich, well known scenario writer, and features Clara Bow, Frank Keenan, Alyce Mills, William Powell, Ford Sterling, John Sainpolis and Gertrude Short. Its director, James P. Hogan, was responsible also for "Capital Punishment."

Schulberg Here from Coast to Confer With Bachmann

B. P. SCHULBERG arrived in New York from the coast this week to confer with J. G. Bachman, general manager of distribution, relative to final details preparatory to beginning the eighteen special productions which B. P. Schulberg Productions will release during the coming season.

While in the East, Mr. Schulberg will plan the order in which his eighteen stories will be filmed and tentative release dates will be decided upon. Upon his arrival, the producer stated that his company's product next year will continue its established policy of best selling stories to be directed by four well known megaphone masters and enacted by the best box-office casts obtainable.

Before leaving California Mr. Schulberg supervised the filming of the final scenes of Gasnier's production, "Faint Perfume," and saw camera work start on John Goodrich's story, "My Lady's Lips," with James P. Hogan directing. These two features terminate the ten pictures on the current Schulberg schedule.

He also arranged preliminary work on several of the new series and put his O. K. on the adaptation of Percy Marks' novel, "The Plastic Age," just completed by Frederica Sagor. This valuable story will be one of his first productions for fall release.

Miss Cummings Goes West

Dorothy Cummings left last Monday on the Twentieth Century for California, where she will begin work on the special engagement with Gloria Swanson in "The Coast of Folly," under the direction of Allan Dwan. Miss Cummings was engaged in the East for this production and will return to New York at the completion of the picture to fulfill another contract.

Walsh Cast Completed

Director Scott Dunlop has completed casting for "Blue Blood," the second George Walsh starring picture under his contract with Chadwick Pictures Corporation. The company is now making location scenes at Catalina Island. Cecille Evans, whose million dollar legs have been exploited the world over, will play the leading role opposite the star. Joan Meredith, one of the 1925 Wampas Baby stars, who recently signed a long term contract with Chadwick, will play another prominent role. Others in the cast are Robert Bolder, Eugene Bordon, Harvey Clark, and G. Howe Black, the negro comedian, whose work in "The Wizard of Oz" has won him much praise from the critics.

Gilbert E. Gable presents

The SKY RAIDER

WITH

JACQUELINE LOGAN

AND

CAPT. NUNGESSER

Variety says; "Celebrities do not mean much in this town. (Washington). The fact that Nungesser got so much attention speaks well not only for the French ace but also for the film."

From the story "The Great Air Mail Robbery" by Jack Lait

Directed by T. Hayes Hunter

ASSOCIATED EXHIBITORS

Physical Distributor Pathe Exchange Inc. John S. Woody, President Foreign Representative Sidney Garrett

Will Maintain High Quality of Short Subjects During Summer

Lige Conley, Lloyd Hamilton and Eddie Nelson, starred in Educational Comedies. Scenes from "Durand of the Bad Lands," starring Buck Jones A Fox production

THERE will be no let-down in the quality of the short subjects on the Educational program during the summer months according to a statement by E. W. Hammons, president of Educational Film Exchanges, Inc.

"Educational will continue its policy of quality short subjects during the hot weather months," says Mr. Hammons. "Our line-up of releases for the next four months is composed of subjects of the same high quality as those of the cooler and more profitable months of the year.

"Educational realizes that the exhibitor depends more and more on his short subjects as the hot weather approaches and with that fact in mind we are releasing many of the best pictures of the year's schedule during May, June, July and August. Our promise of 'Quality, not Quantity,' will be continued through the months when a curtailed supply of real box-office attractions seems to be the order of business with the distributors of longer productions.

"'The Spice of the Program' is never more welcome than in the heated months when the exhibitor has the hot weather and various summer attractions to contend with. It is our aim to provide as many short subject attractions during these months as during the seasons when exhibiting conditions were at their best.

"The short subject is a box-office attraction of real merit and when properly advertised can do much toward offsetting the 'summer slump' which seems to be the bugaboo of many theatre owners. Real comedy stars have real drawing power and by advertising and exploitation the enterprising exhibitor can turn these names into dollars at a season when the theatrical business is laboring under its greatest handicap.

"Our May releases include eight two-reel comedies with such proven stars as Lloyd Hamilton, Walter Hiers, Lige Conley, Al. St. John and Jimmie Adams in the leading roles, as well as the Educational Pictures Special 'Balto's Race to Nome.' These box-office attractions will be available for the subsequent runs during the summer months. Larry Semon, Bobby Vernon, Rickey Bennett, Eddie Nelson and Neal Burns will be seen in comedies in the June releases, just at the start of the warmer weather.

"During July and August Lloyd Hamilton will appear in the final comedy of his present series and Lige Conley will be seen in at least two Mermaid Comedies, one of which was made especially for hot wather consumption—a snow picture taken on Bear Mountain which we are holding for the heated season.

"We will announce our 1925-26 line up in a few weeks. Contracts have already been closed for the bulk of the next season's output and I want to say that our announcement will contain some pleasant surprises for exhibitors."

Scenes from "Durand of the Bad Lands," starring Buck Jones. A Fox production.

Dorothy Devore plays the title role in "The Prairie Wife," a Metro-Goldwyn picture, presented by Eastern Productions, Inc., and directed by Hugo Ballin.

Ten Educationals Are Listed

Ten Short Subjects from the Educational program are listed in the April issue of the Photoplay Guide, issued by the National Board of Review.

The list includes the Educational Pictures Special, "Balto's Race to Nome" and the third of the series of "Fables in Color" series, "Only a Country Lass." This series has earned the exceptional distinction of having every subject listed in this bulletin.

Other subjects contained in the list are the Larry Semon Special Comedy, "The Dome Doctor," the Walter Hiers Comedy, "Tender Feet," the Mermaid Comedy, "Fares, Please" with Al St. John and the Tuxedo Comedy "The Iron Mule" with the same star as well as the Hodge-Podge "The Village School" and three releases of the Judge's Crossword Puzzles series.

Standing With Chadwick

Wyndham Standing, one of the most popular leading men of the screen, has been engaged by Chadwick Pictures for an important role in "The Unchastened Woman," the Louis K. Anspacher play, in which Theda Bara will return to the screen. Mr. Standing will be seen in part of Hubert Knollys, which was created on the stage by H. Reeves-Smith. The picture was started this week under the direction of James Young.

Asher Buys "Good Luck"

E. M. Asher of Faultless Pictures Corporation, and Sol Lesser have purchased the film rights to the famous Drury Lane melodrama, "Good Luck." The Faultless company will produce the picture in association with Lesser. Asher is in New York to arrange for distribution of the picture.

Photographic study by Melbourne Spurr of Marion Davies, the Metro-Goldwyn-Mayer star, who has scored her greatest success in "Zander."

De Mille Starts First Special June 15

According to advices from the De Mille studio, actual production work on "The Road to Yesterday," the first Cecil B. DeMille personally directed production, will start on June 15, at which time Joseph Schildkraut will be at liberty to begin his screen portrayal of the exceptionally vivid characterization for which he has been cast.

The script of "The Road to Yesterday" was adapted by Jeanie Macpherson and Beulah Marie Dix from the stage play of the same title by Miss Dix and E. G. Sutherland, which in addition to having a part remarkably well suited to Schildkraut has a leading feminine character that will be ideally filled by Jetta Goudal.

Weiss Brothers Start New Series

Telegraphic advices from the West Coast state the Lester F. Scott, Jr., who is producing the three series of Westerns which Weiss Brothers' Artclass Motion Pictures Corporation are releasing for 1925, is now preparing for the production of the second picture in each of the three series of thrill action dramas starring Buffalo Bill, Jr., Buddy Roosevelt and Wally Wales, respectively.

Stories for these pictures have already been selected and casts will be announced in the very near future. The first of each series has already been completed and shipped to New York in preparation for the new season.

Raymond Griffith Signed

That the public and not the producer makes screen stars was again demonstrated recently when Jesse L. Lasky, first vice-president in charge of production of the Famous Players-Lasky Corporation, wired from Hollywood that Raymond Griffith had been signed to a five-year contract to be starred in Paramount pictures. He will appear exclusively in feature comedies.

"Faint Perfume" Possesses Box-Office Angles Galore

Alyce Mills, Betty Francisco and Seena Owen in "Faint Perfume," a B. P. Schulberg production.

"FAINT PERFUME," Gasnier's newest production which will be released by B. P. Schulberg Productions late this month, has many angles which make it potential box-office material, according to J. G. Bachman, general manager of distribution.

"Absolute sincerity to life is the key-note of the story, 'Faint perfume,'" says Mr. Bachmann. "That is why its publication as an Appleton novel precipitated it at once into the best-seller class where it remained throughout many months. It is known by the reading public everywhere. Likewise, it met with phenomenal success this winter when it was syndicated to fourteen big city newspapers—bringing its circulation up to several million more.

"The people of the story are on the one hand a group of small town folks and on the other the sophisticated smart set with whom the daughter is thrown when she marries riches. Both classes are absolutely real human beings swayed by impulses and emotions that will be understood by any audience.

"Exhibitors are already familiar with the box-office power of Zona Gale's work. In 'Faint Perfume' she has woven a story of greater popular appeal, deeper in understanding of human nature and richer in character delineation than even its tremendously successful predecessor, 'Miss Lulu Bett.'"

"Its very title makes it particularly attractive and appropriate for summer business. Incidentally, we are working out a far-reaching tie-up with a nationally merchandised perfume that will be a splendid exploitation aid wherever the picture is booked.

"Its cast of players too give 'Faint Perfume' unusual strength. Seena Owen, William Powell, Alyce Mills, Mary Alden, Russell Simpson, Betty Francisco, Philo McCullough, Jacqueline Saunders and others are the featured artists."

Elsie Ferguson in "The Unknown Lover," a Victor Hugo Halperin production for Vitagraph release.

Hunt Stromberg Will Make Special, "The Last Frontier"

"THE LAST FRONTIER," designed by the late Thos. H. Ince as the crowning achievement of his motion picture career, and left unfinished at his death, will be completed by Hunt Stromberg and released through Producers Distributing Corporation.

"The Last Frontier" will be a Hunt Stromberg personally directed special and one of the biggest features on the 1925-26 program of Producers Distributing Corporation.

Preparations are now being made to complete the picture on a most lavish scale of production with the intention of making it the greatest Western subject ever filmed.

The material already filmed consists of the big spectacles and the scenes in which the last of the buffalo herds are seen in a mighty stampede.

None of the dramatic action was recorded by Mr. Ince and therefore in completing the work, Stromberg will not be confronted with any difficulties in the matter of retakes or scene matching.

In taking up the work he will be able to continue the production just as though it had not been interrupted at all.

"The Unchastened Woman" Begun; Theda Bara Starred

PRODUCTION was started this week on Chadwick Pictures Corporation's "The Unchastened Woman," the Louis K. Anspacher Broadway stage success, which provide the vehicle for Theda Bara's return to the screen. James Young, a veteran producer, who is responsible for many noted screen successes, will direct the picture, which is being made by the F. B. O. Studios under the personal supervision of I. E. Chadwick, President of the company. The adaptation of the play was written by Douglas Doty.

"The Unchastened Woman," Louis K. Anspacher's greatest play, which has been included by George P. Baker in his volume, Modern American Plays, was a sensational success at the Thirty-ninth Street Theatre, New York, where it was produced by Oliver Morosco on October 9th, 1915. Emily Stevens, one of America's most prominent actresses, won the most distinguished success of her career in this production.

"The Unchastened Woman" will be produced on a lavish scale, as it is the intention of Chadwick Pictures Corporation that this production will be more spectacular than any of Miss Bara's many former successes. The cast will include many prominent players, including Wyndham Standing, the only player who has been definitely selected to date. The balance of the cast will be announced next week.

Victor McLaglen, athletic British actor who has been given one of the most dominant screen characters yet to be flashed on the silver screen in Poleon Doret, Alaskan trapper and packer, in Frank Lloyd's "Winds of Chance" by Rex Beach, has just signed a five-year contract to play featured parts in First National Pictures. With McLaglen's contract came a horseshoe made of carrots, radishes and parsley, donated by Frank Lloyd and McLaglen's associated players in Hollywood. Anna Q. Nilsson, John McCormick, western representative for First National Pictures; Frank Lloyd and Ben Lyon made the presentation.

George Terwilliger, who has many directorial successes to his credit, is now directing Owen Moore and Constance Bennett in "Married?" This is a Jans picture.

Start on "Half Way Girl"

Hudson Units Starting Sixth Picture in New Locale for First National

With the start during the past week of work on "The Half-Way Girl" at First National's New York Studios, Earl Hudson placed his sixth picture in production since bringing his First National units East last October. Five pictures have been completed.

"I Want My Man" with Milton Sills and Doris Kenyon in the featured roles was the first. "One Way Street" featuring Ben Lyon and Anna Q. Nilsson, was the second. Next came "Chickie" with an all-star cast, headed by Dorothy Mackaill in the title role, and "The Necessary Evil" with Ben Lyon and Viola Dana co-featured. The fifth production was Milton Sills' first starring vehicle, "The Making of O'Malley" which was finished last week. It is now in the cutting room and will be ready for release shortly.

Within the next few weeks Hudson will start the seventh and eighth productions. They will be "The Come-Back" with Milton Sills in the stellar role, and "The Scarlet Saint"—an adaptation of Gerald Beaumont's magazine story, "The Lady Who Played Fidele." Following these will be "The Pace That Thrills" featuring Ben Lyon. It is expected that additional stages which First National is now building, will be completed in time to provide full space for Hudson's summer production program.

Release Date Advanced

Barbara La Marr in "The White Monkey," Goes Out June 7 to Showmen

First National has advanced the release date of "The White Monkey" the Sawyer-Lubin picturization of the celebrated John Galsworthy novel, from July 12th to June 7th, in order that this photoplay, which has aroused wide interest, will reach exhibitors during the summer.

Barbara La Marr is featured in this important production, directed by Phil Rosen and supervised by Arthur H. Sawyer. Others in cast include Flora Le Breton, Thomas Holding, Henry Victor, Charles Emmett Mack, Colin Campbell and Tammany Young.

Eleanor Boardman, the beautiful Metro-Goldwyn-Mayer star, with Robert G. Vignola, her director.

National Screening Week Will Exploit Merits of "Drusilla"

WHAT promises to be a far reaching campaign to bring a motion picture to the attention of every exhibitor and salesman in the United States will be launched when "Drusilla With a Million," the Associated Arts Corporation—F. B. O. Gold Bond special, will be shown simultaneously during "National Screening Week" to thousands of exhibitors and salesmen in F. B. O.'s thirty-four exchanges for the entire week, commencing May 25, the day after the world premiere of the picture at the Capitol Theatre, New York.

The purposes of F. B. O.'s "National Screening Week" are manifold: First, "Drusilla With a Million" will be seen, it is hoped, by every theatre owner and salesman in the United States; secondly, it will acquaint the film buying world in general with the type of picture which will be marketed by F. B. O. as a "Gold Bond" production; thirdly, "National Screening Week" will act as a huge national exploitation campaign for the production.

The fact that Roxy of New York's Capitol booked "Drusilla" at sight for the huge Broadway playhouse is evidence of its box-office and artistic worth. To "Drusilla" goes the distinction of being the first independent production to be booked into the Capitol Theatre in two years.

F. B. O. is planning a huge advertising and publicity campaign on the production. Nat G. Rothstein, director of publicity, advertising and exploitation at F. B. O., commenting on the advertising and publicity possibilities of the picture said: "'Drusilla With a Million,' based on the famous novel by Elizabeth Cooper, directed by F. Harmon Weight, starring Mary Carr, Priscilla Bonner and Kenneth Harlan, lends itself admirably to advertising and publicity. The fact that 'Drusilla' was a best seller a few years ago and has been read by millions, means that these same millions of readers are waiting to see the film version of the novel."

Carl Laemmle Plans Series of New Two-Reel Westerns

WESTERN pictures with real western heroes will be seen within a few weeks following a new plan started at Universal City by which the most daring of the members of the Universal Ranch Riders, an organization of more than 200 cowboys chosen for their records at rodeos, will be elevated to stardom. The new plan was worked out by Raymond L. Schrock, new general manager at Universal City, in conformity with Carl Laemmle's oft-expressed policy of raising his stars from the ranks of his players.

The new schedule of production featuring the Ranch Riders will be as follows:

A series of two-reel western dramas in which Edmund Cobb, already well known to the screen, will alternate with Freddy Humes, famous broncho rider, with William Crinley directing.

Ten two-reel western comedies from published stories by W. C. Tuttle, Vin Moore directing, in which Tuttle's famous characters, "Dirty Shirt" and "Magpie," will be enacted by Ben ("Smiley") Corbet and "Peewee" Holmes. "Peewee" Holmes is noted for his daring with leaping horses and as a rope trickster, while Corbett has held, since the Pendleton Roundup of 1912, the world championship in bareback Roman riding.

A series of western dramas in which Al Smith, well known in recent western productions at Universal City, and Tommy Grimes, world champion roper, are to be featured.

Another rider to be featured shortly is Art Ortego. Born in the Santa Clara Valley, Ortego attracted the attention of Frank Montgomery when the producer saw him riding a wild bull at Tia Juana at a bull fight, and he was taken to the Bison organization, thus coming to Universal.

The new features will be sueprvised by Isadore Bernstein.

Clarence Brown to Direct

To Clarence Brown comes the honor of directing Rudolph Valentino in first production for United Artists Corporation, according to information given out by Joseph M. Schenck, who recently signed the director for a long-term contract.

The picture, adapted from John Frederick's novel, "The Bronze Collar," bears the working title, "The Slave." The story is being adapted by Benjamin Glazer, with the continuity by Adelaide Heilbron. It is a story of California in the days of Spanish rule.

Nearing Completion

"Camille of the Barbary Coast," a new feature production being directed by Hugh Dierker for release by Associated Exhibitors, is nearing completion at the Cosmopolitan Studios in New York. Mae Busch, playing the feminine lead, finished her scenes this week, and Director Dierker expects to complete his shooting of final scenes within ten days. In addition to Mae Busch, the cast includes Owen Moore, Burr McIntosh and Charles Slattery.

Willard Louis, Eddie Gribbon and Monte Blue do a little posing while making "The Limited Mail" for Warner Brothers.

Alice Calhoun Signs as Featured Warner Player

ALICE CALHOUN, for years a popular screen favorite and featured in many Vitagraph successes, is now enlisted under the Warner Bros. banner. Announcement was made this week of the taking over of her contract by the Warners and her assignment to the Warner stock company

Miss Calhoun will play opposite Syd Chaplin in "The Man on the Box," succeeding June Marlowe, who has been transferred to "The Pleasure Buyers." Thus she is engaged on the production of two features simultaneously, for not only is work on "The Man on the Box" under way, under the direction of Fred Newmeyer, but she has the role of Dora in A. S. M. Hutchinson's "The Happy Warrior," which J. Stuart Blackton is making for Vitagraph.

Virtually the whole of Miss Calhoun's screen career has been with Vitagraph. She shared honors with Cullen Landis in "Pioneer Trails" and "The Midnight Alarm," playing Rose Miller in the former and the waif in the latter. One of her greatest successes was in the current Vitagraph production, "Pampered Youth," David Smith's adaptation of Booth Tarkington's Pulitzer prize winning novel, "The Magnificent Ambersons." In this picture she played for the first time in her career virtually a triple role, appearing first as a young village belle, then as a young mother, and finally as a matron of middle age.

Alice Calhoun's contract with Vitagraph has been taken over by Warner Brothers for a long period. She will be seen opposite Syd Chaplin in "The Man on the Box."

Sam Rork Joins Producers Distributing Corporation

THE newest addition to the aggregation of big independent producers affiliated with Producers Distributing Corporation is Sam Rork, veteran stage and screen producer, and long associated with First National, who will hereafter release through Producers Distributing Corporation.

In announcing Mr. Rork's new association, John C. Flinn, Vice-President and General Manager of Producers Distributing Corporation, states that the 1925-26 program will list at least four Rork productions, one of which will be "Fifth Aveue," in which Lewis Stone will be starred in the role of modern "Beau Brummel." Lewis Stone is under contract with Rork, as is Director Alfred E. Green, who will continue to direct the Rork productions.

"Mr. Rork is a showman as well as a producer," says John C. Flinn, "and this fact has been an important factor in the conspicuous success he has achieved since turning his attention from the stage to motion picture production. He was one of the first contributors to First National with the first five Katherine MacDonald pictures, after which he produced 'The Rosary,' and the new version of 'The Spoilers.' Then came 'Ponjola,' 'Inez From Hollywood,' and 'The Talker' now at the New York Strand, which have all been exceptional attractions."

John Sainpolis Cast

B. P. Schulberg has signed John Sainpolis for one of the principal roles in his new society melodrama, "My Lady's Lips." Sainpolis did outstanding work for the Schulberg producing unit in "The Hero" and "Shadows" and has appeared in many big productions.

A scene in Mack Sennett's "The Lion's Whiskers," a Pathe comedy.

"The Still Alarm"

Famous Old Stage Melodrama to be Filmed By Universal

Edward Laemmle has started work on preparations for the production of "The Still Alarm," Harry Lacy's famous old fire department stage play, which is to be produced shortly at Universal City with Laemmle as director. The scenario has been completed by Charles Kenyon.

"The Still Alarm" was for years one of the reigning successes among the old time melodramas, and was produced on the stage with fire engine effects that in their day were hailed as the last word in stagecraft. In motion pictures these effects will lend themselves to spectacular treatment. Laemmle expects to stage a fire in a reproduction of several city blocks with actual fire apparatus and real firemen for the larger effects. The cast has not yet been selected.

Mrs. Valentino Supervises

Natcha Rambova, in private life Mrs. Rudolph Valentino, is soon to begin the supervision of an independently produced photoplay which bears the title, "What Price Beauty." The cast will feature Nita Naldi in the type of role for which she has become famous. Pierre Gendron, well-known leading man, Dolores Johnson and Paulette Duval will have important roles also. A few others are yet to be announced.

The picture is being made by Circle Films, headed by George S. Ullman, business manager for Rudolph Valentino. No arrangement has as yet been made for the release of the picture.

Select New Title

Associated Exhibitors announces that "Under the Rouge" is the title chosen for the Lewis H. Moomaw production made under the working title of "The Greatest Thing." Eileen Percy of Patheserial fame, and Tom Moore, popular leading man, are the featured players of a cast which includes William V. Mong, Mary Alden, Chester Conklin, James Mason and Claire de Lorez.

Florence Vidor, one of the stars in "Are Parents People?" This Paramount picture was recently completed.

Barbara La Marr's Next

Associated Pictures Acquires Elsie Jerard's Story, "Florrie Meets a Gentleman"

Associated Pictures Corporation announce the securance of "Florrie Meets A Gentleman" an original screen story by Elsie Jean Jerard for Barbara La Marr's next starring vehicle. This will be the fourth Sawyer-Lubin production in the series of Barbara La Marr features they are making for First National release and will set at rest the unfounded reports of a split between these organizations.

Jack Lait, who writes a weekly feature for the King Syndicate and is the author of numerous short stories, vaudeville shows and musical comedies, in addition to his work on Variety, has been engaged to write the continuity for this production, which has its locale along Broadway and is largely concerned with theatrical life in New York.

"Florrie Meets a Gentleman" will appear as a feature story in the November issue of the Pictorial Review which has a circulation of over a million and will be illustrated with scenes from the production. Barbara La Marr will have the support of an excellent cast in this production on which studio work is expected to commence within the next few weeks.

Clara Bow in "Two Gates"

Clara Bow who continues to be in constant demand for important screen work has been loaned by B. P. Schulberg to play the feminine lead in "Two Gates," a special production to be directed by Wallace Worsley. Miss Bow who is under lng term contract to the Schulberg organization will begin work in "Two Gates" as soon as she finishes her current engagement in "My Lady's Lips," now being made by James P. Hogan for B. P. Schulberg Productions.

New Century Comedy

Abe Stern, vice-president of the Century Film Corporation, announces the release of a two-reel Century Comedy this week, featuring Beth Darlington and Arthur Lake. It is "Love Sick." Beth Darlington is one of the most promising of Century's bevy of comediennes. Arthur Lake has become well known through his interpretation of a modern young he-flapper. Charles Lamont directed.

Charlie Chaplin Completes Filming of "The Gold Rush"

THE final scenes of the long-awaited feature comedy, Charlie Chaplin in "The Gold Rush," have been filmed. The Chaplin studio records reveal that the first scenes were filmed February 7, 1924, and the final scenes taken April 16, 1925.

"This is the picture I want to be remembered by," was the only comment Chaplin would make when the last "shot" was made. "Let's call it a picture. We're all tired out, and a couple of months' vacation will be a tonic for a fresh start when I am ready for my next one."

While the actual filming of "The Gold Rush" has been completed, there is still work to be done—the task of cutting and editing, the perfect synchronization of scenes and action. This, the real secret of the Chaplin successes, must be accomplished before the public will get a glimpse of the first comedy which has cost more than a million dollars to produce.

"The Gold Rush" will be released in ten or more reels, and will reveal a biographic symbolization of the real Charlie Chaplin; his life of enterprise from an unknown to a multi-millionaire and most famous screen comedian. This will be portrayed against a background of hardships as one of the gold seekers in the frozen wastes of Alaska during the early days of the Klondyke discoveries.

A new note in comedy dramatics will be sounded in this picture; an advanced departure in character portrayal and delineation; a type even more revolutionary than in Chaplin's "A Woman of Paris."

Apollo Closes With Columbia to Handle Eighteen Pictures

JACK COHN of Columbia Pictures Corporation announces that he has just completed the biggest Independent deal of the season, with the Apollo Exchange, giving these distributors exclusive right to handle Columbia's eighteen productions for the season of 1925-26.

Apollo is located in the same building, 1600 Broadway, New York City, with Columbia Pictures, and Cohn stated that this would greatly aid the exhibitor. This exchange covers the territory embraced by New York City, New York State and Northern New Jersey.

Bobbie North, of the Apollo, who distributed Warner's product last season, announces that he is delighted to hook up with Columbia and handle their output as he has been greatly impressed with the calibre of the pictures which Columbia makes.

Columbia is distributing three different brands of box office attractions, in quotas of six each. They will bear the Columbia, Perfection and Waldorf brands.

A number of stars have proven box office work are already under contract: Elaine Hammerstein, Jane Novak, Pauline Garon, Dorothy Revier, William Fairbanks, as well as a number of character actors of proven ability. The first release the 1925-26 product, "The Danger Signal" is just being completed by Director Earl C. Kenton. Jane Novak is featured.

Lolita Lee, the first of several hundred applicants for admission to the Paramount Pictures School, recently established by Famous Players-Lasky Corporation for the training of screen stars, posing under the supervision of Tom White, Paramount casting director, for her screen test. Miss Lee is a native daughter of California and was the first person to apply for admission in the school.

Scenes from "Lilies of the Street," a Banner production for release through Film Booking Offices of America, Inc., with Johnny Walker, Virginia Lee Corbin and Irma Harrison featured.

Film Booking Offices Announce Sixty-four for 1925-26 Season

F. B. O., the bulk of whose productions are made in Hollywood, announces one of the heaviest production schedules for the Fall and Winter season of 1925-26 in the recent annals of the industry.

The new program will embrace 64 features, 12 of which will be Gold Bond special productions, including stories from such nationally famous authors as Gene Stratton-Porter and Laura Jean Libby, with no less than two productions by Emory Johnson.

The Gold Bond specials will consist of "Drusilla With a Million," an Associated Arts Corporation production, based on the famous novel by Elizabeth Cooper and directed by F. Harmon Weight, starring Mary Carr, with Priscilla Bonner and Kenneth Harlan in support.

"Parisian Nights," a Gothic production, is the second picture to come under the head of specials for the 1925-26 season. "Parisian Nights" is a romantic, colorful melodrama of the Paris underworld, and co-stars Elaine Hammerstein and Lou Tellegen, with Renee Adoree prominent in support. It was directed by Alfred Allen Santell.

C. Gardner Sullivan's second independent production for F. B. O. distribution, called "If Marriage Fails?" and featuring Jacqueline Logan, Clive Brook and Jean Hersholt, is also scheduled as a special. "If Marriage Fails?" is an original story by the well known author-scenarist-producer, and concerns the love life of a beautiful girl fortune teller.

"The Keeper of the Bees," the well known novel by the late Gene Stratton-Porter, now running serially in McCall's Magazine, which has been read by over 10,000,000 persons, is the fourth special on F. B. O.'s Fall and Winter schedule. James Leo Meehan, Mrs. Porter's son-in-law, who is thoroughly familiar with the works of his late mother-in-law, and who understood her ideals in literature, will direct "The Keeper of the Bees."

"When His Love Grew Cold," one of the four Laura Jean Libbey stories which F. B. O. purchased from the estate of the late author, is now in course of production on the F. B. O. lot, and will be followed by "A Poor Girl's Romance," an equally famous Libbey romance.

Emory Johnson and his well known mother, Mrs. Emilie Johnson, are preparing the story and continuity of "The Last Edition," the young director-producer's new effort, which will immortalize the profession of journalism. The leading character will be an assistant foreman in the press room of a big metropolitan daily. It is likely that Ralph Lewis will sign to play the leading role, with a group of stars handling the other parts.

"The Isle of Retribution," one of the best sellers of 1923, written by Edison Marshall, will be produced on an unusually lavish scale.

The cast, which calls for two leading ladies and two leading men, one a giant at least six feet six inches in height, is now being assembled by Production Manager B. P. Fineman, and shooting will commence in a few weeks.

Suffice to say that "The Isle of Retribution" is eagerly awaited by the millions of Mr. Marshall's readers, who are movie fans, and anxious to see the film version of their favorite novel flash across the screen.

"Flaming Waters," an original story by E. Lloyd Sheldon, well known scenarist, will be produced as soon as a cast is assembled, according to an announcement by B. P. Fineman, Production Manager of F. B. O. The story is a red-blooded action melodrama, with an unusual climax in the form of a fire in an enormous oil well.

B. P. Fineman contends that "The Midnight Flyer"' will outdo "Westbound Limited," an F. B. O. railroad picture which made box office history, in point of view of thrilling story, prominent stars and brilliant direction. Mr. Fineman is assembling a cast now, and production will start just as soon as the players are selected.

F. B. O. promises exhibitors the greatest race track story ever filmed in the history of the motion picture industry in "The Futurity Winner," production on which will commence on the F. B. O. lot in Hollywood as soon as a cast is assembled.

In addition to the twelve specials, there will be 52 program pictures, embracing the Evelyn Brent series of crook melodramas; the Maurice Flynn series of comedy dramas; the Richard Talmadge series of action comedy melodramas; the Fred Thomson series of Western specials and the Bob Custer series of Western adventure stories.

Two of the country's best known and most popular humorous writers will contribute of their genius to make three new series of F. B. O. short reel subjects, production of which will begin immediately. Sam Hellman has been signed by F. B. O. for a series of stories starring Alberta Vaughn and Larry Kent, which will appear serially in the Saturday Evening Post. H. C. Witwer will screen his latest series of Cosmopolitan stories for a new series, and will write another series especially for F. B. O.

Divorcing college athletics from their academic background, and making athletic prowess serve as a means for extricating his hero from ticklish situations is part of Mr. Hellman's idea for the new series, tentatively titled "Push and Pep." The subject matter of the new H. C. Witwer series has not yet been titled.

The Bray Studios will contribute 26 cartoons to the imposing list of short subjects.

F. B. O. Special Booked by Capitol

THE distinction of being the first independent production to be booked by the Capitol Theatre, New York in two years, goes to "Drusilla with a Million," an Associated Arts Corporation F. B. O. Gold Bond special, which will open in the Broadway house on Sunday, May 24.

"Drusilla with a Million" is based on the famous novel by Elizabeth Cooper, and centers around an old lady inmate of a charity home and the unique manner in which she disposes of a million dollar legacy which is left her, and the happiness which she brings into the lives of a young husband and wife.

Mary Carr, Priscilla Bonner and Kenneth Harlan are featured with Henry Barrows, Claire Du Brey and William Humphreys prominent in support. The production was directed by F. Harmon Weight from the scenario by Lois Zellner. The entire production was supervised by Ludwig G. B. Erb, one of the officating heads of Associated Arts Corporation.

Blanche Mehaffey, the charming leading lady in current Hal Roach comedies for Pathe release.

"Manhattan Madness"

Camera Work Completed on the Associated Exhibitors' Special

With the completion of camera activity on the West Coast for the Associated Exhibitors —Fine Arts production "Manhattan Madness," which co-stars Jack Dempsey and his wife, Estelle Taylor, the champion, accompanied by director John McDermott and other players of his company shifted to New York City where the final scenes for the production were filmed.

The Dempsey picture is now being cut and titled, and it is expected that the film will be made ready for presentation within another month.

"Manhattan Madness" is based on an original script written by Charles T. and Frank Dazey, and was filmed under the personal supervision of Oscar Price. Bull Montana, Frank Campeau, Nelson McDowell, George Seigman, Bill Franey Theodore Lorch, Tom O'Brien, Ed Kennedy, Glenn Cavender, Jack Derry, Dean Markham, and Buddy Mason are in the cast.

Ed. Hurley Promoted

Transferred from Pathe to Important Post With Associated Exhibitors

The Associated Exhibitors announce this week that Ed. Hurley, who handled trade and newspaper publicity for Pathe for the last year, has been transferred to the home office staff of the Associated Exhibitors.

Mr. Hurley will oversee production costs of the various units producing for Associated Exhibitors, supervise studio publicity and act as editor of the newly created Associated Exhibitors house organ, "The Associated Exhibitors News."

Mr. Hurley is one of the pioneers of the motion picture industry. He started twelve years ago with Essanay. Since that time he has been actively identified with the leading producers and distributors of films.

Prior to his going with Pathe he was associated with Nat Rothstein at F. B. O., having direct charge of the advance campaign on Mrs. Wallace Reid's production, "Human Wreckage."

Pathe Program for May 24 Offers Fine Entertainment

PROMINENT on the list of Pathe releases for the week of May 24 are two Hal Roach comedies, both directed by Fred L. Guiol under the supervision of F. Richard Jones, and the third chapter of "Sunken Silver," the mystery serial of the Florida Everglades, which offers Allene Ray and Walter Miller in the featured roles.

In the two-reel comedy, "Tell It to a Policeman," Hal Roach presents the popular comedian, Glenn Tryon. Supporting the star are Blanche Mehaffey, James Finlayson, Olive Borden, Jack Gavin, and four regiments of "policemen."

"Sure-Mike!" is the one-reel Hal Roach presentation of the week and depicts the hilarious romance of a department store sales girl. Martha Sleeper leads in the funmaking, and aiding her are James Finlayson, Marjorie Whiteis, William Gillespie and Jules Mendel.

Chapter No. 3 of "Sunken Silver" is entitled "The Hidden Ray," and continues the fast action, mystery and suspense of the opening episodes of this Pathe serial adapted by Frank Leon Smith from Albert Payson Terhune's story, "Black Caesar's Clan." Allene Ray is adding to her fame as a serial star in this George B. Seitz production, and Walter Miller appears to advantage in the leading male role.

Pathe Review No. 21 offers a trio of entertaining subjects: "The Last of the Hawaiians," showing some survivors of the race of the Sandwich Islanders; "Jacksonville, the Gateway City," one of the "Visiting Our Own America" series in Pathecolor, and "The Highland Bride," first of an informative series of "Quaint Marriage Customs of All Nations."

"Echoes from the Alps" is the current Aesop's Film Fables cartoon comic. Completing the list are "Topics of the Day" and Pathe News Nos. 44 and 45.

Will Direct "Are You a Mason?"

Edward Sutherland, the Paramount director who has just completed "The Wild, Wild Girl," starring Bebe Daniels, his second picture as a director has gone to the West Coast studios to prepare for his third Paramount production.

This will be a new screen version of the well known stage comedy, "Are You a Mason?" starring Raymond Griffith, popular silk hat comedian. As both the director and star of this picture are graduates of the Mack Sennett studio an extremely good comedy is anticipated by the Paramount officials.

Gilbert E. Gable presents

The SKY RAIDER

WITH

JACQUELINE LOGAN

AND

CAPT. NUNGESSER

Variety says; "Receipts for the Rialto (Washington) were boosted close to $5,000.00 over the preceding week, in a house that has to sell each patron it attracts to the box office because it is out of the 'drop in' district."

From the story "The Great Air Mail Robbery" by Jack Lait

Directed by T. Hayes Hunter

ASSOCIATED EXHIBITORS

Physical Distributor Pathe Exchange Inc. John S. Woody, President Foreign Representative Sidney Garrett

Astor Planning Big Production for the Independent Market

$480,000 advertising campaign for independent productions.

16,340,000 readers monthly in huge publicity tie-up.

Greatest co-operative publicity campaign ever arranged for exploitation of independent productions.

Astor Distributing Corporation and Macfadden Publications, with millions of readers, allied in field of independent picture-making.

Stories on which productions are based will be published in installments and as novelettes in Macfadden magazines and newspaper.

Twelve Astor "Gold Medal" productions and one Astor "Aristocrat" Special for season of 1925-26.

The burning national question which startled America and is bringing pages of publicity in newspapers—child wives—will be theme of the big special.

Harry Rathner, after fourteen successful years in marketing and exhibiting productions now becomes distributor. Has implicit faith in supremacy of independents.

Independent market to get all product.

Ramon Novarro one star.

THESE were some of the high-lights of an announcement made by Harry Rathner, president of the Astor Distributing Corporation in his offices, 1005-8 Loew State Building, New York. An entirely new distributor of picture productions and one whose advertising and exploitation will be dedicated to the purpose of building up the business of the independents.

"Our plan of distribution and production has been carefully worked out after months of study and with the benefit of practical advice and long experience," said Mr. Rathner.

"A number of productions already are scheduled, and as our plans progress further we will keep buyers and exhibitors fully advised through advertising in the trade papers and at the same time we will have under way simultaneously the biggest national tie-up for publicity ever worked out for independent productions.

"The Macfadden Publications offer without doubt the greatest means of publicity of any similar group of magazines. In organizing the Astor Distributing Corporation it was our aim to get our publicity through magazines which would be read by the many rather than a class. We considered many mediums before closing a contract with the Macfadden Publications. We were determined not to place publicity in magazines which lie around doctors' offices or barber shops; we wanted widely read magazines, and we have them in the Macfadden Publications. These magazines include "Movie Weekly," "Dream World," "Dance Lovers," "Physical Culture," "True Story," "Modern Marriage," "True Detective," "Sportlife," "True Romance," "Fiction-Lovers," "Your Car," and "Muscle Builder."

"What this tie-up means to independent exchanges and state-right men is to be seen in the statement of Bernarr Macfadden that each magazine is read by approximately two and one-half persons, with a total reading public of 16,340,000 persons.

"Each story from which a picture is produced will be written in installments or as a novelette and be printed in one of the Macfadden magazines.

"The Macfadden magazines have a circulation of more than 5,000,000 copies. But magazine publishers and advertisers long have known that each magazine often has as many as five readers before it is worn out or discarded. We have, to be conservative, figured three readers to each magazine, thus giving a reading-public of more than 15,000,000 persons.

HARRY RATHNER
President of the Astor Distributing Corporation, in the Loew State Theatre Building, New York City.

"In addition to the Macfadden magazines as publicity mediums, we will have the Graphic, the Macfadden tabloid newspaper in New York. This has an estimated reading public of approximately 300,000. These daily 300,000 are the New York people who go to the theatres, the vast public in search of amusement.

"Our first Astor 'Aristocrat' will be on a theme which startled the whole country, namely child wives. This is a subject which has been getting big newspaper space, in some cases whole pages, throughout the country.

"One of our first 'Gold Medal' productions to be released will be Ramon Novarro in 'A Lover's Oath.' This is a Ferdinand Pinney Earle production. Playing opposite Novarro is the talented Kathleen Key, and the production was edited by Milton Sills. These are the stars in "Ben Hur."

"The Shining Adventure," from the novel by Dana Burnett, produced by Madeline Brandeis and directed by Hugo Ballin, stars Percy Marmont, of "If Winter Comes" fame, and Mabel Ballin. Ben Alexander plays an important part in 'The Shining Adventure.'

"The story for the child wives production was written by Garrett Fort, the prominent young scenarist who has just been placed under contract by Cecil B. De Mille. The script was worked out in collaboration with Major Maurice Campbell, who also will personally direct it.

"The first picture will be in the hands of exchanges by June 15 and thereafter will be available on a regular schedule. Stories are being selected for other productions.

Capt. Nungesser, French flying ace who downed more than a hundred German planes during the war, took Bebe Daniels for a ride over New York in his aeroplane. Miss Daniels and the Captain taxied about at a height of 3,000 feet, swooping down at intervals to seek locations for her latest Paramount picture, "That Wild, Wild Girl," which is laid in New York.

Inspiration Signs Dorothy Gish

Walter Camp, Jr., president of Inspiration Pictures, Inc., announces that Dorothy Gish has been signed under a long term starring contract. Mr. Camp announces that Miss Gish's first appearance under her new contract will be opposite Mr. Barthelmess in his next production, "The Beautiful City," written expressly for the screen by Edmund Goulding. Following her appearance in this production Miss Gish will be presented in her own productions.

Scenes from the First National picture, "One Year to Live."

F. B. O. Holds Rousing Sales Meet in Chicago; Big Program for 1925-6

THE third annual sales convention of Film Booking Offices of America, Inc. was held at the Drake Hotel, Chicago, on May 9 and 10. Harry M. Berman, general sales manager of F. B. O. presided, both over the official meeting, and at the dinner which was held on the evening of May 10, when the business of the convention was concluded.

The program for the season of 1925-26, as well as F. B. O.'s ambitious plans for coming years, was announced at the sessions by Vice-President Schnitzer. Extreme optimism and enthusiasm characterized the conference, at which plans for selling and advertising F. B. O.'s 1925-26 program of 64 features and 76 short subjects, including 12 Gold Bond special productions, a series of Fred Thomson super-western productions, a series of 8 Evelyn Brent crook melodramas, a series of 8 Richard Talmadge stunt comedy dramas, 8 Maurice Flynn productions, 8 Bob Custer Westerns and 8 Westerns starring "surprise" western star, and the 76 short subjects including 12 two-reel H. C. Witwer comedies, 12 two-reel Sam Hellman comedies, 26 two-reel comedies, details of which will be announced shortly, and 26 one-reel Bray cartoons, were discussed in detail by Sales Manager Berman and Advertising Director Rothstein.

Division and branch managers and salesmen reported that during the past year F. B. O. has built up much good will among exhibitors through a consistent output of box-office successes.

Mr. Berman discussed in detail each of the "Gold-Bond" specials which will be made this year. Vice-President Schnitzer announced that Fred Thomson, prominent western star, this week signed a new contract with F. B. O.

Sales and advertising policies covering "The Last Edition," Emory Johnson's new effort, which will immortalize the profession of journalism, were discussed at the sesions, as well as the Laura Jean Libbey and Gene Stratton-Porter stories which were recently purchased from the estates of the late authors.

The huge advertising campaigns which are being launched by F. B. O. in the Saturday Evening Post and McCall's Magazine on "Drusilla With a Million" and "The Keeper of the Bees" were outlined in detail by Mr. Rothstein.

The following district and branch managers were in attendance: E. J. Smith, Division Manager, Buffalo, New York; C. E. Penrod, Division Manager, Indianapolis, Indiana; E. J. Weisfeldt, Division Manager, Minneapolis, Minn.; Cleve Adams, Division Manager, Chicago, Ill.; and A. A. Schmidt, Division Manager, Los Angeles, California. The branch managers who will attend are: Herman Stern, Albany, New York; F. L. Davie, Atlanta, Georgia; I. L. Wallenstein, Boston, Mass.; H. T. Dixon. Buffalo, New York; William Conn, Charlotte, N. C.; J. J. Sampson, Chicago, Ill.; E. M. Booth, Cincinnati, Ohio; Lou Geiger, Cleveland, Ohio; L. E. Harrington, Dallas, Texas; S. D. Weisbaum, Denver, Color.; F. W Young, Des Moines, Iowa; A M. Elliott, Detroit, Michigan; H. H. Hull, Indianapolis, Ind.; C. B. Ellis, Jacksonville, Fla.; R. E. Churchill, Kansas City, Mo.; H. C. Cohen, Los Angeles, Calif; J. L. Franconi, Memphis, Tenn.; S. H. Abrams, Milwaukee, Wis; Eph Rosen, Minneapolis; Harold Eskin, New Haven, Conn.; Paul H. Tessier, New Orleans, La.; Charles Rosenzweig, New York City; Sam Benjamin, Oklahoma City, Okla.; S. W. Fitch, Omaha, Nebr.; Jerome Safron, Philadelphia, Pa.; A. H. Schnitzer, Pittsburgh, Pa.; W. E. Matthews, Portland, Ore.; S. J. Goldman, San Francisco, Cal.; Tom McKean, St. Louis, Mo.; A. H. Huot, Seattle, Washington; A. Davis Salt Lake City, Utah; H. N. Weinberg, Sious Falls, S. Dak.

At the close of the F. B. O. convention, Vice-president Schnitzer, Sales Manager Berman, Charles Rosenzweig, manager of the New York Exchange, and Lee Marcus and Al Boasberg of the Sales Promotion Department, went to Milwaukee to attend the convention.

First National Sales Force Pushing "Summer" Attractions

THE FIRST NATIONAL sales force, acting under the instructions of General Manager of Distribution E. A. Eschmann, is at the present time concentrating its efforts to obtain the greatest volume of summer business in the history of the organization.

This drive has taken the form of an advance summer booking campaign on the Leader group of pictures now available and at the present moment in the course of making. Eight weeks are being devoted to this drive, with the stimulus of prizes to the managers and salesmen of the three branches writing the most business which shall subsequently be actually played, in order to clear the decks for rapid and concerted selling of the new season's product when the summer actually sets in.

The drive for summer booking dates will end on May 30th. All business obtained during the drive must be played within the months of June, July and August in order to be counted to the credit of the branch writing the business.

All of First National's branches are now devoting enthusiastic attention and energy to getting contracts for Leader pictures in towns still unsold, and subsequent runs in the larger cities, all contracts to mature by August 30th. Their ammunition consists of a line-up of pictures which, in merit and proved box-office drawing power, have not been surpassed in the history of the company. Included in the list of productions are the specials, "Abraham Lincoln," "Secrets," "The Lady" and "Quo Vadis," and such Leader group pictures of outstanding merit as "Sally," "Chickie," "Declasse," "His Supreme Moment," "Soul-Fire," "The Talker," Milton Sills' first stellar production, "The Making of O'Malley," Colleen Moore in "The Desert Flower," Corinne Griffith in 'The Marriage Whirl," Barbara La Marr in Galsworthy's "The White Monkey" and many others.

When the summer-date drive on these productions is over, the sales force will be ready to concentrate its activities on contracts for "The Lost World" and "The Sea Hawk," two of the outstanding specials in the history of motion pictures, (the latter of which has been withdrawn from the market during the summer but will again be available in September,) and the first of the Winner group of pictures for the new season opening on September 1st, 1925.

Mr. Eschmann expects his sales force to hang up a championship belt for quick sales and a big number of early contracts on the Winner pictures, because of the quality of story material which First National has purchased and the ability of directors and players thus far assigned to them.

"Friendly Enemies" Big Hit In New York City Premiere

"FRIENDLY ENEMIES," starring Weber and Fields, is now in the second week of its Broadway run at B. S. Moss' Colony Theatre, where it passed the test of critical and public approval with flying colors. And a comprehensive idea of the opinion of the New York newspaper critics may be obtained from the following excerpts:

"Fashions may change and people may age and pass on, but Joe Weber and Lew Fields are still holding their own. Their names in electric lights are once again adding to the brightness of the Great White Way. Mr. Fields as the old native German, delivers a memorable performance in this picture."—New York Times.

"It is pleasant to see Weber and Fields transferring their famous antics from stage to screen. The picture deserves credit for being a sympathetic presentation of an emotional crisis."—Herald-Tribune.

"'Friendly Enemies' impersonated by those rare artists Weber and Fields' merges from hilarious comedy to tearful comedy with an ease that starts you laughing while you wipe away a tear.—It is corking entertainment."—N. Y. Mirror.

"Weber and Fields are just as poignantly appealing on the screen as they have been for many years on the stage. All day long they swayed crowded houses through the whole gamut of emotions from profound pathos to hilarious comedy."—Evening Journal.

"Weber and Fields on the screen are a success. It is the kind of entertainment that makes you feel that you have been something important. The supporting cast is exceptionally good."—Morning Telegraph.

"The performance of this pair will come with all the force of a revelation to the younger set. Weber and Fields couldn't help being funny if they were dressed as angels."—Telegram-Mail.

"Friendly Enemies" is a credit to the producers who made it and a reason why the Colony should make money this week."—N. Y. American.

"Here is a picture we can embrace enthusiastically. Weber and Fields are wonderful movie actors."—Daily News.

"Seldom have we such good advice to give as visit the Colony and see 'Friendly Enemies.' It will make you feel so good that you'll be apt to make friends of your enemies."—Evening Graphic.

With this enthusiastic start this Producers Distributing Corporation release bids fair to rival "Charley's Aunt" as a box office attraction.

Julian Eltinge, delineator of the fair sex, signed by Al Christie to be starred in a feature comedy through Producers Distributing Corporation.

Prince of Wales in Africa, In International Newsreel

WHAT the Prince of Wales is seeing on his trip to West Africa is most vividly portrayed in the second installment of motion pictures received exclusively by International Newsreel, and released this week through Universal Exchanges in International News No. 40.

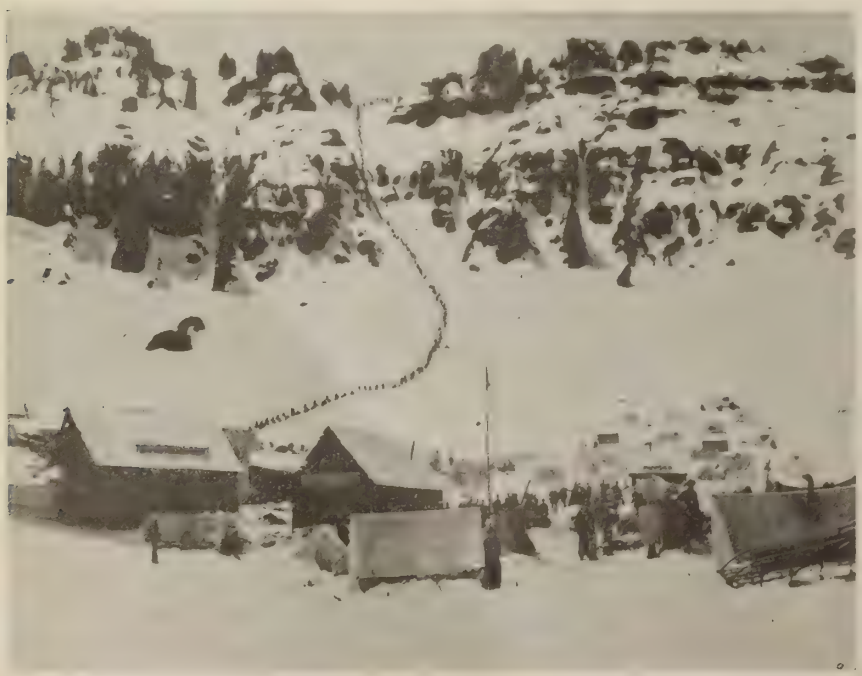
Misguided and misinformed Americans have always boasted of the fact that modern jazz was distinctly and exclusively an American institution. The Prince of Wales thought so, too, until he saw West Africa's classiest dancers of both sexes strut before him. What the dusky belles lack in costume, they more than make up in the enthusiasm and wild abandon with which they whirl through these century-old jungle steps.

In the pictures of these dances one can almost hear the uncanny strains of the music; and the fact that it is unquestionably the forerunner of our modern jazz is evidenced by the amazing contortions of the participants.

What the Prince of Wales thinks of the wild antics of these semi-barbarians whom he will some day govern, is indicated by his highly amused expression. Not since the days of "Little Egypt" have such sensational dances been staged.

In addition to the dances, there are many other remarkable scenes attendant upon the visit of the Prince to West Africa, particularly in connection with the exercises in his honor at Sierra Leone.

The war in Morocco is also vividly pictured in the current issue of International Newsreel. Desert Sheiks, with their hordes in picturesque dress, give amazing exhibitions of "rough-riding"; while Marshall Lyautey's defense of Fez is shown for the first time.



The endless chain of gold seekers, crossing Chilcoot Pass, in Charlie Chaplin's, "The Gold Rush," for United Artists.

New Plaster Department

Another department has been added to the technical department at the Hollywood studios, according to an announcement from William Sistrom, general manager.

"A new plaster department now graces the studios at Las Palmas and Santa Monica Boulevard, and those employed therein are literally 'up to their necks' in work, making the ornamental designs necessary for 'Without Mercy' and 'Seven Days,' which will soon go into production, as well as for the productions which will emanate from Hunt Stromberg, Renaud Hoffman, Harold Lloyd, Metropolitan and Sebastian companies, which occupy offices at this studio."

"Crackerjack" Preview Holds Surprise for Johnny Hines

BEFORE an invited audience of 1,200, which consisted of prominent film executives, exhibitors, exchangemen and film in general at the Hotel Plaza, New York City on Friday evening May 8th, Johnny Hines at the completion of the premiere of his latest C. C. Burr production, "The Crackerjack," was called to the stage by Edmund Breese, who, on behalf of the management of the Gotham Theatre, New York City, presented the comedy star with a silver placque as a token of appreciation for his help as master of ceremonies at the reopening of the Gotham Theatre recently.

The inscription engraved on the placque reads as follows:

To
JOHNNY HINES

As a token of appreciation for his cooperation and help as Master of Ceremonies on the occasion of the Star Carnival at the re-opening of the Gotham Theatre, Broadway and 138th Street, New York City.

"A friend in need is a friend indeed."

Harmon Yaffa
Edward Freidberger
Sam Bock

The presentation came as a complete surprise to Hines, who when called to accept the gift received a tumultous reception from the entire assemblage. The enthusiasm which greeted the star gave visible proof of the popularity that the new First National star enjoys.

Hines delivered a short address that was full of witticisms, and expressed his thanks and appreciation to the Gotham Theatre management for what he termed modestly was more a pleasurable evening to him than a task.

The sentiment behind the placque, however, was such as to be commended and the unique tribute to Johnny Hines is in keeping with the high regard that exhibitors throughout the country hold for this C. C. Burr star. Johnny has repeatedly gone out of his way to accomodate the various entities of the film business, and the fact that his services are in continual demand attests the winning personality the star possesses.

The feature of the evening, aside from the gift of the placque, was the presentation of "The Crackerjack," the last picture Johnny Hines is to make or the State-Right market.

If the spontaneous laughter of the large audience which greeted the production is any criterion, then Johnny Hines has wound up his independent production career in a blaze of glory. The host of complimetary remarks showered upon both Hines and Burr was a source of gratification to this producer-star combinatin, which has fought its way to the top over a period of five years of consistently good product. The well wishers included many executives, not only of First National Pictures, with which organization the future Johnny Hines features are to be released, but from executives of practically every other big and small company, who stated that in "The Crackerjack," Johnny Hines has made one of the outstanding comedy successes of the year.

The calibre of "The Crackerjack" is evidenced by the fact that immediately after the premiere at the Hotel Plaza, the Mark-Strand Theatre thought so well of the picture that it was booked into the theatre beginning next Sunday, May 17th.

Mary Pickford and Douglas Fairbanks, United Artists' stars, whose forthcoming productions take them back to the type of roles that made them famous.

Weiss Ready to Start New Season With New Western Series

LOUIS WEISS, managing executive of Weiss Brothers' Artclass Pictures Corporation, announces that the first print of "Tearing Loose" has arrived in New York and is now ready for release.

With this arrival this company is ready to start off its second year with three series of fast moving Westerns. There will be eight in each series.

One series will feature Buffalo Bill, Jr., the second will be headed by Buddy Roosevelt and the third will star Wally Wales.

The great success of the Westerns made by Buffalo Bill, Jr., and Buddy Roosevelt during the past year in those theatres whose patrons demand fast moving action pictures has been responsible for Weiss Brothers' adding this third series to their list.

Their move in this direction has been fully justified in the response made by the many franchise holders of last year's series. There has been no difficulty whatsoever in closing all territories particularly since the public taste has made a distinct move toward this type of picture.

Another angle on the popularity of last year's series was found in the unusual type of stories used in the productions and the greater variety of sets which appeared in the picture. It is somewhat unusual to find rich interiors and a social atmosphere in a Western but just as the cowboy has become a tractable person from the original frontier type, just so have Western pictures made the same change. The old type of two-gun man is no more and the Western in which gun play makes the action interest has also passed. The public demands something different and it is just this difference that Lester F. Scott, Jr., the producer of these pictures has succeeded in introducing.

"Drusilla With a Million," an F. B. O. Gold Bond Special, goes into the New York Cap itol on Sunday, May 14.

First National Buys New Plays and Stories for Early Production

AMONG recent purchases of story material by First National Pictures are the following:

"We Moderns," from Israel Zangwill's new play, which will serve Colleen Moore as a starring vehicle immediately upon her return from a two or three months' vacation in Europe with her husband, John McCormick, Western representative for First National.

"The Dangerous Mrs. Denham," from an unpublished play by Violet Elsie Powell, for production by M. C. Levee.

"Florrie Finds A Gentleman," from a short story written by Elise Jean Gerard, to be published in a forthcoming issue of the Pictorial Review. Sawyer-Lubin will feature Barbara La Marr in a production based upon this story.

"The Sea Woman," by Willard Robinson, which Edwin Carewe will produce.

"The Scarlet Saint," from a short story by Gerald Beaumont. First National will feature Mary Astor in it.

"The Savage," by Ernest Pascal. This will be an Earl Hudson production.

"The Just Steward," by Richard Dehan.

"Puppets," the play by Frances Lighter recently rechristened by its producer, Brock Pemberton, "The Knife in the Wall."

"The Tidal Wave," by Hutcheson Boyd.

"Hat of Destiny," by Mrs. P. T. O'Connor.

"Isles of Romance," by Richard Connell who has recently sprung into great prominence through his vigorous short stories.

Three Legitimate Stage Stars In "Lovers' Island"

HOPE HAMPTON, James Kirkwood and Louis Wolheim, all of whom have attracted attention in Broadway legitimate productions this season, are seen in leading roles in "Lovers' Island," now in production under the direction of Henri Berger for release through Associated Exhibitors.

Hope Hampton proved to her public that a screen star may also possess an excellent singing voice by qualifying for the leading role in "Madame Pompadour" and subsequently receiving high praise from the critics when the operetta opened its season out of town. Miss Hampton is expected to return to the speaking stage this Fall.

James Kirkwood, who distinguished himself on the stage in "The Fool" and is a veteran screen star, is now appearing in New York in David Belasco's production, "Ladies of the Evening," at the Lyceum.

Louis Wolheim, who thrilled Broadway audiences by his performance in "The Hairy Ape" as well as presenting some of the best villainy on the screen, is now essaying the leading role in "What Price Glory?", one of the most talked of plays this season.

Another member of the "Lovers' Island" cast now doubling on the stage and screen is Douglas Gilmore, who appears nightly in the New York company of "White Cargo," another "best seller" on Broadway. In addition to those named, others in the cast of this Associated Exhibitors' feature are Flora Finch and Ivan Linow.

"Lovers' Island" is a screen adaptation of a Smart Set magazine story.

Helene Chadwick and Clive Brook in Warner Bros. "The Woman Hater."

Bessie Love, featured First National player, who is seen opposite Richard Barthelmess in "Soul Fire."

Torrence Contract Renewed

Ernest Torrence's contract with Famous Players-Lasky Corporation, has been renewed for a long term, it has been announced by Jesse L. Lasky. Mr. Lasky made signing occasion for an unusual tribute to the famous character actor, who leaped into screen prominence with his sensational portrayal of pioneer scout in "Covered Wagon," which James Cruze made for Paramount. "Our contract with Mr. Torrence was soon to expire," said Mr. Lasky. "Because of his superb ability, as well as his splendid qualities as a man, it afforded us sincere pleasure to complete arrangements to keep him with Famous Players-Lasky Corporation."

Signs for New Product

Louis L. Mayer, Eastern representative for H. T. Henderson, of Los Angeles, signed a contract with Joseph Klein of the Chesterfield Motion Pictures Corporation of New York for a series of six pictures featuring Eileen Sedgwick. The first release, "The Web," has already been delivered to Mr. Klein. They will be released in the State Right market. Mr. Mayer, who is also Eastern representative for the Sierra Pictures, Inc., of Hollywood, has signed a contract with Klein for a series of six Westerns featuring Bill Patton.

Chet Withey to Direct

Warner Bros. have signed Chet Withey to direct "The Pleasure Buyers," an adaptation of Arthur Somers Roche's well known novel, in which Irene Rich is to be starred. Withey has a long list of popular successes to his credit, among the latest being "A Cafe in Cairo,' with Priscilla Dean, which had its premiere in March last. Besides being a director of wide reputation he is author of a large number of photoplays.

Completing "Love Gamble"

Henry Ginsberg has received word from the coast studios of Banner Productions that the first production, "The Love Gamble," will be completed about May 20. Lillian Rich, who plays the feminine lead in this elaborate picturization of Maysie Greig's novel, has a very strong part. Edward Lesaint directed the picture and the continuity is by Harry O. Hoyt.

Scenes from chapter two of the newest of Patheserials entitled "Sunken Silver," which features Walter Miller and Allene Ray. "Sunken Silver" is a mystery story of the Florida Everglades and was adapted by Frank Leon Smith from the novel, "Black Caesar's Clan." George B. Seitz directed. The initial episode was released May 10.

Abramson's "Lying Wives" Got Big Reception by Independents

THE latest cinema of the pioneer author-director-producer, Ivan Abramson called "Lying Wives," has been accorded one of the most enthusiastic receptions of the year by the leading independent exchangemen throughout the country. In the cast of "Lying Wives" is Clara Kimball Young, Madge Kennedy, Richard Bennett, Edna Murphy, Niles Welch and J. Barney Sherry.

"Lying Wives" is the first of the four Ivan Emerald Productions to be produced by Ivan Players, Inc., of which Ivan Abramson is president. All these productions will be offered singly on its individual merits. They will not be sold as a series.

Rapid strides have been made in closing territories for "Lying Wives." Bobby North, president of the Apollo Film Exchange, has closed a deal by which he acquired the distribution rights for Greater New York and Northern New Jersey. This is the first independent production he has purchased since he acquired the Warner Bros. product.

The Golden Distributing Corporation of Boston, Mass., has acquired the rights for the New England States. Other deals which have been pending have been closed during the Milwaukee Convention through the efforts of Mr. Abramson and the salesmanager, Ira H. Simmons, and the territories and the respective exchanges will be announced next week.

"A Son of His Father" Cast

With the addition of Raymond Hatton, Walter McGrail and James Farley to the cast of "A Son of His Father," as announced by Paramount all the important roles in this productin are filled; Warner Baxter and Bessie Love having been previusly signed.

"A Son of His Father" is the latest Harold Bell Wright nvel, and will be produced for Paramount by Victor Fleming with the above mentioned cast. The romance is based on the operations of a band of gamblers and smugglers overrunning the southern part of Arizona.

Directs "The Danger Signal"

Columbia Pictures Corporation is now 'shooting' the first of their eighteen big 1925-26 productions, "The Danger Signal," with Earle C. Kenton as the man behind the megaphone, and Jane Novak heading a large cast of favorites: Robert Gordon, Dorothy Revier, Pat Harmon, Lincoln Stedman, Gaston Glass and Gertrude Short, featured players with established audience appeal. "The Danger Signal" is adapted from a popular novel and will be ready for release by the middle of the summer.

Doug to Be a Pirate

Scenario Writers Turning Out Rollicking Story of the Sea

Douglas Fairbanks, according to present plans, is about to become a pirate bold. Now that "Don Q, Son of Zorro," is off his chest, so to speak, he is horn-piping about his studio, cutting capers with corsairs, buccaneers, swashbucklers and what not.

With a corps of scenario writers collaborating Fairbanks is devising a story that will savor of the sea and breathe all of the wild, rollicking spirit of the heyday of piracy.

Plans now are to fix the period of the forthcoming photoplay at about the time when the Phoenicians held sway. The picture will be called "The Black Pirate" and will be entirely in color, providing experiments now being considered by Henry Sharp, the Fairbanks cameraman, work out satisfactorily.

"The Love Gamble"

According to Sam Briskin, supervising producer of "The Love Gamble," first of the Banner Productions for the coming season, the production will be the most ambitious effort of his company.

The Maysie Greig novel, from which the adaptation was made by Harry O. Hoyt, is exceptionally well done and with the distinguished cast of stars and players it is expected to prove an unusual production.

The featured players are Lillian Rich, Robert Frazer, Pauline Garon and Arthur Rankin, with a supporting cast consisting of James Marcus, Kathleen Clifford, Brooks Benedict and Bonnie Hill. Edward Lesaint is directing for Ben Verschleiser, the producer.

Scenes from the Hunt Stromberg production, "The Crimson Runer," starring Priscilla Dean, for release by Producers Distributing Corporation. Ward Crane and Alan Hale have prominent roles

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

	Kind of Picture	Review.	Feet
ARROW			
Come On, Cowboys (Hatton)	Western drama	May 24..	4,700
Mysteries of Mah Jong	Novelty	May 24..	2,000
Two After One (West)	Comedy	May 24..	2,000
Lash of Pinto Pete (Dearholt)	Stunt drama		4.437
Two Fisted Sheriff (Canutt)	Western drama	Dec. 6..	4,625
Sell 'em Cowboy (Hatton)	Western drama		4.821
Ridin' Mad (Canutt)	Western drama		4.927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4.648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Rip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4.920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20..	6,751
Lena Rivers (Earle Williams)	Drama		6,000
ASSOCIATED EXHIBITORS			
Spitfire (all-star)	Modern drama	July 5..	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26..	6,000
Never Say Die (MacLean)	Comedy of thrills	Sep. 13..	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Adventurous Sex (C. Bow)	Flapper drama		
Children of the Whirlwind			
Great Air Mail Robbery			
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,718
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21..	6,710
Sky Raider (Logan)	Drama		
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28..	5,628
EDUCATIONAL FILM CORP.			
In a Drop of Water	"Secrets of Life"	June 14..	1,000
Grandpa's Girl	Kathleen Clifford	June 21..	2,000
The Chase	Alps Novelty	June 21..	2,000
Snapshots of the Universe	Hodge-Podge	June 21..	1,000
The Farewell	Bruce Scenic	June 21..	1,000
Wedding Showers	Jack White prod.	June 28..	2,000
The Ex-Bartender Retires	Bruce scenic	June 28..	1,000
Family Fits	Cameo comedy	June 28..	1,000
His First Car	Tuxedo comedy	July 5..	2,000
Pardon Us	Cameo comedy	July 5..	1,000
Melodious Moments	"Sing Them Again"	July 5..	1,000
Pigskin	Mermaid comedy	July 12..	2,000
Heads Up	Cliff Bowes	July 12..	1,000
Tumble in the Jungle	Hodge-Podge	July 12..	1,000
Never Again	Tuxedo comedy	Aug. 2..	2,000
Turn About	Cameo comedy	Aug. 2..	1,000
Frozen Water	Hodge Podge	Aug. 9..	1,000
Savage Love	Jimmie Adams	Aug. 9..	2,000
Good News	Cliff Bowes	Aug. 23..	1,000
Oh, Teacher	Juvenile comedy	Aug. 23..	2,000
Boneyard Blues	Earl Hurd cartoon	Aug. 23..	1,000
Drenched	Cliff Bowes	Aug. 30..	1,000
Wild Game	Mermaid comedy	Aug. 30..	2,000
Don't Fail	Cameo comedy	Sep. 6..	1,000
Jonah Jones	Lloyd Hamilton	Sep. 6..	2,000
Hazardous Hunting	Hodge-Podge	Sep. 13..	1,000
Rough and Ready	Lige Conley	Sep. 13..	2,000
Cheer Up	Cliff Bowes	Sep. 20..	1,000
Stupid but Brave	Al St. John	Sep. 20..	2,000
Dirty Hands	Juvenile comedy	Sep. 27..	2,000
Short Change	Hiers comedy	Sep. 27..	2,000
Bright Lights	Vernon comedy	Sep. 27..	2,000

How to Use This Chart

First—Booking! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over—and under-length program.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and a fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

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We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review.	Feet
Her Boy Friend	Larry Semon	Oct. 4..	2,000
Court Plaster	Neal Burns	Oct. 4..	1,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4..	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 11..	1,000
Fast and Furious (Conley)	Comedy	Oct. 11..	2,000
No Foolin' (Bowes)	Comedy	Oct. 18..	1,000
Sawmill Four	Hurd cartoon	Oct. 18..	1,000
Why Hurry? (Adams)	Comedy	Oct. 25..	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25..	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25..	2,000
Empty Heads (Bowes)	Comedy	Nov. 1..	1,000
High Gear (Vernon)	Comedy	Nov. 1..	2,000
The Mosquito	Instructive	Nov. 15..	1,000
Artist's Model	Hurd cartoon	Nov. 15..	1,000
Poor Butterfly	Mermaid comedy	Nov. 15..	2,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 22..	1,000
Easy Pickin's	Christie com.	Nov. 22..	2,000
Cut Loose (Dunham-Vance)	Cameo comedy	Nov. 29..	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29..	1,000
Go Easy (Bowes)	Cameo com.	Dec. 6..	1,000
Low Tide (J. White prod.)	Comedy	Dec. 6..	2,000
Little People of the Garden	Instructive	Dec. 13..	1,000
Earth's Oddities	Hodge-Podge	Dec. 13..	1,000
Goat Getters	Juvenile com.	Dec. 20..	2,000
French Pastry (Vernon)	Christie com.	Dec. 20..	2,000
Broadcasting	Hurd cartoon	Dec. 27..	1,000
Lovemania (St. John)	Tuxedo comedy	Dec. 27..	2,000
Mad Rush (Bowes)	Cameo comedy	Jan. 3..	1,000
Step Lightly (Lige Conley)	Mermaid com.	Jan. 3..	2,000
Hi-Fliers	Hodge-Podge	Jan. 17..	1,000
Hooked (Hamilton)	Comedy	Jan. 17..	2,000
Weak Knees (Bowes)	Cameo Com.	Jan. 17..	1,000
Have A Heart (Ruth Hiatt)	Cameo Com.	Jan. 24..	1,000
Good Spirits	Christie com.	Jan. 24..	2,000
Motor Mad	Mermaid com.	Jan. 31..	2,000
Sea Legs (Neal Burns)	Christie com.	Jan. 31..	2,000
Judge's Crossword Puzzles	Novelty	Jan. 31..	1,000
Paris Creations	Fashions	Feb. 7..	1,000
Topsy Turvy Travel	Hodge-Podge	Feb. 7..	1,000
His High Horse (Lee Moran)	Mermaid com.	Feb. 7..	2,000
He Who Gets Socked	Hurd cartoon	Feb. 14..	1,000
High Hopes (Cliff Bowes)	Cameo comedy	Feb. 14..	1,000
Wild Cat Willie	Juvenile com.	Feb. 21..	2,000
Our Six-Legged Friends	Secrets of Life	Feb. 21..	1,000
Great Guns (Bobby Vernon)	Comedy	Feb. 21..	2,000
Welcome Danger (Cliff Bowes)	Cameo comedy	Feb. 28..	1,000
Paris Creations in Color	Fashions	Feb. 28..	1,000
Half a Hero (Lloyd Hamilton)	Comedy	Mar. 7..	2,000
Two Cats and a Bird	Cartoon	Mar. 7..	1,000
Lots of Knots	Hodge-Podge	Mar. 7..	1,000
Voice of the Nightingale	Novelty	Mar. 14..	1,000
Love Goofy (Adams)	Christie com.	Mar. 14..	2,000
Hello, Hollywood (Conley)	Mermaid com.	Mar. 14..	2,000
Dynamite Doggie (Al St. John)	Tuxedo com.	Mar. 21..	1,000
Judge's Crossword Puzzles	Novelty	Mar. 21..	1,000
Merrymakers (Cliff Bowes)	Cameo comedy	Mar. 21..	1,000
Rarin' Romeo (Walter Hiers)	Comedy	Mar. 28..	2,000
Red Pepper (St. John)	White-Mermaid	Apr. 4..	2,000
Inside Out (Bowes)	Cameo comedy	Apr. 4..	1,000
Movie Morsels	Howe Magazine	Apr. 4..	1,000
Mellow Quartette	Hurd cartoon	Apr. 4..	1,000
Why Hesitate? (Burns)	Comedy	April 11..	2,000
In the Spider's Grip	Novelty	April 11..	1,000
Ship Shape (Bowes)	Comedy	Apr. 18..	1,000
Iron Mule (St. John)	Tuxedo com.	Apr. 18..	2,000
Don't Pinch (Bobby Vernon)	Comedy	Apr. 25..	2,000
Dome Doctor (Larry Semon)	Comedy	Apr. 25..	2,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Village School	Hodge-Podge	May 2..	1,000
Wide Awake (Lige Conley)	Mermaid comedy	May 2..	2,000
King Cotton	Hamilton comedy	May 9..	2,000
Dragon Alley	Juvenile comedy	May 9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May 9..	1,000
Tender Feet (Hiers)	Hiers comedy	May 16..	2,000
Fares Please (St. John)	Mermaid com.	May 16..	2,000
Only a Country Lass	Novelty	May 16..	1,000

FILM BOOKING OFFICES OF AMERICA

Napoleon and Josephine (all-star)	Hist. romance	June 7..	6,591
Fighting Sap (F. Thomson)	Western	June 14..	5,138
There's Millions In It (all-star)	Romantic thriller	June 28..	6,000
Swords and the Woman (DeCordoba)	Romantic drama	July 12..	6,000
Fools in the Dark (Patsy R. Miller)	Melo. farce	July 26..	7,002
Neglected Women (Seena Owen)	Society drama	Aug. 9..	6,265
Messalina	Italian spectacle	Sep. 6..	8,473
American Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6..	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20..	5,044
Vanity's Price (A. Q. Nilsson)	Society drama	Sep. 20..	6,124
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western	Dec. 6..	5,033
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama	Jan. 31..	6,413
Cheap Kisses (all-star)	Jazz-drama	Nov. 15..	6,538
Go-Getters Series	Thrill comedy	Oct. 18..	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
Going of Cumming	Go-Getters	Dec. 13..	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20..	5,000
Who's Hooligan?	Go-getters	Dec. 20..	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27..	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3..	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3..	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,000
Sleeping Cutie	Go-Getters	Jan. 31..	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000
Range Terror (Bob Custer)	Western	Feb. 14..	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28..	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7..	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr. 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 9..	2,000
Texas Bearcat (Bob Custer)	Western drama	May 16..	4,770

FIRST NATIONAL

Abraham Lincoln (G. A. Billings)	Drama	Feb. 2..	9,759
Why Men Leave Home (J. M. Stahl prod.)	Comedy-drama	May 3..	8,002
Woman on the Jury (all-star)	Drama	May 17..	7,408
Son of the Sahara (all-star)	Melodrama	May 24..	7,603
Sea Hawk (all-star)	Romantic drama	June 14..	11,527
Marriage Cheat (all-star)	Drama	June 21..	6,622
Those Who Dance (Ince prod.)	Drama		7,512
White Moth (LaMarr)	Drama	June 21..	6,571
Perfect Flapper (C. Moore)	Comedy	June 28..	7,030
Self-Made Failure (B. Alexander)	Comedy	June 28..	7,285
For Sale (all-star)	Drama	July 5..	7,304
Born Rich (C. Windsor)	Society drama	Dec. 20..	7,389
Single Wives (C. Griffith)	Society drama	Aug. 9..	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,260
Flirting With Love (C. Moore)	Comedy	Sep. 6..	7,926
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20..	6,685
Husbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,822
Madonna of the Streets (Nazimova)	Drama	Oct. 25..	7,674
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6..	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15..	6,298
Sandra (LaMarr)	Drama	Dec. 6..	7,905
Classmates (R. Barthelmess)	Drama	Nov. 29..	6,923
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,678
Silent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,530
Love's Wilderness (Griffith)	Drama	Dec. 20..	7,037
So Big (C. Moore)	Drama	Jan. 17..	8,562
If I Marry Again (Doris Kenyon)	Drama	Jan. 24..	7,401
Idle Tongues (Marmont)	Comedy-drama	Dec. 27..	5,447
Sundown (all-star)	Western epic	Oct. 25..	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,967
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17..	7,307
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31..	7,649
Enticement (Mary Astor)	Drama	Feb. 7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14..	7,357
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28..	8,745
Lost World (Conan Doyle story)	Special	Feb. 28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb. 28..	7,811
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7..	5,831
One Year to Live (Pringle)	Drama	Mar. 7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7..	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21..	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr. 4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4..	5,600
My Son (Nazimova)	Emotional dr.	Apr. 18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr. 18..	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr. 25..	6,565
Chickie (Mackaill)	Drama	May 9..	7,600
Soul Fire (Barthelmess)	Emotional dr.	May 16..	8,262

FOX FILM CORP.

Arizona Express (D. Butler)	Railroad drama	Mar. 29..	6,316
Plunderer (Mayo)	Drama	Apr. 5..	5,000
A Man's Mate (Gilbert)	Drama	Apr. 5..	5,812
Circus Cowboy (Jones)	Western drama	May 3..	6,400
Trouble Shooter (Mix)	Western drama	May 17..	5,702
Lone Chance (Gilbert)	Western drama	May 24..	4,385
When Wise Ducks Meet	Comedy	May 24..	2,000
Western Luck (Jones)	Comedy-drama	June 28..	5,000
Magic Needle	"Etching"	June 28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12..	4,471
Heart Buster (Mix)	Comedy-drama	July 19..	4,500
Beaten Gold	Educational	July 19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9..	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
It Is the Law (all-star)	Drama	Sep. 13..	6,895
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,400
The Fool (all-star)	Drama	Apr. 25..	9,500
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,535
Rambles of a Raindrop	Instructive	Sep. 27..	1,000
Daughters of the Night (all-star)	Modern drama	Dec. 13..	5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special	Dec. 27..	
Gold Heels	Race track dr.	Feb. 7..	6,020
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14..	5,250
Teeth (Mix-Tony Duke)	Western drama	Nov. 15..	6,190
Tainted Souls	Modern drama		
Darwin Was Right	Monkey novelty com.	Nov. 8..	4,992
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama	Jan. 3..	5,677
Hunting Wild Animals in Hollywood	Novelty		
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18..	4,960
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Educational	Nov. 1..	750
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Educational	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,851
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Educational	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13..	7,619
The Burglar	Van Bibber	Dec. 13..	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20..	6,700
Deadwood Coach (Mix)	Western drama	Jan. 10..	6,346
Troubles of a Bride	Melodrama	Dec. 27..	4,915
Dick Turpin (Mix)	English drama	Feb. 7..	5,224
Arizona Romeo (Jones)	Western drama	Jan. 31..	4,694
Curlytop (Mason)	Melodrama	Jan. 10..	5,828
Stardust Trail (Mason)	Melodrama	Mar. 7..	4,686
Scuttlers (W. Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 20..	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24..	2,000
Hell-Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,000
Nobody Works But Father	Slapstick	Feb. 7..	2,000
Trail Rider (Jones)	Western	Feb. 21..	4,752
Man Without a Country (all-star)	Special	Feb. 28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14..	5,080
Mysterious Stranger	Comedy	Mar. 14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar. 21..	5,578
House of Flickers	Imperial com.	Mar. 21..	2,000
Gold and the Girl (Jones)	Western	Mar. 28..	4,512
Amateur Detective	Van Bibber	Mar. 28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr. 4..	2,000
From Mars to Munich	"arieties"	Apr. 4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11..	4,800
Where the Waters Divide	"Varieties"	Apr. 25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May 2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May 9..	5,783
Neptune's Stepdaughter	Comedy	May 9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May 9..	5,340
Concerning Cheese	Varieties	May 9..	1,000

METRO-GOLDWYN

Rejected Woman (Rubens-Nagel)	Drama	May 3..	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19..	4,909
Fool's Awakening (Ford)	Drama	Feb. 16..	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1..	6,459
Thy Name Is Woman (LaMarr)	Drama	Mar. 1..	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8..	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,414
Women Who Give (all-star)	Sea drama	Mar. 22..	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,010
Shooting of Dan McGrew (all-star)	Drama	Apr. 12..	6,318
Sherlock, Jr. (Keaton)	Comedy	May 17..	4,065
Arab (Novarro-Terry)	Drama	July 12..	6,710
Bread (all-star)	Drama	Aug. 2..	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,736

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16..	6,126
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,089
Wine of Youth (all star)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,558
Bandolero (all star)	Drama	Oct. 11..	6,904
Great Divide (all star)	Drama	Feb. 21..	7,811
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Sporting Venus (Sweet)	Drama		
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Romola (Lillian Gish)	Famous novel	Dec. 13..	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14..	5,921
A Man's World (Joyce-Marmont)	Drama		
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7..	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7..	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844

PARAMOUNT

Men (Negri)	Society dr.	May 17..	6,700
Wanderer of Wasteland (Holt-Technicolor)	Western	May 31..	6,086
Code of the Sea (LaRocque-Logan)	Sea melodr.	Jun. 7..	6,550
Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21..	6,550
Guilty One (Ayres)	Heavy mystery	Jun. 28..	5,365
Tiger Love (Melford prod.)	Modern dr.	Jun. 28..	5,325
Changing Husbands (Joy)	Dual role dr.	July 5..	6,799
Unguarded Women (Daniels-Dix)	Society dr.	July 5..	6,051
Enemy Sex (Compson)	Romantic dr.	July 12..	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2..	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9..	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9..	6,337
Monsieur Beaucaire (Valentino)	Spectacle melo.	Aug. 23..	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30..	6,976
Lily of the Dust (Negri)	Drama	Sep. 6..	6,811
The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Demestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,736
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Sainted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3..	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3-10,	9,593
Locked Doors (Compson)	Original story	Jan. 24..	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24..	5,903
East of Suez (Negri)	Drama	Jan. 17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb. 21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr. 4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May 2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar. 21..	6,186
New Lives for Old (Compson)	Drama	Mar. 7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar. 28..	7,000
Air Mail (feature cast)	Melodrama	Mar. 28..	6,[illegible]
Grass	Drama	April 11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April 11..	6,732
Men and Women (Dix)	Feature	April 11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr. 18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr. 18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr. 25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May 2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May 9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May 16..	5,721

	Kind of Picture	Review.	Feet

PATHE

Suffering Shakespeare	"Spat Family"	June 14..	2,000
Young Oldfield	Charles Chase	June 21..	1,000
His New Mama	Sennett comedy	June 21..	2,000
Don't Park There	Will Rogers	June 21..	2,000
Her Memory	Will Nigh Miniature	June 21..	1,000
Solitude and Fame	"Sportlight"	June 28..	1,000
Stolen Goods	Charles Chase	June 28..	1,000
Jubilo, Jr.	"Our Gang"	June 28..	2,000
Jeffries, Jr.	Charles Chase	July 5..	1,000
The Wide Open Spaces	Stan Laurel	July 5..	2,000
The Body in the Bag	Terry cartoon	July 5..	1,000
Yorktown	Chronicles of America	July 12..	3,000
Why Husbands Go Mad	Charles Chase	July 12..	1,000
Desert Sheiks	Terry cartoon	July 12..	1,000
Radio Mad	"Spat Family"	July 12..	2,000
Maud Miller	Special	July 19..	2,000
Our Congressman	Will Rogers	July 19..	2,000
A Woman's Hour	Terry cartoon	July 19..	1,000
A Ten-Minute Egg	Charles Chase	July 19..	1,000
It's a Bear	"Our Gang"	July 26..	2,000
The Sport of Kings	Terry cartoon	July 26..	1,000
Our Defenders	"Sportlight"	July 26..	1,000
Seeing Nellie Home	Charles Chase	July 26..	1,000
Into the Net	Mulhall-Murphy serial	Aug. 2..	
Romeo and Juliet	Sennett comedy	Aug. 2..	2,000
Flying Fever	Terry cartoon	Aug. 2..	1,000
Short Kilts	Hal Roach comedy	Aug. 2..	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9..	2,000
The Puritans	"Chronicles" series	Aug. 9..	3,000
Amelia Comes Back	Terry cartoon	Aug. 9..	1,000
The First Hundred Years	Sennett comedy	Aug. 16..	2,000
A Truthful Liar	Will Rogers	Aug. 16..	2,000
The Battling Orioles	Special	Aug. 23..	5,000
East of the Water Plug	Sennett comedy	Aug. 23..	2,000
High Society	"Our Gang"	Aug. 23..	2,000
The Prodigal Pup	Terry cartoon	Aug. 23..	1,000
Hoofbeats	"Sportlight"	Aug. 23..	1,000
House Cleaning	Terry cartoon	Aug. 23..	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6..	3,000
Lizzies of the Field	Sennett comedy	Sep. 6..	2,000
Barnyard Olympics	Terry cartoon	Sep. 6..	1,000
South of the North Pole	"Spat Family"	Sep. 6..	2,000
One Third Off	Cobb-Rice comedy	Sep. 6..	2,000
The Happy Years	"Sportlight"	Sep. 6..	1,000
Why Men Work	Charles Chase	Sep. 6..	1,000
Message From the Sea	Terry cartoon	Sep. 6..	1,000
Luck of the Foolish	Harry Langdon	Sep. 13..	2,000
Outdoor Pajamas	Charles Chase	Sep. 13..	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13..	2,000
In Good Old Summertime	Terry cartoon	Sep. 13..	1,000
Danger Lure	Sportlight	Oct. 11..	1,000
Dixie	Chronicles	Oct. 11..	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1,000
Sporting Rhythm	Sportlight	Oct. 18..	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18..	2,000
Every Man for Himself	Our Gang	Oct. 18..	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5,000
On Leave of Absence	Detective	Oct. 25..	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,000
Galloping Bungalows	Sennett com.	Nov. 1..	2,000
Stunts	Sportlight	Nov. 1..	1,000
Hot Stuff	Spat family	Nov. 1..	2,000
Cat and the Magnet	Terry cartoon	Nov. 1..	1,000
Fast Company	Our Gang	Nov. 15..	2,000
She Knew Her Man	Terry cartoon	Nov. 15..	1,000
Gridiron Glory	Sportlight	Nov. 15..	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2,000
Out of the Storm	Detective	Nov. 22..	2,000
Good Old Circus Days	Terry cartoon	Nov. 22..	1,000
All Wet (Chase)	Comedy	Nov. 29..	1,000
Deaf, Dumb and Daffy	Spat Family	Nov. 29..	2,000
Cannon-Ball Express	Sennett com.	Nov. 29..	2,000
Champions	Sportlight	Nov. 29..	1,000
Lumber Jacks	Terry cartoon	Nov. 29..	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6..	6,091
Feet of Mud (Sennett cast)	Comedy	Dec. 6..	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6..	2,000
Bucking the Bucket Shop	Detective series	Dec. 6..	2,000
She's In Again	Terry cartoon	Dec. 6..	1,000
Mysterious Mystery	Our Gang	Dec. 13..	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13..	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13..	1,000
Just a Good Guy (Stone)	Comedy	Dec. 20..	2,000
Royal Razz (Chase)	Comedy	Dec. 20..	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20..	1,000
Nature's Rouge	Sportlight	Dec. 20..	1,000
Rubber Neck	Spat Family	Dec. 27..	2,000
Bull and Sand	Sennett comedy	Dec. 27..	2,000
Invaders	Sportlight	Dec. 27..	1,000
Down on the Farm	Terry cartoon	Dec. 27..	1,000
The Sea Squawk	Sennett com.	Jan. 3..	2,000
On the Ice	Terry cartoon	Jan. 3..	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan. 3..	
Wages of Tin (Tryon)	Comedy	Jan. 3..	2,000
Rat's Knuckles (Chase)	Comedy	Jan. 10..	1,000
Rough and Tumbling	Sportlight	Jan. 10..	1,000
Our Game Pup	Terry cartoon	Jan. 10..	1,000
The Big Town (Our Gang)	Comedy	Jan. 10..	2,000
Plumber (Graves)	Comedy	Jan. 10..	2,000
Wild Goose Chaser (Turpin)	Sennett Com.	Jan. 17..	2,000
Hello Baby (Chase)	Comedy	Jan. 17..	1,000
Laugh That Off	Spat Family	Jan. 24..	2,000
Honeymoon Hardships	Sennett comedy	Jan. 24..	2,000
Brain and Brawn	Sportlight	Jan. 24..	1,000
Boobs in the Woods (Langdon)	Sennett comedy	Jan. 31..	2,000
Hold That Thought	Terry cartoon	Jan. 31..	1,000
Fighting Fluid (Chas. Chase)	Comedy	Jan. 31..	1,000
Beloved Bozo (R. Graves)	Sennett comedy	Feb. 7..	2,000
Circus Fever	Our Gang	Feb. 7..	2,000
Biting the Dust	Terry cartoon	Feb. 7..	1,000
Transatlantic Flight	Terry cartoon		1,000
Change the Needle (Arthur Stone)	Comedy	Feb. 14..	2,000

	Kind of Picture	Review.	Feet
Family Entrance (Chas. Chase)	Comedy	Feb. 14..	1,000
Bigger and Better Jails	Terry cartoon	Feb. 14..	1,000
Fisherman's Luck	Terry cartoon	Feb. 21..	1,000
A Fox Hunt	Spat Family	Feb. 21..	2,000
Sporting Armor	Sportlight	Feb. 21..	1,000
Idaho (Vivian Rich)	Serial	Feb. 21	10 ep.
Water Wagons	Sennett com.	Feb. 21..	2,000
His Marriage Wow (Langdon)	Comedy	Feb. 28..	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb. 28..	1,000
Clean-Up Week	Terry cartoon	Feb. 28..	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb. 28..	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb. 28..	2,000
Neptune's Nieces	Sportlight	Mar. 7..	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar. 7..	2,000
In Dutch	Terry cartoon	Mar. 7..	1,000
Dog Days	Our Gang	Mar. 7..	2,000
Percy (Charles Ray)	Typical dr.	Mar. 14..	6,000
Should Husbands Be Watched	Comedy	Mar. 14..	1,000
Hard Boiled (Chase)	Comedy	Mar. 14..	2,000
Jungle Bike Riders	Terry cartoon	Mar. 14..	1,000
Excuse My Glove	Spat Family	Mar. 21..	2,000
Giddap (Billy Bevan)	Comedy	Mar. 21..	2,000
Traps and Troubles	Sportlight	Mar. 21..	1,000
Pie Man	Terry cartoon	Mar. 21..	1,000
Zowie!	Stereoskopik	Mar. 21..	1,000
At the Zoo	Terry cartoon	Mar. 28..	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar. 28..	1,000
Plain Clothes (Langdon)	Comedy	Mar. 28..	2,000
Sailor Papa (Tryon)	Comedy	Mar. 28..	2,000
Breaking the Ice (Graves)	Comedy	Apr. 4..	2,000
Love Bug	Our Gang	Apr. 4..	2,000
Housing Shortage	Terry cartoon	Apr. 4..	1,000
Marriage Circus (Turpin)	Sennett com.	April 11..	2,000
Bad Boy (Chase)	Comedy	April 11..	2,000
Are Husbands Human? (Findlayson)	Comedy	April 11..	1,000
Sunken Silver (Ray-Miller)	Serial	Apr. 18..	10ep
Lion's Whiskers	Sennett com.	Apr. 18..	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr. 25..	2,000
S-O-S	Terry cartoon	Apr. 25..	1,000
Adventures of Adenoid	Terry cartoon	Apr. 25..	1,000
Deep Stuff	Terry cartoon	Apr. 25..	1,000
Beauty Spots	Sportlight	Apr. 25..	1,000
Remember When (Langdon)	Comedy	Apr. 25..	2,000
Shootin' Injuns	Our Gang com.	May 2..	2,000
Big Red Riding Hood (Chase)	Comedy	May 2..	1,000
Sporting Judgment	Sportlight	May 2..	1,000
He Who Gets Smacked	Sennett comedy	May 2..	2,000
Permanent Waves	Terry cartoon	May 2..	1,000
Looking For Sally (Chase)	Comedy	May 9..	2,000
Grief in Bagdad	Comedy	May 9..	1,000
Darkest Africa	Terry cartoon	May 9..	1,000
Wild Papa	Spat Family	May 16..	2,000
Skinners in Silk	Sennett com.	May 16..	2,000
Fast Worker	Terry cartoon	May 16..	1,000
Luna-cy	Stereoskopik	May 16..	1,000

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May 10..	6,242
Daring Youth (Daniels)	Comedy-drama	May 17..	5,975
Daughters of Pleasure (Prevost)	Drama	May 24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May 31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June 7..	5,198
Captain January (Baby Peggy)	Sea story	July 12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama		
Mine With Iron Door (all-star)	Adventure drama	Dec. 27..	7,800
Re-Creation of Brian Kent	Drama	Mar. 14..	6,878

PRODUCERS DISTRIBUTING CORP.

Love's Whirlpool (Lee-Kirkwood)	Drama	Mar. 22..	6,605
Hoosier Schoolmaster (Hull)	Drama	Mar. 29..	5,556
His Darker Self (L. Hamilton)	Comedy	Apr. 5..	5,000
Try and Get It (Washburn)	Comedy-dr.	Apr. 12..	5,607
Not One to Spare (all star)	Pathos dr.	Apr. 19..	5,000
Wandering Husbands (Lee-Kirkwood)	Drama	May 10..	6,300
Hold Your Breath (Devore)	Thrill com.	Jun. 7..	5,900
Miami (Compson)	Drama	Jun. 14..	6,317
Night Hawk (Carey)	Western	Jun. 14..	5,115
Lightning Rider (Carey)	Western	Jun. 21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun. 28..	6,000
Legend of Hollywood (Marmont)	Drama	Jan. 10..	5,414
Wise Virgin (Miller)	Drama		5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct. 25..	6,618
Ramshackle House (Compson)	Comedy-dr.		6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct. 11..	7,179
Chalk Marks (M. Snow)	Drama		
House of Youth (Logan)	Drama		6,669
Roaring Rails (Carey)	Railway dr.	Oct. 25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov. 1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama		5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.		6,452
Reckless Romance	Comedy feature	Nov. 22..	5,530
Siren of Seville (Dean)	Drama	Nov. 29..	6,724
Girl on the Stairs (Miller)	Comedy-dr.		6,214
Chorus Lady (Livingston)	Comedy-dr.	Feb. 21..	6,020
Cafe in Cairo (Dean)	Drama	Mar. 28..	5,656
Flaming Forties (Carey)	Western		5,770
The Mirage (Vidor)	Drama		
Let Women Alone (O'Malley-Hawley)	Drama		
Soft Shoes (Carey)	Western		
Off the Highway (Logan)	Drama		
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb. 21..	7,243
Her Market Value (Ayres)	Drama		
Girl of Gold (Vidor)	Drama		
On the Threshold (all-star)	Drama		
Beyond the Border (Carey)	Western		
Crimson Runner (Dean)	Drama		
Beauty and the Bad Man (Star)	Western		
Friendly Enemies (Weber & Fields)	Comedy dr.	May 16..	6,288

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	Society drama		6,940
White Man (Joyce)	Jungle romance	Nov. 22..	6,370
Triflers (Busch-Mayo)	Paris soc. dr.	Dec. 27..	6,626
Capital Punishment (Clara Bow)	Prison dr.	Jan. 24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar. 21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar. 14..	6,147
Go Straight (Star cast)	Drama	May 9..	6,107

	Kind of Picture	Review	Feet

UNITED ARTISTS

Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17..	9,351
America (Griffith prod.)	Historical drama	Mar. 8..	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec. 13..	8,000
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar. 29..	12,000
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb. 14..	5,930
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April 11..	4,892

UNIVERSAL

The Signal Tower (Super-Jewel)	Drama	May 24..	6,714
Honor of Men (N. Hart re-issue)	Western	May 24..	2,000
Reckless Age (Denny)	Drama	May 31..	6,954
Fighting American (all star)	Drama	May 31..	5,251
Boss of the Bar-20 (Lawrence)	Western	May 31..	2,000
Delivering the Goods (Pal)	Comedy	May 31..	2,000
The Gaiety Girl (Philbin)	Drama	Jun. 7..	7,419
High Speed (Rawlinson)	Drama	Jun. 7..	4,927
Back Trail (Hoxie)	Western	Jun. 21..	4,615
Fight and Win (Jack Dempsey)	Fight series	Jun. 21..	...
Blue Wing's Revenge (Lawrence)	Western	Jun. 28..	2,000
Dark Stairway (Rawlinson)	Drama	Jun. 28..	5,000
Iron Man (Albertini)	Serial	Jun. 28..	...
Behind the Curtain (Bryson)	Drama	July 5..	4,875
Why Be Jealous? (Roach)	Comedy	July 5..	1,000
Young Ideas (LaPlante)	Comedy-dr.	July 12..	4,842
Her Fortunate Face	Century com.	July 12..	2,000
Little Savage	Short Western	July 12..	2,000
Sawdust Trail (Gibson)	Western	July 19..	5,500
Cry Baby (Summerville)	Comedy	July 19..	1,000
Starving Beauties (Wiley)	Comedy	July 26..	2,000
Flying Eagle (Lawrence)	Short Western	July 26..	2,000
Patching Things Up (Roach)	Comedy	July 26..	2,000
Fighting Fury (Hoxie)	Western	Aug. 2..	4,491
Kid Days (Snooky)	Comedy	Aug. 2..	1,000
Her City Sport (Wiley)	Comedy	Aug. 2..	2,000
The Gun Packer (Morrison)	Western	Aug. 2..	2,000
Big Timber (Desmond)	Forest dr.	Aug. 9..	4,650
Paging Money	Century com.	Aug. 9..	2,000
King's Command (Lawrence)	Short Western	Aug. 9..	2,000
Love and Glory (all star)	Drama	Aug. 16..	7,084
Hit and Run (Gibson)	Baseball dr.	Aug. 16..	5,504
Wolves of the North (Duncan)	Serial	Aug. 16..	...
Wine (C. Bow)	Drama	Aug. 23..	6,220
Hysterical History (Z Series)	Novelty	Aug. 23..	1,000
Sagebush Vagabond	Western	Aug. 23..	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug. 30..	7,472
The Blow Out (Messinger)	Comedy	Aug. 30..	2,000
K—The Unknown (Valli-Marmont)	Drama	Sep. 6..	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep. 6..	2,000
So This Is Paris (Dempsey)	Fight and win	Sep. 6..	2,000
Scared Stiff	Century com.	Sep. 6..	2,000
Mind the Baby (Pal)	Comdey	Sep. 13..	2,000
College Cowboy	Western	Sep. 13..	2,000
Traffic Jams (McCoy)	Comedy	Sep. 13..	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep. 13..	2,000
That's the Spirit (Roach)	Comedy	Sep. 13..	1,000
Measure of a Man (Desmond)	Drama	Sep. 20..	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep. 20..	6,506
Low Bridge (Messinger)	Comdey	Sep. 27..	2,000
Game Hunter (Roach)	Comdey	Sep. 27..	1,000
Between Fires	Western	Sep. 27..	2,000
Rose of Paris (Philbin)	Drama	Oct. 4..	6,362
Rip Van Winkle	Hysterical Hist.	Oct. 4..	1,000
Trouble Fixer	Century com.	Oct. 4..	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct. 11..	4,611
Hello, Frisco (Summerville-Dunn)	Comedy	Oct. 11..	1,000
Snappy Eyes (Wiley)	Comedy	Oct. 11..	2,000
An Eyeful (Sullivan)	Short drama	Oct.	
Pocahontas & John Smith	Hysterical hist.	Oct. 18..	1,000
What an Eye	Comedy	Oct. 18..	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct. 25..	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov. 1..	
Robinson Crusoe	Hysterical hist.	Nov. 1..	1,000
Some Tomboy (Wiley)	Comedy	Nov. 1..	2,000
The Tornado (H. Peters)	Melodrama	Nov. 15..	6,375
Sweet Dreams	Century comedy	Nov. 15..	2,000
Antony and Cleopatra	Gysterical History	Nov. 15..	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov. 22..	2,000
Oh, Doctor (R. Denny)	Comedy	Nov. 29..	6,587
Omar Khayyan (Hysterical history)	Comedy	Nov. 29..	1,000
Double Cross (Sullivan)	Drama	Nov. 29..	2,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec. 13..	7,356
Hurricane Kid (Gibson)	Western	Jan. 3..	5,296
Secrets of the Night (Kirkwood-Bellamy)	Drama	Dec. 20..	6,138
Mad Whirl (May MacAvoy)	Comedy-dr.	Dec. 27..	6,184
Saddle Hawk (Gibson)	Western dr.	Mar. 7..	4,419
Eyes of Fools (Rubens-Marmont)	Society dr.		
Fifth Avenue Models (Mary Philbin)	Drama	Jan. 24..	6,581
Up The Ladder (Valli)	Drama	Jan. 31..	5,922
Let 'Er Back (Gibson)	Western	Jan. 3..	5,500
Dangerous Innocence (LaPlante-O'Brien)	Drama	Mar. 28..	6,759
Man in Blue (Rawlinson-Bellamy)	Drama	Feb. 28..	5,624
Taming the West (Gibson)	Western	Feb. 28..	5,304
Paul Revere	Hysterical histy.	Dec. 20..	1,000
Border Maid (Ed Cobb)	Drama	Dec. 20..	2,000
Family Row (Messinger)	Comedy	Dec. 20..	2,000
Present Arms (Wiley)	Comedy	Dec. 27..	2,000
Red Age (Sullivan)	Drama	Jan. 3..	2,000
Ponce de Leon	Hysterical history	Jan. 3..	1,000
Prehistoric Man	Hysterical history	Jan 3 ..	1,000
Sign of the Cactus (Hoxie)	Western	Jan. 10..	4,938
Ridin' Pretty (Desmond-Forrest)	Western com.-dr.	Jan. 17..	4,812
Looking Down (Wiley)	Comedy	Jan. 24..	2,000
Aggravatin' Kid (Messinger)	Comedy	Jan. 31..	2,000
Pistol Point Proposal (Eddie Polo)	Western dr.	Jan. 31..	2,000
Whip Hand (Billy Sullivan)	Western dr.	Jan. 31..	2,000
Rembrandt	Hysterical histy.	Jan. 31..	1,000
Last Laugh (Emil Jannings)	Human drama	Feb. 7..	6,500
Fighting Ranger (Sedgwick-Daugherty)	Serial	Feb. 7..	
Roaring Adventure (Jack Hoxie)	Western	Feb. 14..	4,800
Sir Walter Raleigh	Hysterical Histy.	Feb. 14..	1,000
Taming the East (Messinger)	Comedy	Feb. 14..	2,000
Tempest Cody's Man Hunt (Walcamp)	Western series	Feb. 21..	2,000
Seeing Red (Billy Sullivan)	Cowboy drama	Feb. 21..	2,000
Lost Chord (Bert Roach)	Comedy	Feb. 21..	1,000
Nobody's Sweetheart (Wanda Wiley)	Century comedy	Feb. 21..	2,000
Itching for Revenge (Eddie Gordon)	Comedy	Mar. 7..	2,000
Kicked About (Gordon)	Comedy	Mar. 7..	2,000
Puzzled by Crosswords (Gordon)	Comedy	Mar. 7..	2,000
Olympic Games	Hysterical histy.	Mar. 14..	1,000
Dangerous Peach (Al Alt)	Century com.	Mar. 14..	2,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Don't Worry (Wanda Wiley)	Century com.	Mar. 21..	2,000
Cowpuncher's Comeback	Mustang westn.	Mar. 21..	2,000
Storm King	Mustang westn.	Mar. 21..	2,000
Both Barrels	Mustang westn.	Mar. 21..	2,000
Girl Problem	Sweet 16 com.	Mar. 21..	1,000
Headwinds (H. Peters-Patsy R. Miller)	Drama	Mar. 28..	5,486
Fighting Terror (Sullivan)	Mustang westn.	Mar. 28..	2,000
Powdered Chickens (Edna Marian)	Century com.	Mar. 28..	2,000
Tenting Out (Neely Edwards)	Comedy	Mar. 28..	1,000
Burning Trail (Wm. Desmond)	Western	April 11..	4,783
Loaded Dice (Ed. Cobb)	Mustang western	April 11..	2,000
Papa's Pet (Roach-Edwards-Howell)	Bulls-eye com.	April 11..	1,000
Putting On Airs (Edna Marian)	Century comedy	April 11..	2,000
Smoked Out	Bulls-eye com.	April 11..	1,000
Getting Trimmed (Wiley)	Century com.	Apr. 18..	2,000
Raisin Cain (Beth Darlington)	Century com.	Apr. 18..	2,000
Valley of Rogues (Perrin)	Mustang western	Apr. 18..	2,000
Black Gold Bricks	Bullseye com.	Apr. 25..	1,000
Spook Ranch (Gibson)	Western	May 2..	5,147
Open Trail (Hoxie)	Blue Streak westn.	May 9..	4,800
Tourists De Luxe	Century comedy	May 9..	2,000
Here's Your Hat	Comedy	May 9..	1,000
Line Runners	Western reissue	May 9..	2,000
Ridin' Thunder (Hoxie)	Western	May 16..	4,354
Raffles (House Peters)	Drama	May 16..	5,537
Queen of Aces (Wiley)	Century comedy	May 16..	2,000
Roaring Waters	Mustang western	May 16..	2,000
Wild West Wallop	Mustang western	May 16..	2,000

VITAGRAPH

One Law For The Woman (Landis)	Mining camp		6,000
Code of the Wilderness (Bowers-Calhoun)	Modern west.	July 12..	6,480
Behold This Woman (Rich)	Movie romance	Aug. 2..	6,425
Captain Blood (Star Cast)	Sabatini romance	Sep. 20..	10,680
Clean Heart or Cruelties of Life	Modern dr.	Sep. 27..	7,950
Greater Than Marriage (Tellegen-Daw)	Theatre dr.		
Beloved Brute (De La Motte)	Melodrama	Nov. 22..	6,719
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama	Feb. 21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31..	6,227
Barree, Son of Kazan	Special		
Fearbound (Daw-Welch)	Melodrama	Feb. 14..	5,700
Steele of Royal Mounted	Special		
Tides of Passion	Drama	May 2..	6,279
Happy Warrior	Special		
Road That Led Home	Special		
Unknown Story	Special		
School for Wives (Tearle-Holmquiest)	Drama	April 11..	6,182

WARNER BROTHERS

Daddies (Belasco)	Comedy-drama	Feb. 23..	7,228
Conductor 1492 (Hines)	Comedy-drama	Feb. 23..	7,080
Beau Brummel (J. Barrymore)	Romantic drama	Apr. 12..	10,930
Broadway After Dark (Menjou)	Comedy-drama	May 31..	7,019
Babbitt (all-star)	Character drama	July 1..	7,900
Being Respectable (all-star)	Society drama	Aug. 16..	6,040
How to Educate a Wife (star cast)	Society drama		6,000
Her Marriage Vow (all-star)	Society drama		7,100
Cornered (all-star)	Society drama		7,300
Lovers' Lane (all-star)	Character drama	Nov. 29..	5,100
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct. 4..	7,300
This Woman (Rich)	Society drama	Nov. 1..	7,100
Lover of Camille (all-star)	Romantic drama	Nov. 29..	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6..	6,800
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan. 17..	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan. 10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb. 7..	6,700
Broadway Butterfly (Devore-Landis)	Broadway dr.		7,705
On Thin Ice (Moore-Roberts)	Crook drama		7,298
Man Without a Conscience (Rich-Lewis)	Drama		6,850
Recompense (Prevost-Blue)	Society drama	May 2..	7,480
My Wife and I (Irene Rich)	Domestic dr.		6,700
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar. 21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr. 4..	6,694

MISCELLANEOUS

IVAN ABRAMSON

Lying Wives (C. K. Young)	Domestic dr.	May 2..	7,000

ARTCLASS PICTURES CORP.

Rarin' to Go (Buffalo Bill, Jr.)	Thrill dr.	Aug. 2..	5,000
Battling Buddy (B. Roosevelt)	Thrill dr.	Sep. 13..	4,000
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20..	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct 18..	5,000
Gold and Grit (B. Roosevelt)	Thrill dr.	April 11..	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.		4,650
After Six Days	Biblical spec.		10,000
Woman Who Believed (Ann Luther)			5,700
Deerslayer (J. W. Kerrigan)			5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr. 4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May 2..	4,851

BANNER PRODUCTIONS

The Truth About Wives	Sherman-Hampton	Aug. 2..	5,600
The Man Without a Heart	Novak-Harlan	Aug. 2..	6,000
Those Who Judge	All star	Aug. 2..	5,700
Empty Hearts	Bow-Bowers		6,300
Daughters Who Pay	All star cast		5,800

COLUMBIA

Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6..	5,967

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug. 30..	6,000
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,500
The Early Bird (Hines)	Comedy	Dec. 27..	7,000
Cracker Jack (Johnny Hines)	Drama		6,500

	Kind of Picture	Review	Feet

CHADWICK PICTURES CORP.

Fire Patrol (all-star)	Melo. of Sea	May 24..	6,600
Meddling Women (L. Barrymore)	Dom. melo.	Oct. 18..	6,400
Painted Flapper (all-star)	Comedy-drama	Oct. 25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,600
Flattery (Bowers)	Political dr.	Nov. 8..	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar. 28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr. 25..	6,300

CRANFIELD & CLARKE

Lily of the Alley (Chrissie White)	Slum drama		6,289
Strangling Threads (Alma Taylor)	Society drama		5,410
A Soul's Awakening (LeBreton)	Slum drama		5,597
Speak No Evil (Alma Taylor)	Society drama		5,500
Comin' Thru The Rye (all-star)	Romantic dr.		6,500

DAVIS DISTRIBUTING CORP.

Tales of 1,001 Nights (French Cast)	Arabian Nights	Feb. 14..	6,800

J. J. FLEMING PROD.

Shackles of Fear (Ferguson)	Melodrama		5,000
Trail of Vengeance (Ferguson)	N. W. Police		5,000
Phantom Shadows (Ferguson)	Melodrama		5,000
Scarlet and Gold (Ferguson)	N. W. Police		5,000

FRENCH SUBJECT

(American Distributor not announced)

Miracle of the Wolves	Historical dr.	Mar. 7..	10,246

INDEPENDENT PICTURES CORP.

Barriers of the Law (Desmond-Holmes)	Bootlegging dr.	Nov. 29..	4,960
Bill Cody series of eight	Stunt dramas		
Baffled (F. Farnum)	Western dr.		4,940
Bandit Tamer (E. Farnum)	Comedy west.		5,240
Barriers of the Law (Desmond-Holmes)	Society dr.		4,980
Billy, The Kid (F. Farnum)	Western		4,790
Blood and Steel (Desmond-Holmes)	Society dr.		5,000
Calibre 45 (F. Farnum)	Western dr.		4,950
Courage (F. Farnum)	Western dr.		5,020
In Spider's Web (Alice Dean)	Melodrama		6,000
Moonshine (B Cody)	Western		4,980
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb. 7..	4,356
Riders of Mystery (Bill Cody)	Western	May 2..	5,000
Range Terror (Bob Custer)	Western	May 9..	5,000
Gambling Fool (F. Farnum)	Western	May 9,..	5,000

RAYART

Battling Brewster (Farnum)	15 ep. ser.		6,067
Easy Money (All-Star)	Drama		
Butterfly Comedies (Gloria Joy)			
Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7..	5,227
Geared to Go (Howes)	Drama		5,117
Right Man (Larkin)	Drama		4,571
Winning a Woman (Perrin-Hill)	Drama		4,863
Getting 'Em Right (Larkin)	Drama		4,609
Snob Buster (Howes)	Drama		
Quick Change (Larkin)	Drama		
Youths Gamble (Howes)	Drama		
Double Fister (Perrin)	Drama		

RED SEAL PICTURES CORP.

The Cure (Out of Inkwell)	Cartoon	Dec. 13..	1,000
Zoo's Who's Who (Gem of Screen)	Novelty	Dec. 27..	1,000
Film Facts	Magazine	Jan. 10..	1,000
Marvels of Motion (Issue B)	Slow motion nov.	Jan. 17..	1,000
Animated Hair Cartoons	Marcus cartoon	Jan. 24..	300
Cartoon Factory	Cartoon nov.	Jan. 24..	1,000
Mother Goose Land	Cartoon	Jan. 24..	1,000
Storm (Out of Inkwell)	Cartoon	Mar. 21..	1,000
Do You Remember	Scenic novelty	Mar. 21..	1,000
Animated Hair (Issues R and UU)	Marcus cartoon	Mar. 28..	300
Film Facts (Issue D)	Magazine	Mar. 28..	1,000
Ko-Ko the Barber (Out of Inkwell)	Cartoon novelty	Mar. 28..	1,000
Day With the Gypsies	Screen Gem	April 11..	1,000
Animated Hair Cartoon F	Novelty	April 11..	300
Shakespeare (Special)	Life of poet	Apr. 18..	1,000
Film Facts (Issue E)	Magazine	Apr. 18..	1,000
Suwanee River	Song Car-tune	Apr. 25..	1,000
Hair Cartoons (Subject RR)	Marcus cartoon	Apr. 25..	300
Hair Cartoons (Issue O. O.)	Marcus cartoon	May 2..	300
Big Chief Ko-Ko (Out of Inkwell)	Fleischer cartoon	May 2..	1,000
River Conway	Scenic	May 9..	1,000
Ko-Ko Trains 'Em (Out of Inkwell)	Fleischer cartoon	May 9..	1,000
Hair Cartoons (Issue K K)	Marcus cartoon	May 23..	300

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29..	4,712
Courageous Coward (Jack Meehan)	Western	Dec. 6..	4,052

WM. STEINER PROD.

Poison (Hutchison)	Stunt dr.	Sep. 13..	5,800
Turned Up (Hutchison)	Stunt dr.	Sep. 27..	4,900
Riding Double (Maloney)	Western dr.		5,000
Tucker's Top Hand (N. Hart)	Western dr.		4,618
Rainbow Rangers (Morrison)	Western dr.		4,982
Perfect Alibi (Maloney)	Western dr.		5,108
Left Hand Brand (N. Hart)	Western dr.		4,854
Pot Luck Pards (Morrison)	Western dr.		4,927
Virtue's Revolt (Thornton)	Stage melodrama	Oct 11..	5,175
On Probation (Edith Thornton)	Drama	Dec. 13..	5,000
Across the Dead Line	Western		5,000
Always Ridin' to Win	Western		5,000
Hidden Menace	Stunt dr.		5,000
Branded a Thief	Western		5,060
Verdict of the Desert	Western		4,745
Valley of Vanishing Men	Western		4,652
Trouble Buster (Leo Maloney)	Western	Feb. 21..	5,000

SERING D. WILSON

Wonder Book (Kellycolor)	Series	Apr. 25..	625
Thundering Waters (Kellycolor)	Niagara Falls	Apr. 25..	700
In a Cottage Garden Kellycolor)	Floral subject	Apr. 25..	700
Flying Elephant (Kellycolor)	Novelty	Apr. 25..	858

PROJECTION

EDITED BY F. H. RICHARDSON

A Hard Struggle

Comes a long letter from a Pennsylvania village. It is an "American Legion" paper, signed by the Post Adjutant and Acting Manager. I am going to print it because I know you will all be intensely interested in reading of how men are putting up a real fight to keep motion pictures within reach of themselves and their village and farmer communities. I shall withhold the location, because possibly its publication might prove embarrassing. The letter reads:

I expect you don't have time to bother with a little, one-horse outfit such as we are, but if you could help us out a wee bit you would earn our undying gratitude. However, if you are busy with worth-while concerns, just toss this into the waste paper basket and I'll understand.

The Post owns and operates the motion picture theatre in this small town of some 500 humans. We purchased it a year and a half ago, from a local amusement company composed of business men who could not make it pay because of heavy taxation. The idea was that since the Legion was exempt from most taxation we could "get by" with it. Though we did not make anything, still things went pretty well up until last fall. For light we used 110 volt D. C. from a 72 ampere generator, run by a tractor engine. Using a rheostat this gave us such a good projection light that it was noted for miles around. Our tractor power cost us $2.50 per night, however, which was quite an expense.

Power Supply

Last fall the town was supplied with 110 volt A. C. from a distant power station. We wished to take advantage of this cheaper power, and the man who had supplied the tractor power did not wish to do so lnger. We tried a Mazda bulb, with an adaptor, such as I had seen advertised in the World, only this was an old one. We use a 1,000 watt, 110 volt bulbs, which gave results so inferior to the arc that complaints came in promptly. Later we purchased a new Bell and Howell Inductor, and are now using A. C. at the arc—sixty amperes—with Columbia White A. C. Special carbons, size 5/8 inch.

Conditions

This works pretty well on "thin" scenes, but on most films we get now-a-days the density is such that the light is not nearly powerful enough to equal the results we got with 35 amperes, D. C., using half inch positive and (I think) 5/16 negative carbons.

The projector is an old Power Six—quite old enough to be junked, but it still does pretty good work and we cannot afford a new one. We renewed the intermittent recently. Seldom injure any film which is in decent condition, though some we receive could not possibly go through any projector.

At first we hired the operator (I use the wrd intentionally and advisedly) who had worked for the former company. However, we wanted the business entirely in the hands of Legion men, so I secured a Projectionists' Apprenticeship certificate, recently took the examination and now have a license.

Shows Two Nights

We show pictures Tuesday and Saturday nights. I am a farmer, living four miles from town, with an ample abundance of work at home, but there is no one nearer who is responsible enough to take charge of things. You can thus see that I don't have unlimited itme to work at the proposition. Have a copy of the handbook, latest edition. Is it necessary to spend six mo re good hard earned dollars for the Bluebook which I see mentioned in the Moving Picture World?

I spent four years in college, and have faith to believe that I learned at least a little, though what I really did do there was get an inkling of how much there is that I don't know.

Our screen is painted with Kalsomine, or some such preparation. The theatre is long and not over 30 feet wide. Projection distance about 70 feet. Lens we use is 1 3/4 inch inside diameter. Would a larger lens give us enough more light to make up for the loss in definition and clearness? Would a different screen surface help matters? The screen coating was renewed last fall.

We don't seem able to pick up a used motor-generator which is any good, and don't like to meddle with a rectifier. One manager of a theatre in a not distant city advises that we get a Mazda with a regulator, using 900 watt lamp. We could buy a motor to run our old generator, but it would take at least 10 H. P., and that would cost considerable, and then we would be burning up juice in the rheostat, which same costs five cents per K. W. for power, with fifty cents per H. P. in addition each month. One manufacturer would take our old generator in exchange for a new motor generator, with five hundred dollars in addition, which might as well be five million, as we just haven't the money to spend.

Exchanges Decent

The exchanges have been pretty decent, and have supplied us at prices considerably less than we have paid heretofore. We play the best we can get—First National, Warner Brothers and Paramount. When business in general picks up, as it will when the weather and the roads get better, we see no reason why we should not be able to at least break even, provided we can improve our projection light so as to make people stop kicking—and staying home. Have tried to eliminate all glare spots, and to improve projection in every possible way, but I can't seem to get sufficient light out of a sixty ampere A. C. arc. To be sure we do need a new projector and lamp, a new screen, new seats and a new theatre, but aside from that we are in pretty good shape, but we're trying to make good anyhow. Took the place over ONLY to prevent it being converted into a garage, thus leaving our people without any form of theatrical amusement whatsoever.

I have imposed upon your good nature, but as I said, if you can and will give us a bit of advice it will be appreciated.

Forum For All

First and foremost, get the idea entirely OUT of your head that we give attention only to "bigger and better things." As a matter of fact, while I always will give the "big fellow" any assistance possible, the real pleasure comes when I am able to help a little village theatre which is engaged in a real struggle for existence, because as a rule it and the little village paper represent just about all the contact that community has with the great outside world, and absolutely ALL the form of theatrical amusement available to them.

In my opinion your community would actually be serving its OWN BEST INTERESTS were it to buy that property, equip it with a good projection plant and permit the American Legion to run it, paying such rental as it might be able to, the said rental to be placed in the bank at interest until such time as it equaled the investment, whereupon it be turned over to the people who gave it and the theatre to the Legion.

Crudely put, of course, but my idea is that it is to the best interest of ANY small community to have such a place of amusement and have it run rightly. It helps keep the young people at home, on the farms. The old days when young people will long remain where they have only church once a week and a circus once a year, have gone. What I have suggested, while crudely put, is not half as crazy as it may sound. I have long had the idea that it would be good business for every village to build into its town hall a little, well equipped motion picture theatre, with a good, well equipped stage, the same to be operated by the village, or leased under village control. My reasons for this are very briefly set forth above.

As to Your Trouble

And now as to your trouble. If you had a 110 volt, 1000 watt incandescent lamp, you had a VERY inefficient projection lamp. An A. C. 60 volt arc should give you fair illumination, but it must be expertly handled, which probably you cannot do. The 900 watt, 30 volt incandescent lamp gives excellent re-

Bluebook School

Question No. 286 — What is a "ground"? Describe some of its effects under various conditions. We want to know just how well you understand just what a ground really means and is.

Question No. 287—What is meant by "Magnetic Density"?

Question No. 288—What is the difference between single phase and two-phase current?

Question No. 289—What is meant by the "Ratio of Transformation"?

Question No. 290—What is meant by "Residual Magnetism," and of what importance is its presence in the magnets of a generator? What is meant by "Magnetic Saturation"?

SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000 for $7.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

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Ten Thousand	6.00
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Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

sults, provided the instructions for its handling be followed ACCURATELY, BUT DON'T forget that "ACCURATELY." The instructions are ample, and such as may be followed by any one who has the patience to study and master them, which unquestionably you can do. If you have the latest edition of the handbook (if your book has a blue cover it is the latest edition, now called the Bluebook of Projection) you will find the instructions on pages 815 to 868, inclusive. Instructions will also be provided by the manufacturer. If you have a red covered handbook—yes, you'd better expend the six dollars for the Bluebook. It will, I am very sure, pay you to do it, and under the circumstances I certainly would not recommend the expenditure of a single unnecessary dollar.

The Mazda is not a powerful light as compared with a D. C. arc. It is giving excellent results, however, in some pretty large theatres. The next best thing is the new reflector type arc, but that equipment is pretty expensive. You can get full data by addressing Joseph Hornstein, Howell Cine Equipment Company, Seventh Avenue at 48th Street, New York City.

Mazda Probably Best

Under all the conditions, however, I guess the regular Mazda equipment will be best for you, though you will need the aspherical condenser. Inasmuch as you have a Power projector, it will be best to consult that company with regard to it. Address Mr. Herbert Griffin, N. Power Company, No. 90 Gold Street, New York City. Give all particulars as to projection distance, size of picture, etc., and tell them I referred you to them.

As to screen, I could not tell just what would be best without a full, to-scale drawing of your seating, and the exact location of screen with relation thereto. However, you are limited to paint or kalsomine, because all other screens are quite costly. Paint will be somewhat better than kalsomine, see page 227 if you have a Bluebook; page 184 if the cover of your handbook is red.

Your lens diameter is, I think, all right, but you have not given me its working distance, hence I cannot do any more than guess. To tell with certainty I must know the distance face of converging lens of condenser to film, and distance film to first surface of lens. Also it is entirely possible that your condenser is all wrong. Measure the exact diameter (horizontal diameter) of the crater on the upper carbons. Send me that and the other measurements AND the present distance of crater from face of lens; also tell me how you have your carbons set. Better do this before you do anything else. Perhaps you are all wrong with your condenser, which would account for the poor light. Mr. Squarehead me should have thought of that in the first place.

Watch Carefully

I have a letter from a projectionist of real ability and energy, complaining of something I very well know constitutes an evil of greater or less proportions in SOME locals. It is an evil because of the fact that these locals have delegated authority to either one or to a few individuals, and then have permitted him or them to wield that power ruthlessly.

In my humble opinion it is but a matter of decency, fairness and good business procedure (and a real union is nothing more or less than a business organization, the "brother" end of it—and I say it with an experience dating back to 1883—being for the most part just plain bull) to advance men to better theatres and positions, including better pay, so far as is practicable, on ABILITY TO DO HIGH GRADE, EFFICIENT WORK IN MOTION PICTURE PROJECTION.

Gentlemen, you, both as individuals and as unions, OWE that much to the MOTION PICTURE INDUSTRY, from which you draw your livelihood, and by virtue of which the union has its existence.

Plain Fact

As a matter of plain fact, however, in some locals the officers, and more particularly the Business Agent or Business Manager, can and pretty well DOES place men according to his own sweet will, WHICH IS, IN MY HUMBLE OPINION, A VERY WRONG PROCEDURE. Where a Business Agent or Business Manager or other officer or officers are given power to place men arbitrarialy, THEY SHOULD BE OBLIGED TO GIVE AN ACCOUNTING OF THE MEN PLACED SINCE LAST MEETING AT EVERY REGULAR MEETING OF THE UNION, AND SHOULD BE OBLIGED TO GIVE EXACT, DETAILED REASONS AS TO WHY THOSE PARTICULAR MEN WERE PLACED WHERE THEY WERE PLACED.

If any one can raise a reasonable objection to that proposed line of procedure I would very much like to hear it. I will go a step further by saying (and this will be jumped on, of course) that the mere fact that a man is "an old union man" should NOT count in this matter in any degree, except to secure him preference where ability is equal. If a man is an old union man, but in all those years he has just dragged along without making any adequate effort to improve his technical knowledge, and has allowed men entering later to go ahead, and by application and study to become his superior in ability, then I say, and defy any one to successfully contradict me, that the wide awake, energetic man who has been more interested in his work than in (perhaps) a crap game, is entitled to consideration AHEAD of the older member whose only union virtue is that he IS an old member. I say the "only union virtue" because I hold that there are two distinct virtues possible to a union man, viz: STANDING FIRM AND TRUE TO THE PRINCIPLES OF THE ORGANIZATION, and KEEPING ABREAST WITH THE TIMES IN EXPERT KNOWLEDGE, TO THE END THAT HE BE ABLE TO RENDER SERVICE WHICH WILL BE A CREDIT TO THE ORGANIZATION WHICH CONTROLS THAT SERVICE.

Efficiency

President Green, of the American Federation of Labor, hit the nail upon its honorable head when, in an address made recently, he said: "HIGH WAGES COMMAND EFFICIENCY." Is it "efficiency" to place an inefficient man in a high grade theatre, where the pay is comparatively high, and where men and women pay relatively high prices of admission, simply because that man "stands in" with the Business Agent or union officials, or because he is an "old union man"? Verily it is NOT. And now you chaps don't need to get up on your elevated steeds and rave about "Richardson" butting in, because Richardson is NOT butting in. Richardson was a union man, and had actually SUFFERED HARD FOR TRADES UNIONISM before some of you—yes, before a great many of you had yet seen the light of day. He has been a trades unionist consistently ever since 1883, and was one in those days when an "agitator" was looked upon as some sort of a wild animal, and in those days every active union man was, per se, an agitator. Another thing: In this matter I set myself up as talking for the motion picture industry and the public has the RIGHT to discuss anything which affects the ultimate welfare of the motion picture industry, or the excellence of the thing the public pays to see upon the screen, which this matter certainly does, since while I may be willing to stand for a punk picture in a ten cent house, I expect something decidedly better, and without projectional fault, when I pay twenty-five to seventy-five cents.

If any of you call this "butting in," then I have absolutely NO excuse or apology to offer you. You will just have to go on calling me names, for I propose to lift my voice for whatever I think is for the best interests of (A) The motion picture industry, (B) The public which supports it and (C) the profession of projection, the men engaged therein and the I. A. T. S. E. & M. P. M. O. which represents them, and on the whole represents them very well indeed, though, as I have said, there are abuses in every large organization.

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Screen Surfaces

Chas. E. Ashabraner, Projectionist Kerrigan Theatre, New Albany, Indiana, says:

Enclosed find seven dollars for a Bluebook of Projection and a copy of the Lens Chart. Would very much like to know how I can tell what type of screen I am projecting with. In other words, what appearance does each type, other than a painted screen have. My reason for asking this is that I am wondering if the screen we have could be re-

finished so as to improve projection, without too great expense.

I would direct you to the text pages 219 to 267 of the Bluebook, which you doubtless will have by the time this arrives. It is very difficult to reply to your question intelligently. In general, it may be said that there are but three types of screen surface in present general use. One type is the painted surface, which may be flat paint or water color—Kalsomine. Another is a specially treated cloth, such as the Raven screen, and the third is the metallic surface screen. I think it is likely you have the latter, in which case you should be able to tell it, as it has a surface very similar to an aluminum coated cloth surface.

If you have a metallic screen surface I would NOT advise you to try to refinish it yourself as a metallic surface. If you want that done, send it to the company or person who made it. You may, however, wash it thoroughly with ivory soap and warm water, roughen the entire surface with No. ½ sandpaper, and paint it, using the formula found on page 227 of the Bluebook. As a matter of fact, unless you have a long, rather narrow house, I think you will find this procedure to be an improvement on what you now have, always assuming that your present surface has been dulled by time.

Do this: get a piece of muslin a yard square. Tack it securely to a light wood frame, stretching it tightly. Mix a tablespoonful of powdered glue (which you can get at any paint shop) in a quart of hot water, and paint the cloth with it, wetting it thoroughly. Let it dry thoroughly. This called "Sizing." Next mix zinc white with one third boiled linseed oil and two thirds turpentine, adding just enough ultamarine blue to it to make it a very faint bluish color when in the mixing can.

Now paint the cloth two or three coats, allowing each coat to dry. When finished you will have just what you would have if you painted your present screen. Next, using fine cord, suspend this yard-square screen in the center of your own screen, project the white light to it and view it from all parts of the theatre.

If it looks no brighter from the center of the theatre than your present screen, but does look whiter or brighter from the side seats, then it is better for your theatre than what you now have. If it looks less bright from the center, but brighter from the sides or balcony, then you will get a less brilliant picture viewed from center of the house seats, but a brighter one viewed from the side seats or balcony, and you must use your own judgment. It proves that your present screen surface is not suited to your theatre. Of course if you get a better result from all over with the sample than from your screen, then that settles is—paint the screen.

"Diopter" Strength

Cecil James, Projectionist Lyric Theatre, Stevens Point, Wisconsin, says:

Have been a reader of our department for several years, and have received many excellent tips from its pages. Have not answered Bluebook School questions because I'm not much of a letter writer. Am in trouble, hence spoiling good paper with poor writing, asking help.

We have bought a new spotlamp, and I don't believe its lens is the right diopter strength. Propection distance, to foots, 91 feet. Lens is four (4) DIOPTER STRENGTH. Using D. C. from a Transverter.

Your information is not sufficiently complete to permit of any very accurate reply, even if I knew what four "diopter strength" is in inches. For the love of Mike who is sending out lenses for theatre use, marked with their "diopter strength"? Must not know much about theatre practise. Have called up the Kliegl Company, one of the largest makers of spotlamps in the country. They did not know what a 4 diopter strength is in civilized language. Webster defines "Diopter" as an instrument. It is, however, a measurement used by opticians. It is quite correct—for folks who understand just what it represents, and know how to apply it. Projectionists and theatre people have always used inches to express focal length. Diopter is used mostly for measuring spectacle lenses.

In order to answer you accurately I would have to know the diameter of the lens, and the minimum spot diameter desired anyhow. Do this: Remove the lens. In a room pin a sheet of white paper on the wall opposite a window from which some detailed object, such as a house or tree not less than 100 deet distant, may be seen. Darken all the windows but that one, and having some one hold the lens flat size toward the white paper, focus the object selected as sharply on the paper as you can, and measure the exact distance from flat surface of lens to screen, BEING SURE LENS IS SQUARE WITH THE SCREEN.

Now reverse the lens, flat side away from wall, refocus, and again measure from flat surface of lens to screen.

Add these two measurements together and divide by two. The result will be, if you have done the work carefully, pretty close to the focal length of the lens, in inches.

Usually a ten inch focal length lens is about right. If yours don't measure pretty close to that, then send all data—diameter of lens, projection distance and amperage—to your supply dealer. He should be able to supply you with the right lens. If you care to send it to me I will be glad to advise you exactly what you require, but I am in New York City, a thousand miles away, whereas your dealer presumably is much nearer—Chicago, probably.

Wrong Procedure

Slowly, oh very, very slowly exhibitors are making progress toward intelligent action in the matter of motion projection procedure. Really right action will, however, never come fully until the exhibitor is willing to concede that motion picture projection is a distinct department of the motion picture industry, and that it has very real and very important problems of its own.

Right here in New York City there are several big theatre circuits. I shall take just one of them as an illustrative example. It has a man who is PRESUMED to have general charge of projection in its many theatres. This man probably would get very good results IF HE WERE PERMITTED TO. The real fact is, however, that he is tied hand and foot by being immediately under the orders of a man who knows about as much about projection and its real, vital problems, AS the editor of this department knows about the Zenda Avesta of the Hindoos.

I submit, gentlemen, that as a matter of plain common sense, any large chain of theatres should establish a Department of Projection, entirely apart from everything else. This department should be placed in COMPLETE charge of ALL matters pertaining to motion picture projection. Its head should be subject to no one's orders except those of the Big Boss himself, though he should be required to co-operate, so far as is practicable, with the various theatre managers. The responsible head of this department should be titled Supervisor of Projection, and should be paid a liberal salary—a salary sufficient to attract a really high grade man—and should be selected with the utmost care.

He MUST be a man who the men under him can and will respect. He MUST have a thorough knowledge of both practical projection problems and THEORETICAL PROJECTION PROBLEMS. In other words he MUST know projection both from the practical and theoretical viewpoints. He MUST be thoroughly HONEST and capable of withstanding all efforts at what amounts to bribery, which may take many forms. In other words he must be willing to accept his salary as his full remuneration, and have the courage to REFUSE ALL OTHER FORMS OF REMUNERATION. In addition he MUST have the energy necessary to work hard to succeed in his position and PROVE to the Big Boss that his appointment was a right move.

BUT if the Big Boss does all this, and then compels the Supervisor of Projection to run to some under official to have every little jim crow order he issues, or any order for that matter, O Kayed—well, that's that and the whole thing falls of its own weight.

I have said he should be obliged to "co-operate with the theatre managers so far as is possible." Just what do I mean by that? Well, I mean that co-operation should be had up to the point where the theatre manager's ideas interfere with the excellence of the thing the patrons will see upon the screen. Right there it should cease, and projection take the preference, except that after the Big Boss has had the matter laid before him (if it really be a matter of considerable importance from the viewpoint of the theatre manager), if he thinks the excellence of projection should give way, then it may do so.

My view in this is that the views and orders of the Supervisor of Projection should NOT be subject to countermand by some understrapper official, but ONLY by the Big Boss himself. I have used this term "Big Boss" merely as a convenient way of designating the real head of the theatre chain, whoever it may be.

Summed up, this all means that it is up to the Big Boss to select a Supervisor of Projection in whose judgment, knowledge and experience he can repose confidence to the extent of backing him up when arguments come, as come they will until theatre managers as a whole come to an understanding that neither inefficiency (waste), or faults in projection can or will be tolerated. That the paying public has the RIGHT to demand and to receive, so far as is humanly possible, a perfect rendition upon the screen of the programme they have paid good money to see.

My experience is that in almost every case where the Supervisor of Projection has been tried, it has been compelled to labor under unsurmountable difficulties, some of which have been outlined above. To succeed, two things are eminently necessary as a basis, viz: A salary sufficient to be attractive to a really high grade man, and to stop any desire to eke out poor pay by the acceptance of "presents"(?) or anything else from those interested in the sale of projection supplies; (b) Sufficient authority to make his orders really effective.

Bluebook School—Answers 256 to 260

Question No. 256—Explain exactly what is meant by "arc voltage drop." What does it represent?

In looking through the replies I find the following have given evidence of a satisfactory understanding of this matter. Harry Dobson, Toronto, Ontario; Glenn G. Wallace, Muskegon, Michigan; G. B. Bennewitz, Sioux Falls, So. Dakota; C. H. Hanover, Burlington, Iowa; W. C. Whitt, Red Bluff, California; G. L. Doe, Chicago, Illinois; F. H. Moore, Taunton, Mass.; S. F. Cooley, Manchester, New Hampshire; Walter Johnson, Champaign, Illinois; T. R. Guimond, Mobile, Alabama, and Charles C. Colby, Santa Fe, New Mexico. Several new names this time. Hope they stick.

Bennewitz says:

Arc voltage drop is drop in the potential between the tips of the electrodes of an electric arc. It represents the drop in potential due to overcoming the resistance the current encounters in passing through the arc stream between the carbon tips.

Which is brief, not correct and not very explanatory. I have printed it merely to show how easy it is for a man whom I personally know knows better to make an error.

Wallace says:

In the last set of questions answered, one of them asked for an explanation of the arc, and we learned that the arc offers comparatively high resistance to the passage of the current. We know that when current is forced through resistance by pressure (voltage—E. M. F.), voltage is consumed in the process.

It is easy to understand, therefore, that the resistance of the arc stream, combined with that of the positive crater and negative tip, will cause a drop in voltage when the voltage forces current across the arc, and this is what is called "arc voltage drop," or arc voltage. It is presumed to consume the entire impressed voltage.

The drop in voltage caused by the various elements of the arc is set forth on pages 391-392 of the Bluebook, where it says:

The various elements of the arc offer resistance in the proportions indicated by the following. Taking for example a 60 volt D. C. arc, we find the voltage drop caused by the various elements thereof to be as follows:

Positive crater causes a drop of 35 volts.

Negative carbon tip causes a 10 volt drop.

Arc stream causes a 15 volt drop.

This indicates to us that the positive crater offers 58 per cent. of the total resistance of the arc, hence causes 58 per cent. of the total drop in voltage. The negative crater offers only 17 per cent., and the gas stream 25 per cent., which gives us an understanding of the reason why the positive crater becomes so very much hotter than the negative, why it burns away much the faster of the two (carbons being alike) and why it is very much the more brilliant of the two.

To sum up, the "Arc voltage drop" is the difference in voltage between the upper and lower carbon of the lamp. It is the amount of pressure, as measured in volts, necessary to, and used in forcing the current against the resistance of the combined elements of an electric arc.

There, you old Dakotian, take a slant at that, darn you. I'll personally vouch for the fact that you knew all that. Well, why in 773H (upside down and use your imagination for that one) did'n y' say so???

Doe, who frankly says that "Doe" is a nom de plume, and gives satisfactory reasons for not wishing his real name to appear, says:

Arc voltage drop is in reality the voltage necessary to force the current against the resistance of the various parts of the arc—the gas stream, the positive crater and the negative tip where a D. C. arc is used, or the two craters when it is an A. C. arc.

The theory of it is this: with a D. C. arc taking current from a 110 volt circuit through rheostats, the voltage impressed on the rheostat is 110, less such slight loss as there may be in overcoming the resistance of the circuit wires. I am assuming a 110 volt generator pressure.

If the arc were connected directly to the line, without any rheostat, when the carbons were brought together, all the resistance opposed to current flow would be the resistance of the lines between the generator and the arc, which, in effect, really would mean a "dead short," or short circuit.

Were it possible to strike an arc going under this condition, then all the resistance to current flow would be that offered by the arc and the circuit wires, which would probably be not much in excess of an ohm or an ohm and a half. This would of course immediately heat everything to redness, and "burn things up." Mind you I don't mean one could start an arc under a dead short. I'm just trying, in my very poor way, to explain what the theoretical condition would be if it were possible to do it. Fuses are not considered.

To overcome this, a rheostat is placed in series with the arc. A rheostat is a device offering high resistance to the passage of current flow, and when current is forced by E. M. F. against resistance, voltage is consumed exactly in proportion to the amount of the resistance.

In a projection arc we will want a certain definite number of amperes of current, and it will require a certain definite E. M. F. (voltage) to overcome the resistance of the various elements of the arc, and force number of amperes desired across.

The rheostat is designed to use up, or consume all the line voltage except just sufficient to force the number of amperes desired across the arc against its resistance, and the resistance of the arc is presumed to use up, or consume all the remaining voltage not consumed, or used up by the rheostat, hence there is presumed to be a drop in voltage across the arc of the entire voltage not used up in the rheostat, and that is what we call the "Arc voltage drop." Incidentally a voltmeter reading across the rheostat terminals, plus a reading of the same instrument across the arc terminals will equal the voltage impressed upon the rheostat.

Gosh, I'll say those two answers cover the subject something more than fairly well. It is too bad that Doe cannot write under his own name when he can pull stuff like that.

Question No. 257—What is meant by "carrying capacity" as applied to an electrical conductor? Just what does it represent?

Hanover says:

When the carrying capacity of a wire is spoken of, it means the capacity, in amperes, which it is permitted to carry under the rulings of the authorities as set forth in the National Electric Code. I am not sure, but believe these limits (limits of carrying capacity) are fixed by the American Institute of Electrical Engineers.

Carrying capacity is fixed, as I understand it, at the number of amperes an electrical conductor of commercial copper will carry without exceeding a fixed, given rise in temperature, which same is below the temperature rise one may detect by sense of feeling. It may therefore be said that if a wire is perceptibly warm to the touch (except from heat due to other things than current) it is overloaded, hence working beyond its capacity.

Colby says:

Carrying capacity of a wire is the volume, or amount of current, as measured in amperes, an electrical conductor will carry without causing a perceptible rise in the temperature of the conductor. It is the number of amperes any conductor of standard cross section is approved to carry by the National Electrical Code. Carrying capacity represents the limit of safety in the matter of conveying current for any electrical conductor.

Cooley says:

Carrying capacity, as applied to an electrical conductor, means or indicates the greatest number of amperes of current the conductor may safely carry. In ordinary everyday use an electrical conductor means a wire, or more properly still, the wires of a circuit. These wires are for the purpose of conveying or carrying electricity from one place to another. When we speak of the "carrying capacity" of a circuit we mean the amount, volume or quantity of current, as measured in amperes, that may be allowed to flow through or over the circuit with safety, which amount has been determined by the Underwriters and is set forth in the tables on pages 70-71 of the Bluebook.

Question No. 258—Tell us just why it is essential that motion picture projectionists understand electrical action thoroughly.

Bennewitz says:

There is a constant tendency to increase the already large amount of electrical equipment in theatre projection rooms. In many theatres this equipment already costs well up into the thousands of dollars. The projectionist is in direct charge of this equipment. He is responsible for the efficiency at which it will operate, and unless it does operate efficiently there will be more or less loss—usually "more." The projectionist must be able to detect faults in this equipment, make intelligent adjustments of its various parts and, in emergency, make temporary repairs.

It requires no argument to prove the fact that the projectionist cannot possibly do these things unless he understands electrical action.

Whitt says:

The projectionist must handle electricity through wires and many sorts of equipment. He must handle it as power, as incandescent light and as a naked arc. He must handle it as heat in some cases, and must handle magnetism. He must convert it by means of mercury arc rectifiers, and through motor generator sets. He must transform it from one voltage to another, and to do all this well and efficiently he must possess a thorough knowledge of its action.

Doe says:

A projectionist must understand electrical action for exactly the same reason a doctor must understand medicine, a brick mason must understand handling mortar and brick, an engineer must understand the action of steam, or a pilot the tides of the ocean. If he or any one of those named does not understand the action of the thing he is handling, he cannot possibly use it to the best advantage, and thus work well and efficiently with the equipment supplied him. He must understand it because unless he does he is NOT a projectionist, but only part of one.

Which last is, if you ask me, saying considerable in a relatively few words.

Question No. 259—What is necessary to a competent understanding of electrical action?

Whitt says:

To shorten the story I'll just say: "Study and experiment."

Doe says:

To understand electrical action one must thoroughly understand the underlying principles which govern the action. For instance, one must not only merely know that a "ground" causes certain things to happen, but he must know WHY it causes them to happen. Once possessed of that knowledge he is able to trace out any action due to a ground. One must not only know that an incandescent globe lights when the switch is closed, but one must know exactly WHY it lights—what causes the light—why the filament becomes white hot—why it does not burn up and all about it, if one is really to understand electrical action as applied to incandescent lamps.

It is the firm grounding in underlying principles that constitutes the real knowledge of electricity or anything else.

Which, I hope you will all agree with me, is the REAL answer to the question.

Question No. 260—Give us your idea of what electricity is.

Hanover says:

You have asked merely for our view as to what electricity is, but even that is hard to

(Continued on page 484)

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(Continued from page 482)

compose. I personally would define electricity as an intangible, invisible force which is without weight or anything else manifest to the human senses except effect.

We cannot, I think, see electricity, though we can see the visible or invisible thing heated to incandescence by its action. We cannot feel electricity, but we can feel its effects in various ways.

My own definition or description, rather, of it would be: An invisible, intangible force, having neither visibility nor weight, but possessed of tremendous power, which it may be caused, by the use of proper appliances, to direct to the service of mankind.

This editor believes we all ought to compliment Brother Hanover on the above. I have never myself seen electricity described in a way which it seems to me was as really complete.

Bennewitz gives us a look-see at the scientific side of it by saying:

As to just what electricity is, no one knows. I am inclined to side with those who have taken the following view. Electricity is the thing of which every tangible thing is made. By this it is meant that everything we see and feel around us is made of minute particles or corpuscles of negative electricity, named "electrons," and of similar minute nuclei of positive electricity. All experimental evidence is in favor of this "electron" theory and, so far as I know, no valid argument has been raised against it. Therefore until some one is able to either prove or disprove this theory, we must continue working with something the exact nature of which we are unable to explain to the satisfaction of the world at large.

Frankly, while I have known of this theory, which is the product of researches by some very eminent scientists, it's entirely too much for me to even speculate upon. Maybe it is all true—maybe not. Meanwhile I know that when I push a switch shut something I can't see or understand gets busy and does certain things which I perfectly well knew it was going to do when I shut the switch.

Dobson says—and I feel sympathy with him:

The Good Lord knows! Since the advent of radio, and the various things which have been tried with it, such as receiving messages without aerial, with the set locked inside a steel vault—well, I personally am not sure that any one knows what is happening in any electric circuit.

Leavenworth, Kansas

Dave Motyok, Leavenworth, Kansas, has the following to say:

A short time ago I purchased a Richardson Handbook of Projection (Bluebook) for six dollars. It seemed quite a lot of money then, but I now wish to report to you that I am thoroughly satisfied with the purchase.

May I now ask you a question? I am thinking of becoming a projector operator, and wish to know whether or not there is a union scale for motion picture projectionists. Have questioned a number of local projector operators, but their answers vary widely, hence I have come to you for information.

If you mean is there a different scale for "machine attendants" or "operators," and for motion picture Projectionists, then the answer is no. If you mean is there a wage scale for all, then the answer is that in all cities where the I. A. T. S. E. and M. P. M. O. has organized the men there is a minimum wage, usually varying according to whether the theatre runs day and evening, or evening only, and according to the size and importance of the theatre. By "minimum wage" I mean that there is a scale below which no member of the union may work. There is no maximum wage. In other words, there is nothing to prevent a man from securing an advance over the minimum scale, and in fact many high class men do that very thing.

To my surprise, upon looking the matter up I find that there is no Motion Picture Projectionist local in Leavenworth, and investigation showed that there had been difficulties encountered in the attempt to form one, the City of Leavenworth being covered by the Kansas City, Kansas, local, until such time as it has a local of its own.

May I say to the exhibitors of the City of Leavenworth that opposition to organization of the men merely, in the long run, operates to hinder your own progress? Those who are largely successful in any line of human endeavor keep abreast with modern practice, and modern practice in just about every walk of life includes ORGANIZATION. Why, gentlemen, even the bankers have their union, and so do the exhibitors. Question the right of either of those bodies of estimable gentlemen to organize into a union (they don't call it "union," but that is exactly and precisely what the "Exhibitors' League" and the bankers' organization is just the same—nothing more and nothing less than a UNION of exhibitors and of bankers) and they would be highly indignant, and ready to FIGHT all and sundry for what they would resent as an imposition and an infringement of their personal liberty and rights, in which attitude they would be perfectly right.

Do the exhibitors of Leavenworth think that keeping the projectionists working as individuals, and presumably therefore more or less "under the thumb" of their employers, is beneficial to them, the exhibitors, even supposing the plan to result in low wages? If so, I say to you you are in error. LOW WAGES, SERVILITY AND SHEER ABILITY OF THE EXHIBITOR OR THEATRE MANAGER TO WORK HIS OWN INDIVIDUAL WILL UNQUESTIONED DOES NOT MAKE FOR HIGH GRADE RESULTS ON THE SCREENS OF YOUR THEATRES, And it is high grade results which pay dividends in the end.

I freely grant you that the union is NOT perfect. I freely grant that it very frequently does things which ought not to be done, BUT I defy any exhibitor or theatre manager to (A) justify himself in denying to his projectionist the right to organize with his fellows, when he himself freely and very properly exerices that very right by belonging to an exhibitors' league; (B) to in this day and age deny the right of the men working under him to collective bargaining, which right is now generally recognized as a RIGHT all over the entire civilized world.

Mind you, this department holds no brief from the motion picture projectionists' organization (The I. A. T. S. E. & M. P. M. O. of the U. S. and C.) or from the Exhibitors' League. It stands ONLY for what it believes to be RIGHT, and what it believes to be for the best ultimate good of the motion picture industry. Many times it has unhesitatingly called projectionist organizations (local unions) to account when they have done things this department believed to be wrong, or when they have tolerated things which this department firmly believed not to be for the best interests of either the men, the exhibitor or the motion picture industry. In so doing it has made many enemies, and some very bitter ones, too. However, that fact does not count. This department merely regards the making of enemies as unfortunate, when it becomes necessary to make them in the course of what it conceives to be its plain duty.

Undoubtedly there will be exhibitors in Leavenworth who will take issue with this department and its editor, and object to "interference" with "local conditions." To them I would merely say that it is NOT a local condition, because such things to a greater or less extent affect the motion picture industry as a whole. I ask them to look at the matter from a viewpoint of FAIRNESS, and to question themselves as to what real difference there is in them objecting to the formation of the motion picture projectionist organization in their city and the motion picture projectionists of Leavenworth objecting to the formation of an exhibitors' league in that city.

It is not altogether a question of what you want or don't want, gentlemen, but a question of FAIRNESS. If a local union is formed, and you, as exhibitors, enter into the spirit of the thing and deal with that organization as you would deal with any other business organization, then I venture the assertion that the time will shortly come when you would not go back to the old order under any consideration. But if a union is formed and you start right in looking for a BATTLE, then of course there probably would be trouble, and if you get licked you would richly deserve it, because you would not have acted with good sense, and in accordance with modern practice.

Great railway systems, through their highest officials, deal with the unions. Great building contractors all over the country and their UNIONS (They don't call 'em unions, but that's what they really are) do the same thing. Why, even city and state governments deal with the unions, so WHY SHOULD NOT YOU????

Read and Ponder

The following was clipped from an editorial in the Sunday New York American. The projectionist will do well to read and ponder upon it. There is plenty in motion picture projection to keep the mind of any man busy for YEARS, yet many men expect to master it in a month or two, and the queer part is they think they have mastered it in that time. They do not even begin to scratch the surface of things, when they quit cold. They quit because they are LITTLE MEN. They are unable to comprehend the fact that motion picture projection is a complicated process, calling for a wide range of expert knowledge. They learn to "operate a machine" and that, for them, ends it all.

Ask such men of the characteristics of screen surfaces and they gape at you. Ask them of any one of a dozen other equally important things connected with projection, and they just plain don't know. They "operate a machine." Beyond that any pay day, there is nothing. The man who really masters all the details of motion picture projection will some day be in a most excellent position to reap substantial reward. The clipping reads:

"He who knows a little of everything, but nothing COMPLETELY, remains a LITTLE MAN.

"These are the days of specializing. Knowledge, industry, science, all wide branches of human effort are too big to be completely mastered by any one human mind.

"Pick out the thing that interests you, the thing for which you are FITTED, make yourself MASTER of that one department. And you will always find a place in the world, a good reward.

"Don't be like the little man rowing the boat in this picture. He will go SOME distance, but he won't go FAR."

Good photography plays no small part in making a picture popular. It has a definite box office value.

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—does justice to the cinematographer's skill. It carries all the quality of the negative through to the screen.

And you *know* when the picture is printed on genuine Eastman Film—the identification "Eastman" and "Kodak" in black letters in the margin tells you.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Shea Building $2,000,000 Picture Theatre in Buffalo; Seats 4,000

MICHAEL SHEA'S 1925 Christmas present to the city of Buffalo, N. Y., is going to be a $2,000,000 motion picture theatre with a seating capacity of 4,000, a magnificent temple of amusement comparing with the finest theatres in he world and in which will be incorporated innovations, novelties, comforts and conveniences that will set a new standard in the entertainment world.

The entrances will be on both Main and Pearl streets, a grand foyer running from the entrance to the auditorium across the rear of the house to Pearl street. The front of the theatre will be elaborate in design, rising almost 100 feet.

Entering a vestibule, 22 feet by 30 feet, from Main street through five double bronze doors one will come to a ticket office placed in the center of the vestibule, which will be of marble, six feet by five feet by seven feet high. Large frames will be placed in the marble walls of the vestibule. Five more bronze and leaded glass doors will lead from the vestibule into the lobby which will be 80 feet long and about 30 feet wide. The walls of the lobby will be of ornamental scagliola. There will be a terrazzo floor with brass strip divisions. Large arches will extend up each side of the lobby and the walls will be large mirrored windows. The grand marble staircase will lead to the first balcony floor from the rear of the lobby to the right, going in from Main street. Under this staircase will be the manager's office.

The stage will be 32 feet deep with a 66 foot opening and a proscenium height of 50 feet. There will be a lift for an orchestra of 50.

Going up the grand staircase from the lobby patrons will find themselves on a lavishly furnished foyer extending around the entire rear of the house. Also there will be a promenade around the lobby into which one may look down through massive arches. This promenade will also serve as a lounge.

The projection booth will be one of the finest as well as the most up-to-date in the country. It will be located at the top of the rear of the balcony. It will be 34 feet long and 12 feet wide and will be equipped with several of the latest type projection machines, spotlights, stereopticons, etc. The length of throw will be 134 feet.

There will be a private projection room for the use of the management and this will be as completely equipped as possible. There will be a nursery for the children, where mothers may leave their kiddies in charge of a nurse. The nursery will be furnished with toys.

Mr. Shea has been studying theatres throughout the world for several years and delayed building the Buffalo, until he was sure it would be the last word in theatre construction. As it is the intention of Mr. Shea to give greatly improved presentations to the pictures, great care has been given to the stage and its equipment.

Ritz Theatre Is Opened in Cleveland by Ambassador

ANOTHER high-class neighborhood theatre has been opened in Cleveland—The Ritz. It is operated by The Ambassador Amusement Company, which concern is also building a house on Superior avenue, near East 127th street.

The Ambassador Company comprises Henry H. Lustig, president and general manager, Sandor Klinger, vice-president; Oscar Stotter, secretary, and Morris Berkowitz, treasurer.

The Ritz is located at 978 East 123rd street, a busy section in a thickly populated residence section. The house has 1,200 seats, and was erected at a cost of $150,000, by Al Janowitz, a local architect who has made a specialty in building theatres. The exterior is an attractive combination of brick and hollow tile. The ticket booth is very decorative and relieves the simplicity of the elevation. All 1,200 seats in the auditorium are on one floor. The theatre is equipped with a ten foot stage so that specialty numbers and vaudeville acts can be presented upon occasion. The interior decorations are particularly pleasing. Blue, ivory and old gold have been tastefully combined to give an air of refinement to the theatre.

One of the outstanding decorative features of the auditorium is a frieze of carved rails, back of which colored lights have been placed. When the house is in a semi-darkness these lights harmonize with the side bracket fixtures and produce a novel effect. The walls above this railing are soft pastel shades in panels, each decorated with a dainty French design. A soft wistaria shade predominates in these panels; this hade is duplicated in the heavy velour stage curtain, and the torchere lamps which flank on either side.

The foyer is carpeted with heavy velour. Leading from this foyer are rest and smoke rooms for both ladies and gentlemen.

The projection room is large and airy, with conveniences of all kinds for the projectionist. Two motiograph de luxe projection machines have been installed by E. E. Oliver. Oliver also supplied the diamond bead screen. Peerless McAuley low intensity arcs are also installed. Lighting is both direct and indirect. Heating and ventilating systems are of the latest and most approved type. As would be consistent with this type house, communicating telephones, vacuum cleaning system and maid service is supplied. No comfort either for the patron or for those operating the theatre in any capacity has been omitted.

The Ritz offers three changes of program each week, with daily matinees. Prices range from 10c for children to 25c top. Features, comedies, news reels and a novelty will comprise a program. It is the intention of the management to run a serial Saturday afternoon.

The Ambassador Amusement Company's other house, to be known as the Ambassador, under construction, is located on Superior avenue at East 127th street. This theatre will be as large as the Ritz. It is the intention of this company to build, acquire, manage and own a circuit of the highest class picture houses in Cleveland and its suburbs. The Waldorf, formerly operated by Messrs. Lustig and Berkowitz, will, in the future, be operated by this organization. An $18,000 Wurlitzer organ has been installed in the Ritz. The Ambassador will have a like one. Novelty organ programs will be featured in each of these houses.

Building Is Begun on New Haven Theatre For Arthur Friend

The recording of deeds at New Haven, Conn., on May 8 marked the conveyance to The 70 College Street Corporation, of which Arthur S. Friend is President, of the large plot on College street, a small portion of which was formerly occupied by the Rialto Theatre. The plot is directly across the street from the Taft Hotel and the Shubert Theatre, and abuts on the rear side of the Hyperion Theatre.

Work was begun coincidentally with the recording of the deeds, and the plans filed with the Building Department show that Mr. Friend projects the erection of a five-story store and office building occupying the entire front of the premises, which is within a few feet of the length of a New York City block, and the erection of a 3,000 seat theatre. Although the plans show a fully equipped stage, it is understood that Mr. Friend plans .o use the theatre for motion pictures.

Hugh Tallant and Arland W. Johnson, who together have been responsible for more than one hundred and fifty American theatre buildings, are the architects. Among Tallant's most notable work in New York are the New Amsterdam, Hudson and Lyceum Theatres, and the Brooklyn Academy of Music.

The interior of the New Haven Theatre will mark a departure from the old time theatre architecture. It is understood that Mr. Tallant has worked out an elaboration of the interior decoration scheme of the big assembly room of the Harvard Club in New York, one of the most beautiful assembly rooms in the country. The front building, when completed, will be the largest office building in New Haven.

The bond issue of $660,000 has been underwritten by New Haven bankers, and constitutes the largest issue ever underwritten in Connecticut.

Aschers Add to Chain

Ascher Brothers are still adding new houses to their circuit and have leased for fifteen years the 2,000-seat theatre now going up at 59th and Kedzie avenue, Chicago. O'Connor, Burke & McDonnell, builders, expect to have the house ready for opening in December. Ascher circuit will pay about $40,000 a year rental for the new house and a name will be selected by contest in the near future.

This makes two new houses for the Ascher company during the past ten days as they announced the closing of a lease for a new house that is to be built on Sheridan Road near Irving Boulevard last week.

New Loew House

Marcus Loew opened his new theatre in Harrisburg, Pa., last Monday night. A special train carried a group of stars, including Jackie Coogan and his dad, Barbara LaMarr, Ben Finney, Louise Glaum, Johnny Walker, Frankie James and some thirty others.

Have You Purchased Your Copy of Richardson's Bluebook on Projection? Better do so Now. Present Edition Going Fast. Price Post Paid $6.00.

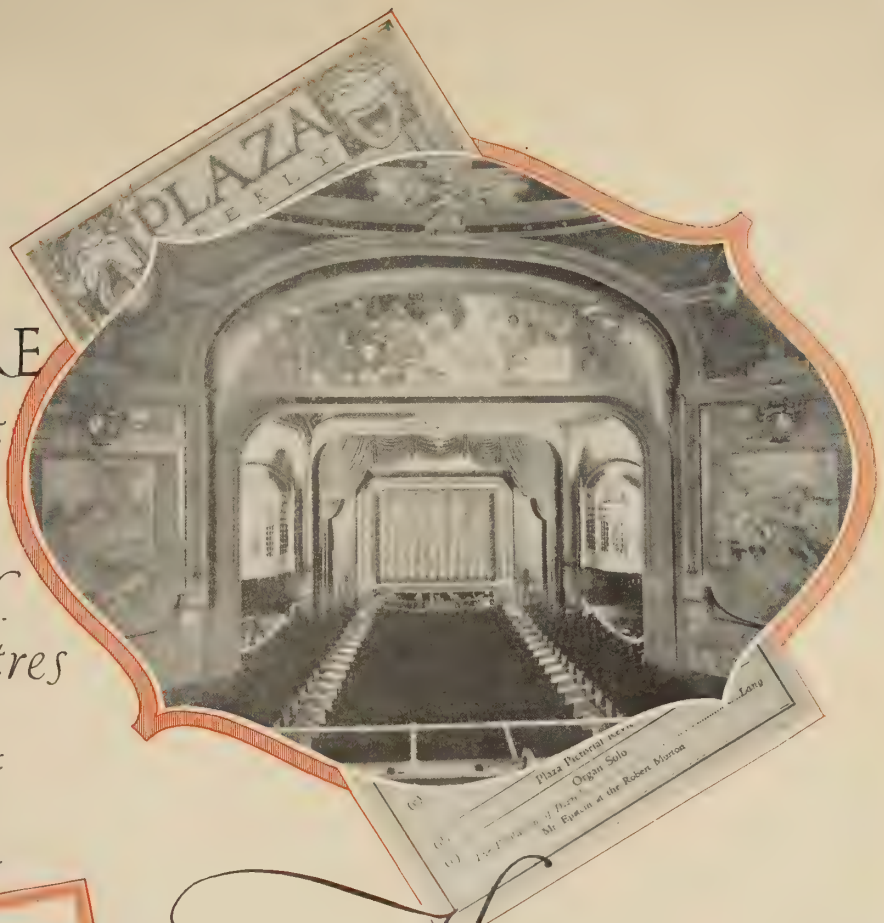
At the

PLAZA THEATRE

Madison Ave. at 59th Street,
New York City

The Aristocrat of Motion Picture Theatres

showing to the most discriminating picture audience in the world



PLAZA THEATRE
Madison Avenue at 59th Street
New York
Direction Leo Brecher

April 8, 1925.

Robert Morton Organ Co.,
148 West 46th Street,
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Gentlemen:

We are pleased to tell you that the Robert-Morton Organs which you have installed for us at several theatres, are giving entire satisfaction.

At the Plaza Theatre particularly, we cater to a very discriminate audience, this theatre being located in what is known as the social centre of New York, and being attended by people of prominence in the social and cultural activities of the city.

Many of our regular patrons are leaders in the musical world, and it is an accomplishment to please them with our musical offerings. We are pleased to say that the Robert Morton organ is responsible to a large extent for these results.

Very truly yours,
PLAZA THEATRE
Managing Director

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GENUINE DEAGAN PERCUSSIONS USED

SPECIAL REPORT

of

The National Board of Review of Motion Pictures

70 FIFTH AVENUE

NEW YORK CITY

To PATHE EXCHANGES INC.

Gentlemen:

We wish to advise you that the majority comment on your photoplay THE BLACK CYCLONE reviewed by The National Board of Review on APRIL 20, 1925 was as follows:

ENTERTAINMENT VALUE EXCRPTIONAL EDUCATIONAL VALUE UNUSUAL

ARTISTIC VALUE: Dramatic interest of story VERY STRONG Coherence of narrative GRIPPING Acting REMARKABLE FOR ANIMALS Photography EXCELLENT Technical handling SKILLFUL AND IMAGINATIVE Costuming (if period production) Atmospheric quality—Scenic setting FINE Historical value (if period production)

MORAL EFFECT SHOWS ANIMAL COURAGE AND FIDELITY OF INSPIRING KIND.

GENERAL COMMENT: THIS IS A REMARKABLY INTERESTING PHOTOPLAY, WITH HORSES IN A WILD STATE ON THE RANGE FOR ITS PRINCIPAL ACTORS. IT HAS THRILL, LOVE, ADVENTURE - ALL THE QUALITIES OF INTENSE DRAMATIC ACTION. PICTORIALLY IT IS OFTEN SUPERB. THE PICTURE HAS BEEN SELECTED BY THE NATIONAL BOARD'S COMMITTEE ON EXCEPTIONAL PHOTOPLAYS FOR AN APPRECIATIVE REVIEW IN THE COMMITTEE'S BULLETIN "EXCEPTIONAL PHOTOPLAYS".

THE FUNCTIONS OF MOTION PICTURE REVIEW.

The critics of the motion picture advise regarding morally objectionable elements before they are presented to the public. They bring to the picture the judgment of the typical audience. They appreciate the necessity of liberty of speech and liberty of creation. Under no circumstances must these be curtailed. The critics must give full liberty to ideas presented through the drama, matters of propaganda, historic interpretation, tragedy, comedy, current events, etc. At the same time society, which is being amused, entertained or inspired, must be given the right to register ethical convictions. The National Board of Review through its members aims to perform this service for society with broad-mindedness, liberality, and even-handed justice. It avoids enforcing personal opinions. It does not believe in coercion. It searches diligently for fundamental convictions and renders decisions which it is convinced will have broad public support. Though it is a voluntary extra-legal body having no legal power resident in itself, its decisions become effective through the crystalization of public opinion regarding the treatment of the subjects represented, and which it seeks to gauge and reflect through the cooperation of official and non-official correspondents of the National Board of Review in all parts of the country

NOTE:

ENTERTAINMENT VALUE—This term applies to all that which is entertaining or interest-holding.

EDUCATIONAL VALUE—This term applies to pictures that are instructive in science, industry, travel, and the presentation and interpretation of great classics, or that are illustrative of customs of people and ways of living of different classes of society past and present.

MORAL EFFECT—This applies to the moral effect of the picture either consciously or unconsciously produced.

ARTISTIC VALUE—This term is interpreted broadly to include the acting, the drama itself, the stage settings, artistic out-door scenes and scenery, the appropriateness of the production to the story treated, the costuming, and the absence of incongruous elements.

THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES.

First in the Field!

Moving Picture WORLD

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VOL. 74, No. 5 MAY 30, 1925 PRICE 25 CENTS

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year.

Directed by

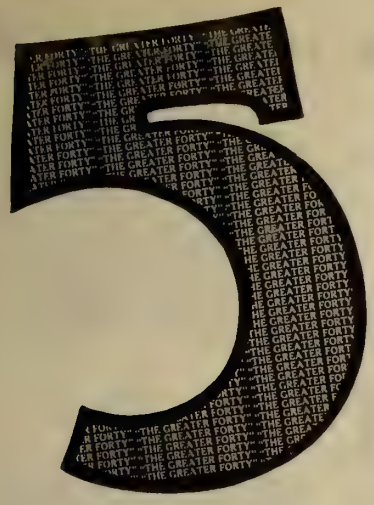
Rex Ingram, Fred Niblo, Victor Seastrom, Marshall Neilan, Erich von Stroheim, Tod Browning, Hobart Henley, Frank Borzage, King Vidor, Rupert Hughes, Monta Bell, Robert Z. Leonard, W. Christy Cabanne, Jack Conway, Alf Goulding, Josef von Sternberg, Benjamin Christianson, William Wellman, Al Raboch, Marcel de Sano,

and many others in

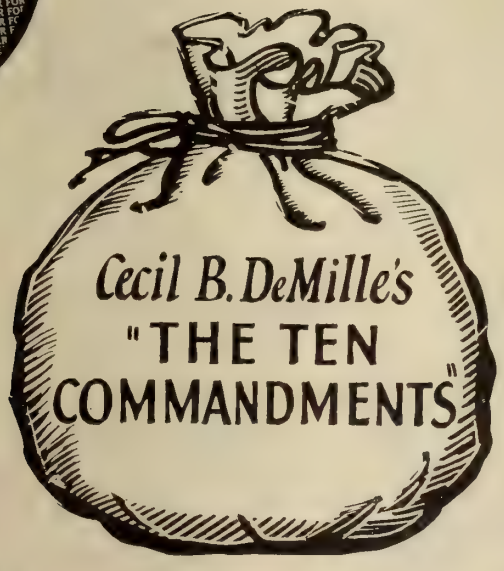
The Quality 52

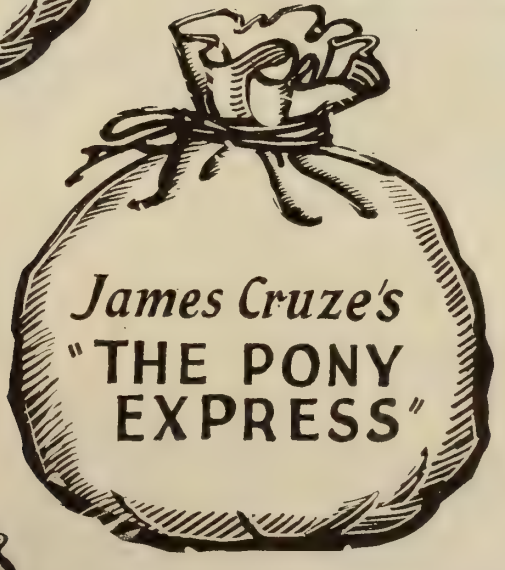
Metro Goldwyn

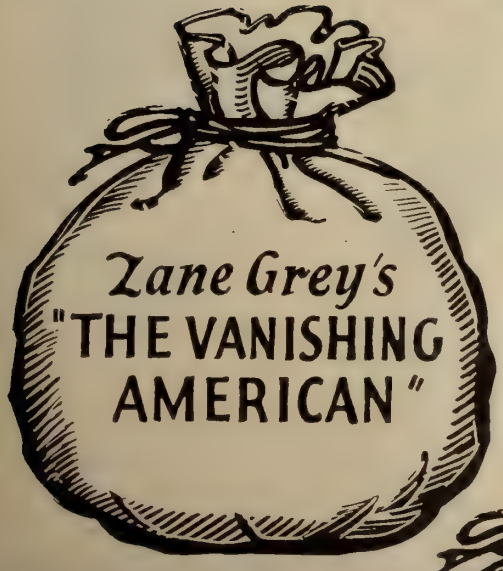
The Talk of The Industry

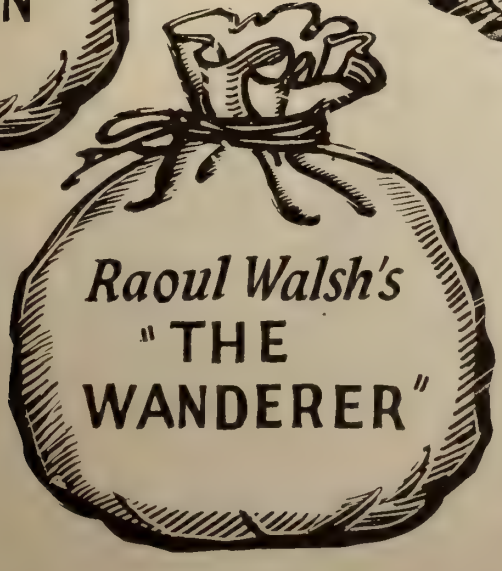


SUPER SPECIALS









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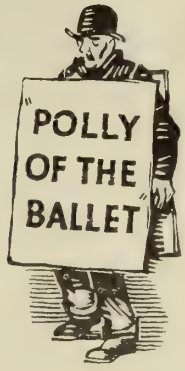

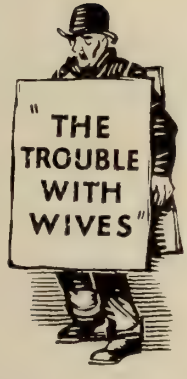

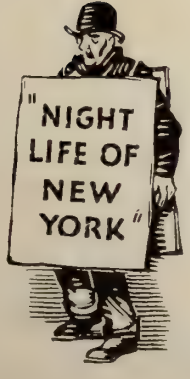

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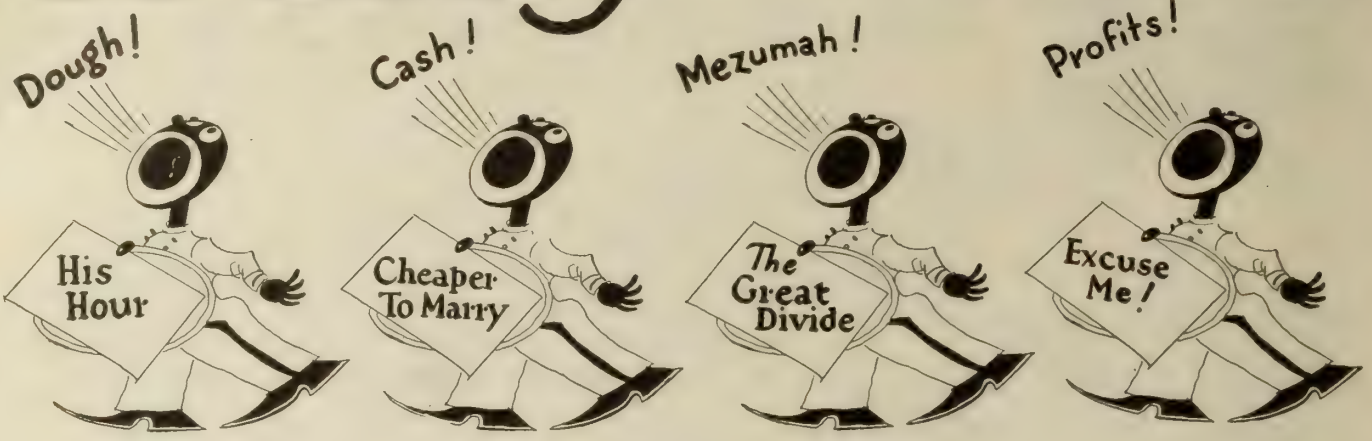

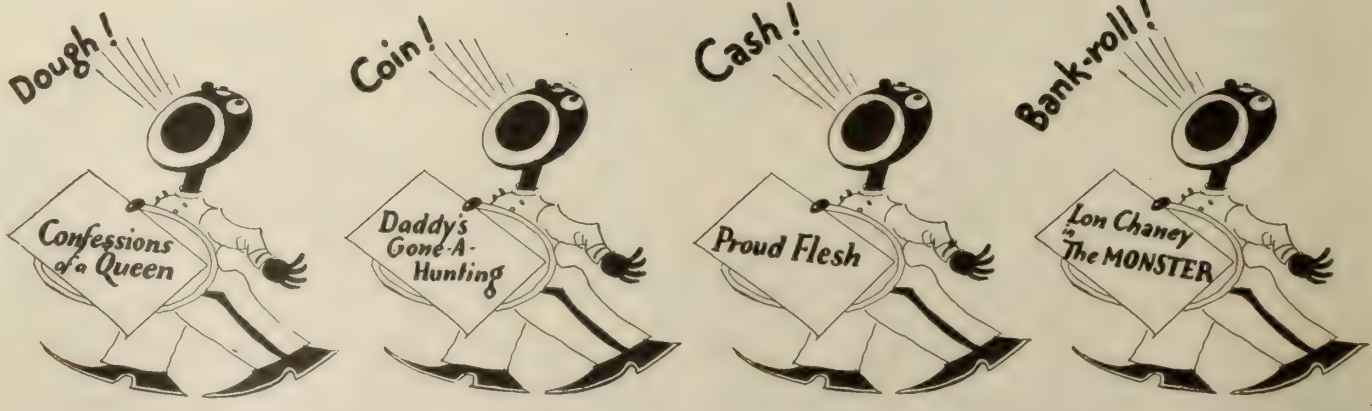

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I am interested in Carl Laemmle's Universal Complete Service Contract as advertised here and as explained before the assembled members of the M.P.T.O.A. at Milwaukee on Wednesday, May 13th. Please let me know (without cost or obligation on my part) the complete and full details of this remarkable offer.

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Warner Bros Studio,
Los Angeles, California.

Dear Sir:

The preview of your Production "Eve's Lover" was so enthusiastically received at the Lincoln Theatre, Glendale, that we are very proud of having shown this feature on our screen, and know that "Eve's Lover" will be a great Box Office Attraction, and add to the fame of Warner Bros.

Sincerely yours,
LINCOLN THEATRE,
by E. J. Vaughn
Manager.

ALL GOOD. JUST RIGHT AMOUNT OF HUMOR TO MAKE IT INTERESTING. ENJOYED IT AS MUCH AS ANY PICTURE IN A LONG TIME.

GREAT PICTURE. WE WANT MORE LIKE IT.

FAIL TO SEE WHERE ANY PART MAY BE IMPROVED. DIFFERENT FROM USUAL RUN OF PICTURES.

A DELIGHTFUL ONE-IN-A-HUNDRED PICTURE. TITLES FINE, CAST SUPER-FINE. IRENE RICH SUPERBLY SINCERE.

ESPECIALLY LIKED SCENES BETWEEN WILLARD LOUIS AND CLARA BOW AND MR. LOUIS' SOBER COMEDY STUFF.

GOOD, CLEAN, FUNNY, WHOLESOME. IRENE RICH AND PLAYERS ARE ALL GOOD ACTORS AND GIVE A GOOD ENTERTAINMENT.

VERY INTERESTING. NO DRAG—AND REPLETE WITH HUMOR. IRENE RICH LOVELY AND BERT LYTELL NEVER BETTER IN HIS LIFE.

Hundreds of Cards Like This Were Received

The Producer of the picture you just viewed is making a sincere effort to furnish the best entertainment possible. You can, if you will be so kind, materially assist by answering the questions below and placing the card in the mail.

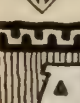
1. What part appeals to you most? *The comedy sketches were very well played and not overdone.*

2. What parts were uninteresting or tiresome? *No part was over-played or over-acted. Very good directing.*

3. I. (liked) ~~disliked~~ the picture as a whole. Why? *Every foot or scene of the picture gave action and interest.*

While this picture is not fully completed, it is our intention to remedy it according to the impression the picture had on you.

General Remarks: *If the parts not yet screened are as full of entertaining action and still as interesting as that shown, my review is: the best picture Warner Bros. ever produced.*



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THERE are no more critical motion picture audiences in the world than those which attend the Pre-Views at leading theatres in the Hollywood community.

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It is apparent that "Eve's Lover" is destined to create a sensation when it is shown at your theatre.

WARNER BROS.
Classics of the Screen
"EVE'S LOVER"
From the Novel by Mrs. W. K. CLIFFORD
with
IRENE RICH
BERT LYTELL
CLARA BOW
WILLARD LOUIS
ARTHUR HOYT
JOHN STEPPLING
LEW HARVEY
Directed by Roy Del Ruth
Scenario by Darryl Francis Zanuck
GRIPPING, INTENSELY INTERESTING. THE BEST PICTURE OF ITS KIND I HAVE SEEN FOR A YEAR.
HURRAH FOR WARNER BROS.!
MORE PICTURES OF THIS CALIBRE, WITHOUT SUGGESTIVE THOUGHTS, ARE VERY APPEALING TO ME. COMEDY VERY HUMOROUS.
LOID

OPENS AT THE CAPITOL

THEATRE - BWAY AT 51ST ST.

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The Screen Version of CHANNING POLLOCK'S *Stage Success*

Scenario by
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From the N. Y. Telegraph, May 19th

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Although the Kentucky Derby was run Saturday afternoon at Louisville, it miraculously appeared in the Fox News Sunday night at all the Broadway houses, or within twenty-four hours of the actual finish of the great classic.

This "beat" was recorded even earlier in Chicago, where the pictures were seen at the Sunday matinee performances.

So far as can be ascertained, none of the other news reels has yet included this event despite its great appeal.

As a matter of fact, even regular photographs had not, at the time we went to press, been received by the newspapers. It has been necessary for sporting departments of the dailies to obtain cut-outs of the Fox News and thus have photographs made of the horses.

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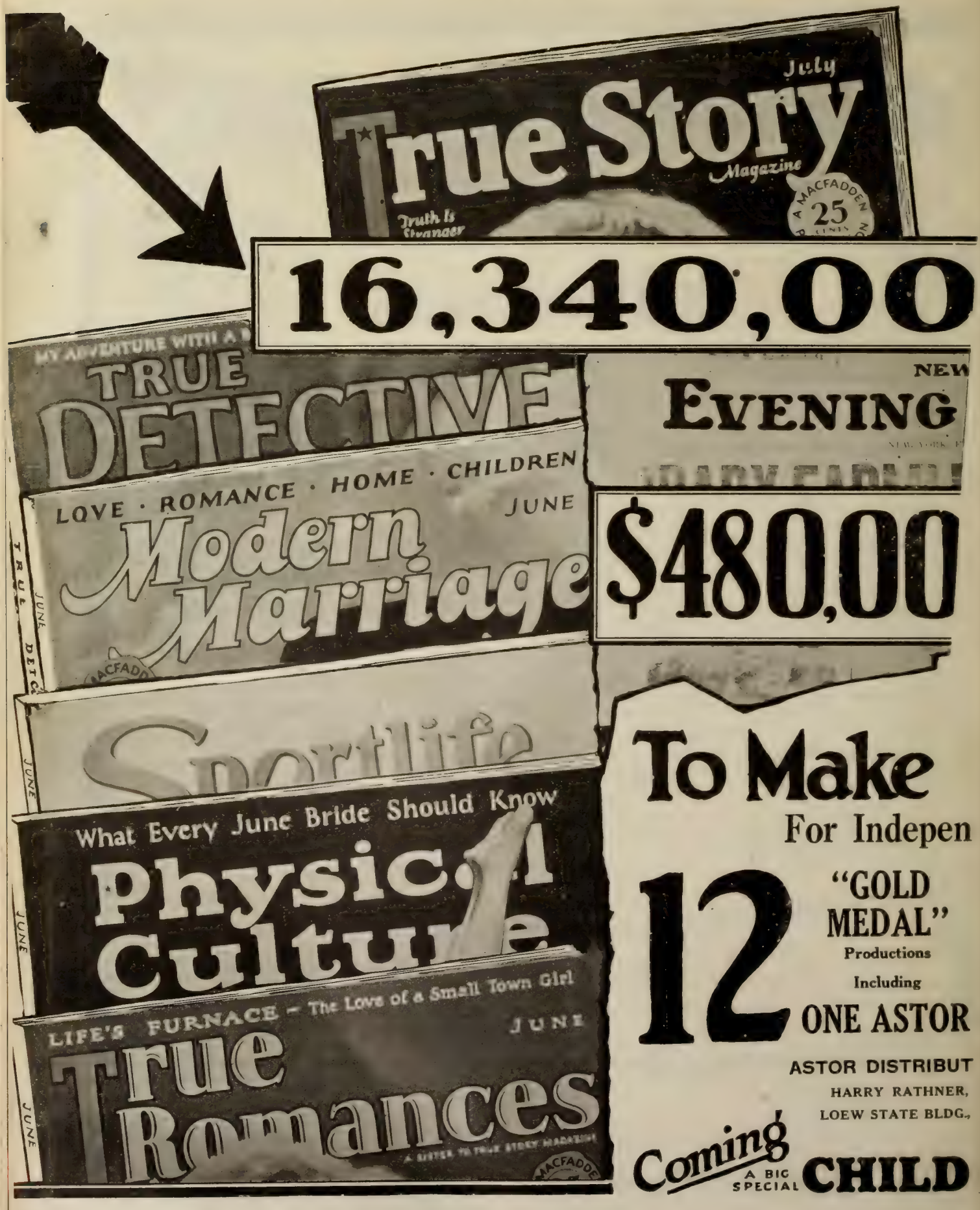
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Scenario by EVE UNSELL Photographed by GEORGE FOLSEY

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with

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Directed by JOHN FRANCIS DILLON

Produced under the supervision of EARL HUDSON

Scenario by MARION ORTH, Photographed by J.C. VAN TREES, A.S.C. Art Director MILTON MENASCO, Film Editor ARTHUR TAVARES

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The
MOVING PICTURE
WORLD

Founded in 1907 by J. P. Chalmers

There's a Fight Coming!

A WISE man once said that the battle always goes to the general who overestimates the enemy's strength; defeat is the portion of the commander who underestimates his opponent.

There is going to be a battle in this industry of ours.

And if the advice of The Man Sitting in the Middle is worth anything, here it is:

Don't underestimate the other fellow's strength!

Either side can take that advice. Both sides have men who need that advice listed in their ranks.

* * *

THERE is a tendency among some few independents—exhibitors and distributors—to feel that the speeches, the funds, the pledge cards, the "high-powered executives" and the field men combine to mean a battle already won.

There is a strong feeling among the leaders of the producer-distributor-exhibitor group that we have seen "just another convention." A brief flurry of words, some few dollars spent in aimless ways, a split over the honors—and again discord in exhibitor ranks.

Both sides are wrong.

The predominant exhibitor strength realizes that there is work to be done by men thinking in terms of PICTURES and PLAYDATES, to be done by men who will put harmony above all considerations.

The wise producer-distributor-exhibitor may as well realize now that sales resistance is being set up. Sales resistance costs dollars. And it doesn't take many dollars of sales loss to change black ink into red.

* * *

THE man on a pedestal who is inclined to a superior pity for convention results will do well to realize that if nothing else happened at Milwaukee—the gathering did produce UNITY.

Unity is a formidable weapon.

Properly directed it will win any battle.

What commanding officer is going to be so foolish as to go into battle convinced that it is an IMPOSSIBILITY for the other fellow to have, to hire, or to enlist PROPER DIRECTION?

Show him to me and I'll show you the fellow who is going to sue for peace.

Robert E. Welsh

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - - - - ROBERT E. WELSH

Published Weekly by **CHALMERS PUBLISHING COMPANY, 516 Fifth Avenue, New York, N. Y. Telephone: Murray Hill 1610-1-2-3. Member Audit Bureau of Circulations.** John F. Chalmers, president; James P. Chalmers, Sr., vice-president; Alfred J. Chalmers, vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: Joseph Esler, 5434 Glenwood Avenue, Chicago; W. E. Keefe, 1312 Stanley Avenue, Hollywood, Cal.

Managing Editor—John A. Archer. Advertising Manager—Ben H. Grimm. Circulation Manager—Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year. Copyright, 1925, Chalmers Publishing Co. Copyright throughout Great Britain and Colonies, under the provisions of the Copyright Act of 1911. (All rights reserved.)

Other publications: Cine Mundial (Spanish). Technical books.

VOLUME 74 NUMBER 5

To Keep You Posted

Editorial 511
Speaking Freely 513
What Has Happened to the U. C. I.? 514
Mix Has Tough Time Resting in Europe 514
The Significance of Milwaukee 516
Mliwaukee Ammunition to Be Fired by New Directorate in Two Weeks 517
Famous Players Confirms Purchase of Gordon's New England Chain 518
Great Attendance Expected at International Film Conference 518
$1,000,000 House for Aschers Among Three New Ones in Chicago 518
$50,000 Check Fulfills This Week Milwaukee Pledge of Independents 519
Complete Report on Contract and Arbitration Adopted by Convention 521
Manitoba Film Men Resent Statements by Local Mayor 522
Secretary of Labor Davis Pens Strong Indorsement of Greater Movie Season 523
Quebec Censors Approve Outright 1,414 of 2,171 Films 523
Thousand Exhibitors Already Signed to Laemmle's Service Plan 524
Without Bankers' Aid Lesser Sees Coast Status Imperiled 525
Barney Allen Terminates His Eventful Career at Toronto 525
Exhibitors' News and Views 539
Projection 586

To Sell Your Seats

Selling the Picture to the Public (Department) 529
Make Your Plans Now for a Celebration on July 4 in Your Section 529
Production Hints from Edward L. Hyman 530
Makes a Production of His Three Sheet 530
Novelty Teasers Gathered the Coin 532
Howard, Atlanta, Ga., Has Fashion Show 533
Played Lone Hand on Mme. Sans Gene 534

To Aid Your Bookings

Reviews 537
Straight from the Shoulder Reports 545
Pep of the Program 556
Current and Advance Releases 581

4 out of every 5 motion picture theatres in the United States are reached by a copy of MOVING PICTURE WORLD!

First in the Field!

Speaking Freely

Reports from Chicago have it that Representative Gorman, of Illinois, is quoted as declaring he will introduce at the next session of Congress a resolution calling for an investigation of trust phases of the motion picture industry. One of the first results of the Milwaukee convention. And likely to go through. Because, following the Associated Press treatment of the exhibitor convention, there is an immense body of public opinion that wants to know "What's it all about?" When the public wants an answer it welcomes investigations. And investigations have a bad habit of hurting those aimed at from the very moment they are announced.

The pot is boiling. Yessir!

One of the remarkable things about Milwaukee is the fact that neither exhibitors nor independents had a "high-powered publicity expert" delegated specifically to the job, yet they managed to show new wrinkles in getting aboard the A. P. wires.

Shucks, they're all press agents in this business. Except a few who carry the title.

Those mysterious Federal Agents who appeared at Milwaukee created quite a stir. But less the issues become confused it must be remembered that the principal concern of these men is the operation of Film Boards and present arbitration methods. Don't get the idea that the Department of Justice has turned loose on a wild expedition of investigation on behalf of independents.

Incidentally, let it be remarked that the high-light of the convention to most of the exhibitors present was the discussion of arbitration by Joseph Seider, president of the New Jersey unit. Grievances against the so-called Big Three are varied and scattered. In New York it's Loew, in other spots Paramount, in still others First National.. And in some corners of the country there are alleged independents who come in for a good share of cussing. But Film Boards and Arbitration make a combination into which all the exhibitors could sink their teeth. It made for discussion that was specific, definite, and business-like. If it had not been necessary to adjourn sometime the delegates would still be shooting questions at Seider—who answered them as only a man who knows his subject can answer rapid-fire interrogations.

Checking up on the stunts at Milwaukee. F. B. O. wins the prize with the pillow case idea. Inscribed "Sleep Over F. B. O.'s proposition." Created no end of talk. Fact is, we first heard of it from Clyde Eckhardt, who thus became one of the few film men in our knowledge who is willing to give the other fellow credit for a good idea.

Universal's showing was more of a circus. Bands, paraders, brooms, and all the old-time accessories.

First National gave a ham and egg party, importing a famous chef in the person of Frederico de Breecrow. A good time was had by all.

Something else that should go on the records. With all the talk about the Big Three, and all the supposed contempt of said Big Three for said talk, First National was the only one wise enough to have a man on the ground. And if you don't think the act of courtesy to the exhibitor organization, the show of interest, the deed of salesmanship, paid—you should have heard some of the conversations we heard between Eddie Eschmann and various prominent theatre owners. Especially, if names will help, his hearty congratulations to Harry Davis on his oratorical powers. After the congratulations he buckled down to business—with an interested lobby crowd listening in. That's playing the game every minute.

That may be the last good word we will say for anybody for some time. This seems to be the season for editors to open up brick yards and start throwing the product. We want to get in the game just as soon as we can work up a real busy hate complex against somebody or other.

Passed Paul Mooney on the street the other day. On the run—to a gymnasium. Doesn't look as though he needs one. Desn't look as though he ever did have la grippe.

The line forms on the right. Nominations for "high powered executives" are in order. The exhibitors are looking for one. The independents are looking for one. Both are going to back up their choices with subordinate "high powered executives." Don't rush, boys!

That's an indoor sport these days. Discussing the eventual choices for high-powered seats. The consensus of opinion is that the only man really capable of holding either of the jobs is the fellow who is talking to you.

Arthur James was a welcome visitor at the convention. Looking younger and chippier than we have seen him in years. Which reminds us—if it was not taking so long to write this page of scattered scintillation this week we would be present at the luncheon the A. M. P. A. is tending its past exalted ruler.

If an exhibitor Rip Van Winkle returned to earth this week and viewed the line-up announced by Producers Distributing Corporation for the coming season he could be pardoned for exclaiming, "All right, I'll book those Paramount pictures. I've played those stars and directors." Look the list over. It holds P. D. C. right up to the plane of big dough and class product that "Charley's Aunt" boosted it to. You can paste it in your hat that there are any number of exhibitors who are going to find this means of showing their organization loyalty and still giving their audiences the expected names—DeMille, Rod La Roque, Agnes Ayres, and so on.

An editorial from the Film Renter of London that comes to our desk show that E. W. Hammons is waking them up over there too on the proposition of properly diversified programs properly advertised.

One of the fine things at Milwaukee that has passed without notice was the self-sacrifice of Joe Walsh, president of the Connecticut unit, in spontaneously withdrawing his name from the Board of Directors in the interests of harmony. Joe found two men on from Connecticut and readily accepted that excuse to step down and let in the necessary representative of the Allied.
—R. E. W.

What Has Happened to The U. C. I.?

By
W. Stephen Bush

THE question is often heard in and out of Italy: What has happened to the "Unione Cinematografica Italiana?" the famous U. C. I. of yesteryear. Is it still alive? What has become of its stock and its stockholders?

There is a lesson of no small import in the fate of this company. The story ought to be usefully interesting far beyond the confines of Italy. When one remembers the great and enviable part played by the Italian film industry in the past, the subject of the U. C. I. and its ultimate fate assumes a new and most instructive aspect.

There are conflicting stories about the present organization, which still retains its old corporate name. According to the one version the U. C. I. is still a vital and going concern with definite prospects. The stock of the company is held almost exclusively by two big Italian banks. When a sorry climax seemed to have been reached about a year ago, the banks put a man of their selection in charge of affairs. Very little has been done since then. The new "Quo Vadis," the last production of note to come from the studios of the company, was practically finished when the appointment of this administrator was announced. No serious attempt has been made to produce on a schedule.

Buying Theatres, Films and Exchanges

It is admitted that the concern has a heavy supply of unsold or unsalable films. This fact of course has not affected the value of the stock any too favorably. On the other hand, the company is now reaching out for theatres and exchanges and is also buying films, most of them of American origin. Thus it has purchased "The Two Orphans," now running in the principal cities of Italy. Critics of the company and among them some film experts claim that the corporation is carrying a heavy load of liabilities—the amount being stated variously at from five to ten million dollars. This burden has not been lightened in any perceptible degree.

Several attempts have been made to interest American capital in the resurrection of this company. As one shareholder put it to me: "We need the American fist and the American energy." I know that at least one big American concern looked the situation over and then decided to keep its hands off. However this may be, the story of the U. C. I. shows that every attempt to monopolize the film industry must even in a small country like Italy fail in the end. It has been proven here that even when strong banks stand solidly back of the combination it cannot last. The saddest part of it is that it has demoralized production in a country which by nature and the gifts of its people should still retaina high rank in the film markets of the world.

American Films Still Predominate

A shout of triumph has lately been heard in all the offices of the European trade press and even in the daily papers. It was a shout of triumph and exultation evoked by the marked improvement of European films fully told in one of my recent letters. The Germans especially are singing and dancing with feverish joy. Listen to them: "Paris, London, New York, Rome and even Moscow is resounding with the praises of our films. The world is ours." Improvement in the quality of films is a matter of international congratulations. In the meantime I notice that the billboards in the principal cities on the Continent still tell the continued story of American predominance and supremacy. Berlin is no exception to this rule.

A Parisian film fan publication, "Cine Pour Tous," recently invited its readers to send in their votes for what they considered the most popular feature of the last twelve months. Out of a total of 7169 a majority were cast for the French film, "Koenigsmarck." Other popular films were "Kean" and "Imperial Violets." Two of these three films were indicated in Moving Picture World six months ago as the outstanding successes of Europe.

Theatre Devoted to Advertising

An inventor of Genoa claims to have discovered a process for a successful illusion of the stereoscopic element in the films. Dr. Stephen Marcus of Zurich, connected as an author and director with French film enterprises, says the invention has been proven practical. There are strong rumors that Douglas Fairbanks is interested in the proposition and that he may try it out in his next picture.

A theatre frankly devoted to advertising is an experiment that is being tried in Berlin in connection with the Great Advertising Fair which has just opened in that city and will run into the early part of May. Just now the film division of the theatre is playing a minor part, but the idea and its possibilities are interesting. It is proposed later to present comedies and dramas which consist entirely of more or less cleverly concealed advertising. Admission entirely free of course.

Three outstanding first-runs made by German producers here and there with the assistance of American stars and directors are "The Golden Calf" (Henny Porten and Angelo Ferrari), "The City of Temptation" and "The Way to Strength and Beauty." The first feature is well directed and well acted but it unfolds itself in an emphatically German atmosphere. The second has for its star Julianne Johnson; scenario by Sir Philip Gibbs, directed by Walter Niebur. The subject presents nothing new or sensational. The atmosphere of Constantinople, which is the city of temptation, is fairly convincing. The last named of the three is classed as educational and is remarkable for artistic direction and an extremely frank display of the male and female form. The object, according to the producers, is to promote the care and proper exercise of the human body. Most of the scenes are taken against a classic background such as a Greek gymnasium, a Roman bath, a tale of mythology, etc. There are something like six reels and it must be said that the German censors have dealt very gently with the film. The first presentations drew big crowds.

New Productions of Interest

Leon Mathot, creator of the filmed version of Don Juan, lectured recently on his work. It appears that he eliminated the more lurid parts of the immortal theme. There are no church-yards and duels with venerable ghosts. The Spanish hero of tradition does not lead an altogether blameless life according to censorship standards (see regulations of Maryland, Pennsylvania and Kansas) but he has improved vastly in his conduct.

In two of the best picture houses in Berlin a six-reel

film was shown recently illustrating the life of New York. It was more than a scenic—it really gives an insight into all the habits and miracles of Gotham. The film was very well received. It has what may be called "spectator interest." A series like this showing the great cities of the world would take a load off the encyclopedias and the text books of the classes in geography.

Pierre Benoit, the French author, whose novel, "Koenigsmarck" furnished the scenario for the big film of that name, has just published another work called "Les Puits de Jacob" (The Wells of Jacob). A French film company, seeing possibilities in the new story, has secured the filming rights and will begin work on it at once. Edward Jose, not unknown to Americans, will be the director. The exteriors are to be taken in Rumania and in Jerusalem. To get the atmosphere of a real ghetto of the middle ages some of the cities in the Balkans will be visited. There such things are said to exist to this day.

Molière's immortal "Tartuffe," with Emil Jannings in the titular part, to be directed by F. W. Muranu, will be an early release of the Ufa. Here is a truly international subject. As I understand it the scenario does not follow the Moliere story in all its details, but rather seeks to present the type of hypocritical reformer which is a common complaint of all civilized humanity—a type which has even been discovered in the membership of censorboards on both sides of the water. The original "Tartuffe" was bitterly fought by the censors of that day and it took nothing less than a royal decree to get it on the stage.

The Paris Press Bureau of the League of Nations has sent out the following official communication:

The International Film Congress which was proposed to the League of Nations by its "commission internationale de co-operation intellectuelle" will take place in Paris, Monday, June 22, Tuesday, June 23, and Thursday, June 24. The Congress will be presided over by Professor Julien Luchaire, the film expert of the League of Nations. The following American dirctors have been officially invited: D. W. Griffith, Rex Ingram, Charles Chaplin, E. Lubitsch, Maurice Tourneur, Cecil B. De Mille, George Fitzmaurice, Harley Knowles, Victor Seastrom, Allan Dwan, Raoul Walsh, Wallace Worsley, Marshall Neilan, Fred Niblo, Eric von Stroheim, Sidney Olcott, James Cruze and Herbert Brenon. A very ambitious program has been outlined of which I will speak in greater detail in my next letter.

Every picture theatre in Italy is closed today (April 22) as a protest against the action of the Society of Authors and Composers, who have claimed royalities which in the opinion of the theatre owners are unreasonable and oppressive.

Mix Has Tough Time Resting in Europe

By Sumner Smith

SOMETHING must be done about it. Here are all our perfectly good movie stars going over to Europe for vacations, and the populaces of London, Paris, Rome and other distant points won't give them a minute's peace. Truly, as the poet said, it's hell to be famous. Mary and Doug got all mauled over in London, and Charley Chaplin had a few tough moments himself too, and now Tom Mix, looking for relaxation away from the studios, comes back saying, "Please put me to work on a picture for I sure need a rest."

"Rescuin' beautiful girls and heavin' swarthy villains over cliffs is child's play to what I've been through," says Tom. "All I remember of Europe is a sea of faces bobbin' up and down like a lot of corks, and my hand is so sore from mittin' everybody that I couldn't pull a trigger if I tried."

Now if America joined up in the League of Nations something might be done about it, but at present the situation looks hopeless. The only remedy seems to be a set of false whiskers and a duster.

Tom had a terrible time. Sure, he met European dignitaries, but he seems most of all to have been impressed by that tremendous crowd which demolished a taxi in which he was sitting, and that other big crowd which separated him from his wife.

"In Brussels," he said, "we were marooned in the railroad station for an hour and a half. The chief of police had twenty men with him, but the crowds swept them away like nothing at all. I grabbed the baby and pulled my wife into the station master's office. We got inside just in time. A minute later they had broken the window tryin' to get a peek at us."

Even going over on the Aquitania it was the same. Tom had just time enough to size up the ocean as "one place that's goin' to last for a long, long time" before he had to climb the rigging up into the crow's nest for a "breathing spell from the well meanin' folks on board who followed us all around."

"I'm going to have my heart and eyes examined as soon as I get back home," he remarked, "because I sure think they have been damaged. The heart attack took place when we arrived in London. I was sitting in a taxi with the baby on my lap when I noticed the chauffeur was driving on the wrong side of the road. I was about to holler at him when I see another taxi comin' towards us like lightnin.' I shut my eyes and held tight to the baby, figurin' our trip was comin' to a sudden end, but nothing happened. When I got to the hotel I found out that they drive on the left instead of the right as they do over here. My, my, I can still feel that thrill I got."

"And what hurt your eyes?" he was asked.

"The Follies Bergere in Paris."

Tom next told of his visit to the Lord Mayor of London.

"He offered me a glass of port wine and was very much surprised when I told him I didn't drink. We had a little talk and then his major domo came in and dressed him up in a robe with gold cords so that he could go to court to try some tax cases. I told him I would have considered it an honor to be fined by a judge all dressed up like he was, and we had a good laugh. Then I went to the Tower of London and they showed me spots and places where kings and queens had been executed. They never waited until sunrise in those days, did they?"

The crowds that greeted him in London, he said, were the most tremendous he had ever seen. It was a continual struggle to get in and out of the hotel. At one time a woman pressed a wrist watch into his hand. Later she called at the hotel and begged Tom to keep it because, she said, his pictures had given her only son much pleasure.

"They all wanted autographs," explained the western star. "I found it was impossible to sign all the books they brought me, so I had a lot of cards printed and I signed the cards. I gave away more than 6,000."

Before he finally reaches the West Coast, Mix will make a flying trip to several cities. These include Boston, Montreal, Toronto, Milwaukee, Chicago, Detroit, Cleveland, Buffalo, Pittsburgh, Washington, Baltimore, Philadelphia, Atlantic City, Cincinnati, Indianapolis, St. Louis, Kansas City and Omaha. Then, back at the studio and making a picture, he can rest.

The Significance of Milwaukee

By Sydney S. Cohen

THE most significant result achieved at the convention of accomplishment just ended at Milwaukee was UNITY. Unity of Theatre Owners to a degree never before dreamed of. Unity of purpose of an extent that augurs well for the future of the entire industry.

This convention was a convention of Principles rather than of Personalities as so many previous gatherings have been. Business Principles of the soundest sort brought this truly representative body of Theatre Owners together, and they checked Personalities at the door, so that no discordant note could mar the harmony of the proceedings.

The M. P. T. O. A. has always been a united body at heart and in purpose—Milwaukee was the scene of the final cementing of the "ties which bind." Now, as never before, we present a united and impregnable front, and stand equipped and ready to bear our full share of responsibility in the burdens of the industry.

Theatre Owners were given the realization that it was in nowise necessary to either give away their theatres for fear that they would be ruined otherwise, or to sell an interest in businesses built by their time and effort.

Milwaukee put a stop to the usual stampede of Theatre Owners "to get in out of the wet" by rushing sheeplike, to buy film in vast quantities—before it is made—from the very companies who are using their (the Theatre Owners') money for their destruction. Our slogan was "Save Your Play Dates" and we have done just that. The unbusinesslike and pernicious practice of selling early in May product not available until late August at the earliest and at least half of the number not available until January, February and March of the following year—product concerning which the seller Knows Nothing, in most instances, save tentative titles—has been halted for the immediate present at least, and this year there will be no repetition of the practice of securing written options on the bulk of a Theatre Owner's play dates on the part of one or two companies to such an extent that many meritorious Independent pictures are kept from his screen by reason of the fact that he is tied up for months to come with no alternative save to play off those pictures which he has bought blindly. Thus denying Producers and Distributors of Quality pictures an opportunity to secure an adequate financial response to enable them to carry on.

The Theatre Owner now realizes that he may expect an ample supply of quality pictures from Independents—and by Independents he means those producers who do not use his money to operate theatres in opposition to him, their customer, and rent their product to him only after they themselves have skimmed all the cream therefrom. There is no monopoly possible where brains or inventive genius is concerned, and the Theatre Owner no longer looks for quality pictures solely from some two or three sources. At least half a dozen producing concerns who do not operate theatres will make, and have made, pictures for this coming season which will far transcend in merit most of the recent output of the so-called aristocrats of producers.

In line with their decision to place all of their workings up on a sound business basis a Bureau of Trade and Commerce has been established with which Independent Producing and Distributing companies—one National Company—have become affiliated, and negotiations are now being concluded with several others. The Theatre Owners have also arranged to have the Board of Directors develop in each regional zone facilities for better service to theatre owner and exchange alike, by appointing paid business managers who will be not only points of contact but who will render services of a nature hitherto only hoped for.

A recommendation was also made for the establishment of a Court of Appeals in re: arbitration cases, said Court to consist of five members, two theatre owners, two exchange representatives, and one unbiased party, preferably from another industry. This is being done to prevent any injustice being done to any Theatre Owner or Distributor by Arbitration Boards in any exchange center.

Every move made at Milwaukee was made with the avowed purpose of advancement, and we feel that the purpose has been achieved. We sought Unity—and Unity is an accomplished fact. We endeavored to instill our own abiding confidence in Independence into our fellow theatre owners, and we have succeeded beyond our wildest dreams. We tried to put on a firm business basis our entire proceedings, and our sterling associates justified our faith in them by using the brains God gave them—those same brains which they have successfully used in developing their personal business enterprises—and giving us the benefit of their counsel and support.

So, united, confident and businesslike, we approach the problems confronting us with the firm hope that Milwaukee will prove to have been the turning point of the Industry, from which, hand in hand, the Theatre Owner and Producer will go forward, with a better understanding—with more assurance of dividends for them both—to heights of success which neither could scale without the other. And being thus united to be freed forever from the fear and dread of domination or destruction at the hands of any one or two "all powerful" producing, distributing and exhibiting companies.

Milwaukee Ammunition Will Be Fired by New Directorate in Two Weeks

R. F. ("PETE") WOODHULL
New president of Motion Picture Theatre Owners of America. He was formerly chairman of the national organization's board of directors.

M. P. T. O. A. Independence War Regime Hinges on Chieftains' Conclusions in New York Meet—Will Name General Manager

By TOM WALLER

THE bullets were made at Milwaukee. The targets are up on the horizon. The shooting for marksmanship starts within the next two weeks when the directorate of the M. P. T. O. A. will meet in New York City in its first executive session under the new regime.

At that meeting the board will complete the roster of new officers. Primarily, it will pick a high powered man to fill the newly created national organization post of general manager. The woods are full of names but the one that seems to be most mentioned for the job is that of Attorney Nathan Burkan.

Under this executive will come zone managers. How many of these there will be is not known at the present writing. It is generally understood, however, that there will be sufficient to cover all of the salient points in the country to carry out the convention's edict of boosting independence.

As was announced at Milwaukee after the convention had gotten well under way and after unity had taken the stellar role, $400,000 was pledged by independent producers and distributors to promote this movement to establish an invulnerable relationship among independent exhibitors and independent producers. The practical facilities for such a relationship will be further strengthened by the M. P. T. O. A.'s Bureau of Trade and Commerce, exhibitors reason.

The accomplishment of this objective points will tend more than anything else to bring about an equasion of quality product, in the opinion of Joseph Seider, one of the new directors.

"It isn't a question of money," this director declared to Moving Picture World, "with many of the independent producers. It is a matter of getting theatres to play their product. With present indications and the brilliant things accomplished at Milwaukee these independent producers and distributors are facilitated with a material incentive.

"What does that mean? Simply this: It forbears that the money which they have and which they were afraid to put into product in the past will go to secure the best scripts, the best stars and the best directors. This step in itself will start real competition in the production field which can only be resultant in an absolute equasion of quality product. It will make impossible a condition where a few companies can rule with utter supremacy because they have the stars and the stories the public wants.

"As the situation has been in the past some of these independent producers have had only a forty per cent demand for their pictures. They should have a percentage in this respect of at least 70 or above. By exhibitors using judgment in filling their playdates this proper percentage will be realized. When it is reached these producers will need no further assurance and the real bidding for the material which goes into quality product will commence.

"This situation will naturally reduce the quality of the 'Big Three.' It will put the independent exhibitor on a par from the box office angle with the theatre which is playing 'Big Three' programs. But the main thing it will do will be to insure the independent ex-

(Continued on page 528)

"Off Again; On Again; Finnegan"

REPORTERS and plain ordinary observers who found themselves trying to keep up with political events at Milwaukee Thursday evening found themselves in the position of a toad on a hot griddle. In the afternoon thirty-odd nominations had been made for the Board of Directors, from whom twenty three were to be elected with two places held open for Allied representations. That seemed to settle things. Then from ten o'clock till midnight the wires sizzled with a statement signed by Allied leaders to the effect that they were walking out on the show. "In the morning we will meet and lay plans to enter every state in the Union and perfect our own organization," summed up the attitude. Then a morning of caucusing, scurrying about, and manoeuvering. Finally: "We'll give you ten places" from the Cohen group. "All right. We'll name five now and five later," responds Allied. "What's the joker? Why wait till you get home to name five? Name them all now" counters the M. P. T. O. And so it was settled.

The members of the Board of Directors who will meet within two weeks to form a definite plan of action follow: Glenn Harper, California; A. A. Elliott, New York; Sydney S. Cohen, New York; Harry Davis, Pittsburg; L. M. Sagal, Connecticut; John A. Schwalm, Ohio; A. Julian Brylawski, District of Columbia; Frank A. Keeney, Pennsylvania; Nathan Yamins, Massachusetts; Joseph M. Seider, New Jersey; Eli Whitney Collins, Arkansas; J. J. Harwood, Ohio; J. H. Whitehurst, Maryland; Fred C. Seegert, Wisconsin; E. M. Fay, Rhode Island; Fred Dolle, Kentucky; M. E. Comerford, Pennsylvania; L. B. Wilson, Kentucky; Jake Wells, Virginia; W. W. Watts, Illinois, from the M. P. T. O. A., and the following from the Allied state organizations, who now become members of the board of the Motion Picture Theatre Owners of America—A. A. Kaplan, Minnesota; J. Miller, Illinois; Charles N. Than, Illinois; J. C. Ritter, Michigan; W. A. Steffes, Minnesota; R. R. Biechele, Kansas; H. A. Cole, Texas; Glenn Cross, Michigan; G. C. Rice, Iowa and A. C. Zering, Indiana.

The election of "Pete" Woodhull as President of the M. P. T. O. A. by the unanimous vote of this Board of Directors brought Milwaukee to a happy conclusion.

F. P.-L. Confirms Purchase of Gordon's New England Chain

THE Famous Players-Lasky Corporation this week confirmed the report that it had acquired the holdings of Nathan H. Gordon and Max Shoolman in Olympia Theatres, Inc., which operates 38 theatres in the New England States. Under the provision of the contract, Famous Players has agreed to purchase the interest of Gordon and Shoolman's associates upon the same terms and conditions as those under which they acquired the minority stock. The sale is effective July 15.

Famous Players-Lasky Corporation through its subsidiary, New England Theatres, Inc., have been associated in the operation of some of the theatres involved in the Olympia Theatres, Inc. The theatres and property involved in the transaction are:

Scollay Square, Washington Street, Central Square, Allston, Fields Corner, Codman Square, Province Building, and Uphams Corner Strand of Boston; Lynn Olympia; Gloucester Olympia; Chelsea Olympia; New Haven Olympia; New Bedford Olympia; Harvard, North Cambridge; fifty per cent. of the Maine and New Hampshire Theatres Company; Empire, New Bedford; Olympia, Brockton; Capitol, Allston; City Theatre Building, Brockton; Colonial, Haverhill; and the following properties in Salem: Maynes property, Pingree property, Federal Theatre, Salem Theatre, Empire Theatre, Newton Theatre and Union Square Theatre.

Great Attendance Expected at International Film Congress

By Stephen Bush

THE program of the International Film Congress to be held in Paris on June 22, 23 and 24, contemplates three full working days which, according to present plans, may be increased if the necessities of the situation should seem to require such a step. The program is divided into four main heads embracing a great variety of questions. Among them may be mentioned proposed measures for an increase in the number of films of an educational character, making use of the screen as a means of civilization, enlightenment and the promotion of good will and better understanding of the nations.

The question of historical films comes in for special consideration. It is proposed to create boards of historical experts who are to guard against historical inaccuracies or against wilful perversions of history. Means and ways are to be considered to keep historical films on the highest possible artistic level and to promote the production of them as much as possible. Another head of the program deals with the theory problem of censorship. There is to be a discussion of this subject in all its phases. The congress does not want a censorship which will interfere even in the slightest degree with the freedom of artistic expression.

The feasibility of creating an international supervision of films of the first rank, with a view of securing the greatest possible artistic and technical perfection, will be discussed on the first day of the congress. The second day of the congress will be largely devoted to considering the possibilities of international film bureaus which are to be part of the administrative functions of the League of Nations.

This, of course, opens up a very interesting vista of possibilities. The congress wants such a bureau to be built upon a basis of voluntary and intelligent co-operation. The expenses of maintaining such a bureau are to be shared on a basis of fifty-fifty by the League of Nations and the producers adhering to such a program and willing that such a bureau should be permanently established. The organization of such a bureau would, of course, take some time, but the congress hopes to lay the foundations. Other questions deal with the relations between artists and producers and authors and producers.

In addition to the directors of the various countries to be invited, the scope of the congress will allow producers, scenario writers, theatreowners and representatives of film men's organizations to participate in the deliberations. As to the permanent organization of the congress nothing definite has as yet been decided. The French government extends its famous generous hospitality to the film industry of the world and as a proof of its good will has placed the great hall of the Sorbonne at the disposal of the delegates. The more important nations which have promised to send representatives are France, the U. S. A., Germany, Italy, Great Britain, Sweden, Spain, Austria and Czecko-Slovakia.

In many ways, of course, all this will be pioneer work and it is difficult to predict the value or importance of the congress. There is little doubt, however, that the foremost men of the film world will be gathered in Paris and that above all things Europe and America will become better acquainted and find out where they may benefit by intelligent co-operation and an exchange of ideas. Acceptances of invitations are arriving at the Paris headquarters every day.

$1,000,000 House for Aschers Among 3 New Ones in Chicago

With more than a dozen new theatres underway or projected for Chicago and its suburbs since the first of the year, the past week brought three more to light. Of these latest, the big house projected is another for the Ascher circuit that will cost $1,000,000, it is said, and seat 2,880 people. Architect J. E. O. Pridmore is drawing the plans for the house that is to go up on the west side of Sheridan Road. The Aschers are reported to have paid Ready, Cormack & Strauss $148,000 for the site.

The plans call for six stores and offices on the second floor of the structure. A fully equipped stage will be a part of the new theatre and presentations, vaudeville and motion pictures will be on the program. No name has been selected as yet and it is planned to rush work on the project so as to open about January 1.

This will give the circuit two new houses this year as the house going up at Lawrence and Harding avenue is expected to be ready for occupancy by late Fall.

Another theatre, as announced last week, is to go up on Irving Park boulevard near Central Park avenue and William F. Kallenbach, the owner, is reported to have plans drawn for a house that will cost in excess of a quarter of a million. Abe Gumbiner, of the Gumbiner circuit, also gave out plans for the improvement of the northwest corner of Irving Park boulevard and Sheridan Road, which he owns, and Ready, Cormack & Strauss will handle the property for him, according to their announcement.

BREAK GROUND FOR BIG FILM BUILDING IN LOS ANGELES

With the turning over of the first spadeful of dirt by A. L. Gore and a group of prominent men assisting in the ceremonies, the formal ground-breaking for the erection of a great new film exchange building in Los Angeles took place this week. This building will be devoted exclusively to the motion picture industry, being planned as offices of the various local film exchanges and affiliated businesses which require a certain type of building for the conduct of their operations. It will accommodate all the film exchanges in the City of Los Angeles, providing ground-floor space suitable for each exchange requirement and with suitable rear entrance to facilitate deliveries.

Union Abroad

Arthur Loew, Manager of the Foreign Department of Metro-Goldwyn announced this week that negotiations with Edgar Costil, managing director of the French Gaumont have been consummated providing for the amalgamation of Metro-Goldwyn with Gaumont in France, Belgium, Switzerland, North Africa, Egypt, Syria and Palestine.

The deal has united the forces of Metro-Goldwyn and Gaumont in the operation of the Gaumont theatres and exchanges in these territories.

$50,000 Check Fulfills This Week Milwaukee Pledge of Independents

First Materialization of Conclave Plans to Be Followed by Larger Sum and Bigger Organization—Optimistic Statements

THE presentation of a check for fifty thousand dollars to the united exhibitor organizations before the close of this week—thus carrying out the pledge made at Milwaukee—is the first definite action of the Independent Motion Picture Producers' and Distributors' Association following the return from the convention city. The next is the completion of plans to raise a greater sum among the members of the greatly enlarged association to strengthen the cooperation planned between the I. M. P. P. D. A. and the theatre owners.

There are no strings to the check, no "ifs" or "ands." It is delivered into the control of the M. P. T. O. A. as part of the fund to be spent by that organization "for propaganda to keep independence for independents."

The cash typifies the spirit of enthusiasm brought back to New York by the independents and the enthusiastic outlook foreseen by those men over the prospects for an organization that now includes fifty producers and over a hundred exchanges in its membership. To back that enthusiasm a few had definite play dates—bookings—to talk about.

The prospect of the early engaging of a high powered executive to co-ordinate the organization's strength and direct its co-operation with the exhibitor groups is very strong.

Statements secured by Moving Picture World during the week reflect the independents' view of the results achieved at Milwaukee. They follow:

Sam Warner
Warner Brothers

Whether the convention resulted in the success predicted for it remains to be seen. But I do know that from one angle alone—acquainting the exhibitors with independent product they can rely on—it was a huge success. When have the exhibitors been able to tell at this time of the year just how many independent pictures would be available for the season ahead?

Before the convention no exhibitor booking in the independent field knew exactly just what product could be obtained for their playdates. Through the efforts of Sydney Cohen, they found when they reached the convention hall there was some 800 independent pictures assured them for the coming season. If it developed nothing else but this, the convention was worth while.

From Warner Bros.' standpoint it certainly was a big success. The exhibitors learned several things about our product, namely, that there would be forty pictures for next season, that the output would be distributed through the Warner sales force, that there had been no affiliation with any theatres or booking combines and that the Warner Bros.' product for 1925-26 remains unsold and is open to anyone who wants it.

So from the angle of getting acquainted first hand with our product and other independent product, I should call the convention a big success and considerable praise is due to the men who got behind it and made it so.

J. G. Bachmann of P. B. Schulberg Productions

The convention that has just terminated has, I think, brought producers and exhibitors into a closer understanding. It has been of real benefit insofar as it has afforded them a chance for the sane discussion of their common problems. The men who came to Milwaukee came in a spirit of co-operation and all the branches of the industry represented there have benefited by the mutual contact.

The serious issues touched upon during the conclave are questions that cannot be settled in four days or four months. What progress was accomplished lies solely in the wider perspective gained by all concerned.

The biggest problem—the survival of the independent theatreowner and the survival of the independent producer—was, of course, the subject one heard on all sides. I feel that the convention strengthened the faith of each in the other. Every exhibitor I talked to showed not only a willingness but an enthusiasm for the independents' product. His conservativeness in holding his playdates will react to the advantage of the independent producer who can successfully show Mr. Exhibitor that he has quality pictures as good as those offered by the producers who would like to force him out of business.

I believe absolutely in the sincerity of those theatreowners who assured me that they would stand behind us with their playdates. On the strength of that belief B. P. Schulberg Productions is undertaking with confidence the biggest program it has ever attempted.

If the industry can maintain the spirit of the Milwaukee convention throughout the coming season, its benefits will be real and far-reaching.

Herman F. Jans
Jans Productions, Inc.

I have attended many conventions of exhibitors but never one that did such con-

(Continued on next page)

Los Angeles Deserves It

If Los Angeles can only display one tenth of one per cent. of the pep and enthusiasm in their welcome to convention delegates next year as they displayed at Milwaukee in gaining the coveted assignment—then they'll have to rewrite the Hospitality Dictionary. Glenn Harper's Boosters arrived on the scene with their own band, a bevy of pretty orange grove maidens, and odd carloads of oranges. They were here, there, and everywhere—under the skilful stage management of John Quinn. There wasn't a doubt in the mind of any visitor from the moment he stepped off the train that Los Angeles would be the scene of the next convention. And Los Angeles it will be.

Harrison Asks Hays to List Houses Owned by Producers

Below is published a copy of a letter dated May 18 and addressed to Will Hays by P. S. Harrison, of Harrison's Reports:

Many complaints that have reached me from exhibitors who have at some time or other come before a Joint Arbitration Board give me reason to believe that the exhibitor representatives on these boards are often managers of producer-distributor controlled theatres.

In reading over a copy of the rules that are on file in your office as part of the Standard Exhibition Contract, I note that under Article I—Election of Board of Arbitration—the following.

"The Board of Arbitration shall consist of six persons, three of whom shall be members of the Film Board of Trade, called distributors' representatives, and three of whom shall be proprietors or managers of theatres in the zone where the Film Board of Trade is located, called exhibitors' representatives; provided, however, that in no event shall such exhibitors' representatives be managers of theatres owned or controlled by producers or distributors."

Feeling that it is your desire to have the exhibitors assured that the Joint Arbitration Board trials are conducted on a manner above suspicion, I am prompted to request that a list of theatres owned, controlled or booked by the various producer-distributor members of your organization be made public at the earliest possible date.

Such an act on your part will, I am certain, remove the growing suspicion of bias that now exists in the minds of exhibitors throughout the country, and bring about a renewed confidence and readier co-operation in the work of arbitration.

I am sending a copy of this letter to each of the editors of the trade publications so that, when the list is prepared, it may be given the widest possible publicity, thus affording such exhibitors as are brought before these boards an opportunity to exercise their contract right of challenge.

(Continued from preceding page)

structive work or accomplished more good than the one just held in Milwaukee. If the policies and ideas suggested there are put into operation and carried through it will be of great benefit to the entire industry. As a general rule there is much talk and many threats of what will be done at conventions of this sort and in most cases it simply turns out to be what is termed "hot air."

At Milwaukee, so far as I could see, this was not the case. There was a determined effort to do good work, politics were kept out of it and the leaders of the theatre-owners saw to it that their work was not in vain and that the future of this business was at stake with all else to be disregarded.

To those who so successfully fought the battles of the exhibitors and to those who conducted the campaign in behalf of the independent producers and distributors all praise is due. They had a tough job, they met it with force and a strong front and really accomplished things.

The Milwaukee convention will go down in the history as one of the most successful ever held, and I predict that the business done there will have a far-reaching effect and eventually be of benefit to us all.

Louis Weiss
Artclass Pictures Corp.

It is an excellent sign for the motion picture industry when producers, distributors and exhibitors can get together in one room to discuss amicably and without prejudice their common problems. The very willingness of all parties to sit quietly in the face of a common danger and hear all three sides of the same story at once is the greatest factor in the settlement of those same problems.

It is to me a source of great satisfaction that the many exchanges entered into the ranks of the I. M. P. P. D. A., where they will be joined with the producers for their own protection as well as that of the producers.

These get-together movements can only work for the eventual benefit of the exhibitor. He has been asked so often to give support to the independent producer so as to keep an open market with its consequent healthy competition, and when producers and exchangemen give evidence of a reliable supply of good product as they are now doing they will find that the exhibitor is only too willing to play the game with them.

The very best evidence of good-will and the desire to settle common problems is shown in the fact that both the producers and the exchangemen gave, not resolutions or promises, but put their own hard cash down on the table for a fund to carry on the work they started at the convention. When men are willing to pay money they mean business.

Major H. C. S. Thomson
Film Booking Offices

Independence cannot be stifled!

Independence will go on in production, because production requires a spark of creative genius, and no single group of individuals can create and supply either the volume or the variety of product to satisfy the public's fickle taste for motion pciture entertainment.

Independent exhibition will go on, because the individual theatreowner can give his theatre independent enterprise and personal showmanship with which the theatre combine, under long distance management, cannot compete.

continued, and I feel for a certainty that these exhibitors mean real business.

We independents will make bigger and better pictures—genuine box-office product of merit so long as we have the exhibitors with us. The exhibitors realize, too, that their chances of survival are increased when they book the Independent Producers' Product.

Some of the biggest stars are anxious to play for the independents. Besides, present-day independents have been schooled with the best of the big exhibitors and they know the picture business.

It's for the betterment of the industry to back the independents!

Jesse J. Goldburg
Independent Pictures Corp.

For the first time in the motion picture industry, the independent producer and distributor in co-operation with the independent exchange manager have evidenced a sincere and permanent disposition to co-operate. For the first time in the history of the industry there has been formulated a solid working agreement, not alone amongst the independent producers, distributors and ex-

Independent distribution will go on, because distribution involves service and service comes from organization and spirit.

During the year that has just passed, the independent factors have faced and surmounted more apparent obstacles than in any single season since the industry fought its way out of threatened monopoli²ation of patent ownership.

The most certain evidence that independence cannot be stifled is the fact that the whole industry has been awakened by the problems of the last year to the seriousness of conditions—an awakening which has aroused independent enterprise and individual initiative as all important factors in the fight against monopoly.

Jack Cohn
Columbia Pictures Corp.

The present-day exhibitor will make any producer sit up and take notice. I have never seen a body of exhibitors which appeared more determined to get together with the Independent Producers than these men, he change men on the one hand, but also in co-operation with the theatreowners of America.

We all had brought home to us the lesson that the salvation of our end of the business, and the preservation of our integrity and our investment, rested only in that co-operation that should act as a permanent bulwark against the encroachment of those who seek to corral or monopolize the industry to the exclusion of those who have devoted a substantial portion of their lives to the upbuilding of the business itself.

The exhibitors of the country are quite satisfied that the making of worthwhile and good motion pictures can never rest in the hands of a chosen few, but that the independent producer is in a better position to serve the theatres of America with the kind of product that the public wants, provided that the independent producer is assured of a proper outlet and booking for his product. They realize that the independent producer at times is in a far better position to produce the right kind of pictures as compared with those who maintain large institutions where personal contact between executives and employees is hardly possible.

The Milwaukee Convention sounded the emancipation of the independent distributor. It sounded the death knell of monopoly. It gave courage to those who heretofore lacked courage in their battle with the so-called trust.

W. E. Shallenberger
Arrow Pictures Corp.

The net result of the Milwaukee Convention of the Independent Motion Picture Producers and Distributors of America can be summed up in one brief phrase: It was an unqualified success. We have achieved complete unity on a progressive program against monopoly and for business freedom. Our Association, since the admission thereunto of the state rights exchanges throughout the country, is now fully organized, fully representative and absolutely harmonious.

Because of the enthusiastic co-operation rendered by the newspapers, we have been enabled, via their columns, to place our cause before the people of the United States. We have taken the public into our confidence, and in this course we propose to continue. For there **is** monopoly, there **is** oppression, there **is** a closing door. And now that we have a united force with which to combat these evils, we can make our fight secure in the knowledge that public sentiment with us 100 per cent.

Fully co-operative, our organization has placed itself squarely on record with the Motion Picture Theatre Owners of America, backing up **their** practical plan with **its** practical cash. Incidentally, to the I.M.P.P.D.A. goes the honor of leading the way toward a practical solution of the problems which heretofore harassed the industry

The Milwaukee Conventions will go into history as high-lights of progress. They demonstrate conclusively the hard-headed business sense and the desire for fair play on the part of all concerned. Furthermore, they represent a definite committment to the cause of Independence—first, last and all the time—in the motion picture industry.

METRO-GOLDWYN DECLARES DIVIDEND

The board of directors has declared a quarterly dividend of 1¾ per cent on the preferred stock of the company, payable June 15, 1925, to stockholders of record at the close of business May 29, 1925.

HARRY WARNER DENIES RUMOR

Persistent reports circulated in Milwaukee that Warner Bros. were about to become affiliated with Metro-Goldwyn were denied by Harry M. Warner in a telegram to the New York office of the company sent just before he left Los Angeles last Sunday for the east. The rumors became current on the second day of the convention and caused Warner Bros. no little annoyance.

N. C. CONVENTION IN JUNE

At a meeting of the board of directors of the North Carolina M. P. T. O. held in Charlotte last week, June 22 and 23 were named as the dates of the annual convention, and Wrightsville Beach, N. C., as the place. The meeting was called for this purpose, and also to make temporary arrangements for the carrying on of the organization's work since the death of their president, Colonel Henry B. Varner, of Lexington, N. C.

Complete Report on Contract and Arbitration Adopted by Convention

Al Smith's Greeting

Governor Alfred E. Smith of New York State did not forget exhibitors when they convened in national convention at Milwaukee. He sent the following message to Sydney S. Cohen at the Hotel Wisconsin and it was read at the convention banquet:

"Best wishes for successful outcome of convention. Congratulations and greetings to picture exhibitors. You know how I value their co-operation and that I have their best interests at heart."

Three Months' Income of Skouras Bros. Is $58,979

The net income of Skouras Brothers Enterprises, Inc., for the first quarter of 1925, ended March 31, before deducting federal income taxes but after deducting interest and depreciation and expenses, was $58,979.17.

The board of directors at their meeting on May 16 declared the regular quarterly dividend of 75 cents a share of the 25,000 shares of Class A no par value stock. It is payable August 1 to stockholders of record of July 25. This dividend will total $18,750.

The board approved the contract with the Boaz-Kiel Construction Company for the general work on the New Ambassador Theatre and office building, which will cost $5,500,000.

Selling Your Seats

Get ready now for the Fourth of July.

The Roman chariot will work for Quo Vadis, and it's easily made.

How Hyman surrounded Chickie at the Brooklyn Mark-Strand.

Shade makes a "production" of his three sheets.

Gives picture of Lincoln to winning school in essay contest.

Model airplanes are good Air Mail stunt.

Borrowed rugs to give The Thief of Bagdad.

Do Husbands and Lovers smoke fi' cent cigars?

Added red torches to Inferno display.

Railroad assists Thundering Herd publicity.

Gave Italian paper circulation stunt on Quo Vadis.

Got real money for If I Marry Again with specialties.

Cutout engine has painted tracks for Signal Tower.

Batting Sans Gene over in Syracuse.

Old clothes idea revived for The Rag Man.

Advertising examples on Dick Turpin, Smouldering Fires, Excuse Me, The Dark Swan, Sandra, The Fast Worker and The Sea Hawk.

(Why fool with oil stocks when you can make real money by using the advertising stunts found in Selling the Picture to the Public? Get them. Use them.)

Document Carefully Compiled by Jos. Seider Attacking Uniform Contract and Urging Court of Appeals Is Well Received

THE Motion Picture Producers and Distributors of America, Inc., come in for some implied criticisms at the hands of Joseph M. Seider in his report on arbitraton boards, made at the Milwaukee Convention. He points out that negotiations on the Uniform Contract have not been completed, calling the document a "one-way street," and details its history. His report takes its first exception to a section of Clause First, which provides that in the event any pictures are released by the distributor during the next succeeding contract season, the exhibitor "shall accept, pay for and exhibit them at such later date." The complete report:

It has been agreed that Clause First shall be changed to provide for the year commencing with the playing of the first picture under the contract instead of a specific date as heretofore. A sentence has been added to specify the season by year. On the balance of this Clause there has been no agreement.

The contract now provides that in the event any pictures are released by the Distributor during the next succeeding season, the Distributor shall be obliged to deliver and the Exhibitor shall accept, pay for and exhibit them at such later period.

This is obviously unfair. The Exhibitor purchases a picture or pictures expecting them to be released within a specified period. He relies upon having them available. If the film is not released, he is put to hardship and perhaps expense. We contend that in the event the photoplay is released during the succeeding season the Exhibitor shall have the OPTION of accepting the picture at such later period. And we contend that the Distributor shall be BOUND to deliver such picture or pictures during the next succeeding period and not leave the option with the Distributor as now provided. How simple it is for a Distributor, upon finding a production above the average to withhold release and then re-sell this production, perhaps under a different title, for any multiple of the original price.

Clause Third will be changed to provide that in the event of loss or destruction of film, the Exhibitor shall pay at the rate of 4c per foot for the first reel and the actual laboratory cost for the balance, instead of 6c per foot as now provided. The Distributor wants to add that the Laboratory Bill shall be accepted as the cost. This is purely a question of fact and should be decided by the Arbitration Board.

In Clause Fifth the failure of the Producer to make or deliver to the Distributor (in most cases himself) should not relieve the Distributor from delivering the contracted picture to the Exhibitor.

It is our contention, but the Distributors do not coincide, that the word "intention" shall be eliminated in both places in Clause Seventh where it appears. Where the Distributor is entitled to relief he has the right to it forthwith, but the provision is made in this Clause that the Exhibitor must first prove intent upon the Distributor's part before he can receive relief. We also request the Exhibitor be relieved of giving immediate notice in writing of his exercising his option to terminate the contract during the continuation of the Distributor's defaults specified as provided in this Clause. The Distributor has no such obligation.

Clause Eighth is the all important one of the contract. It provides for selection and designation of play dates.

The proposed changes that have not been disputed in this Clause are:

Notice of Availability has been changed from three weeks to two weeks. The giving of a new notice of Availability in cases where the picture is not available on the dates asked for by the Exhibitor, has been eliminated and in its place substituted the provision that the picture must be open to the Exhibitor at the first available dates, not earlier than two weeks or later than six weeks after the exhibition dates first selected by the Exhibitor.

Here is the rub. Experience has shown that the majority of claims for the Arbitration Boards to decide arise from the Exhibitor's failure to book the pictures he purchases. This is not the Exhibitor's fault. The fault can truly be charged to this Clause Eighth of the contract.

A second or subsequent run theatre invariably must buy his pictures in groups. When he calls for play dates, they are not available because of the failure of the first run theatre to book his dates or because the first run had not been sold or the Distributor withholding release in the particular territory. The Exhibitor is forced to scramble for pictures immediately available and he has to buy more blocks. He has been forced into an overbought condition. Before he could play off the pictures he has been compelled to add, the first groups become available and the Distributor clamors for play dates which the Exhibitor has not to give. The result is heartaches, overbuying and arbitration cases.

We forcefully urged that in such cases, where the theatre is forced in order to remain open to buy these additional pictures because the product he had first contracted for is not available, that he be relieved at his option from the first contract.

Upon our request it has been agreed to add a clause, providing that the photoplays shall not contain any advertising that the Producer thereof is compensated for directly or indirectly.

We object to Clause Twelfth which provides that we must advertise each plotoplay as a Paramount, Metro-Goldwyn or whoever the Producer may be and that we must adhere to the form of announcement contained in the Producer's advertising.

Also Clause Thirteenth, which provides for our paying a government tax which may sometimes be imposed. And Clause Fifteenth which tells us the minimum we are permitted to charge even though we do not play percentage. And also the Sixteenth Clause, which says we must lease all advertising matter from them. It has been agreed that the Percentage Clause Fourteenth be written so that it provides that payment shall be made the day following the close of the engagement and that in the event it is for more than seven days, payment shall be made at the end of each week or fraction thereof.

Clause Seventeenth is the Deposit Clause. Of course, we want it out. As a compromise we offered that a receipt be given upon the payment of a deposit, that 6 per cent interest be paid thereon and that such payment be

(Continued on next page)

Complete Report on Contract

(Continued from preceding page)

subject to the laws in the respective States wherein the deposits or advance payments are paid, which provide for the segregating and trusteeing for safety. The payment should apply to the last picture played. The Distributor consents to issuing the receipt but not the other conditions.

Clause Eighteenth—the procedure, under this clause at present, is that an application for a contract becomes a contract only after it had been accepted by the home office of the Distributor within a specified period.

We suggested that this be reversed; that a contract be a contract subject to disaffirmance by the home office of the Distributor within the specified period. This the Distributors' attorneys at first consented to, but later qualified their acceptance by providing that the contract be considered a contract if signed by the branch manager and in addition be subject to disaffirmance by the home office within the specified period.

We are better off, in preference to this addition, with the present procedure. We now have the right to recall or withdraw our application any time before its acceptance.

The proposed schedule of Distributors is as follows:

Albany	10	New Haven	10
Charleston	15	Oklahoma City	20
Chicago	15	Philadelphia	10
Dallas	20	St. Louis	15
Detroit	15	Seattle	20
Kansas City	15	Jacksonville	15
Milwaukee	15	Boston	10
Butte	30	Charlotte	15
N. Y. City	7	Cleveland	15
Peoria	15	Des Moines	15
Portland	30	Indianapolis	15
San Francisco	20	Los Angeles	25
Little Rock	20	Minneapolis	20
Atlanta	15	New Orleans	15
Buffalo	10	Omaha	15
Cincinnati	15	Pittsburgh	10
Denver	20	Salt Lake City	20
El Paso	25	Washington	10
Louisville	15	Memphis	15
N. New Jersey	7		

We urge that the number of days in the schedule just read be reduced.

Clause Nineteenth, the Arbitration Clause, has virtually not been touched. The only changes are that both parties may mutually agree to have their dispute heard in another city, and the very important change: that of eliminating the minimum amount the Board can assess against an Exhibitor in the event of his failure to submit to arbitration or comply with the decision of the Board of Arbitration. This means the Board of Arbitration and not the Film Club or Board of Trade must fix the maximum amount that the Distributor may request as a deposit and it gives the Board of Arbitration the power to waive any additional deposit if the case, in their judgment, warrants such exception.

In addition, there are a number of ethical provisions which will be printed on the contract which your Committee has approved and which it urges you to respect.

The rules, referred to in the Arbitration Clause of the Contract, provide for the appointment of the arbitrators and the rules and procedure of the Arbitration Boards.

These rules make of arbitration a purely collection medium for the Distributors and the Arbitration Board a collection agency.

The arbitrators should not assume the functions of a Court of Law. They are neither qualified nor empowered to so function.

The purpose of arbitration is to avoid litigation and the theatre owner involved in a dispute should have the right of definitely and in fact chosing fifty per cent of the members of the Arbitration Board who will arbitrate his particular case.

Evidence should not be limited by rules. All matters pertaining to the dispute involved should be allowed to be brought out; as, for instance, a pamphlet or press book in which the Producer makes representation as to the quality of his pictures, which in our opinion is very important evidence, should be considered by Arbitration Boards.

Provision should be made for the refunding of expenses incurred by the theatre owner who receives a verdict in his favor in a matter of arbitration. Very often the theatre owner is compelled in order to defend himself in a matter that has no merit.

The present contract is so unfair, so one-sided and the method of carrying out the Board's verdict is confiscatory. I know that $10,000 was paid to a reputed firm of attorneys to draw the arbitration clause, but it appears it was paid so that the illegal procedure should have the semblance of legality. No firm of lawyers can make an Arbitration Board both the judge and the sheriff. It is vicious to have the power to close a person's theatre for failure to comply with the ward of a Board of Arbitration, any part of which he may not have had the right to appoint and the arbitration proceedings having been based on a contract which he has had to sign against his better judgment and wishes through not having the choice of any other course.

The independent producers should compete with the present system by setting up in addition, their own arbitration system and tribunal, founded on service and a square deal.

If a contract is agreed upon and approved by this organization, it should be retroactive so that our members in purchasing their new year's product shall have the assurance that it will be under the terms and conditions that are finally agreed upon.

Your committee recommends that a Committee of five members be appointed by the Board of Directors to serve for the ensuing year. This Committee be empowered to consummate a mutual and equitable approved standard exhibition contract.

If this is accomplished, this committee shall form with the Motion Picture Producers and Distributors and the Independent Motion Picture Producers & Distributors of America, an Arbitration Committee.

This Arbitration Committee shall with a like number of Distributors constitute a Court of Appeals with power to review such disputes that are referred to it by local Arbitration Boards to prevent any injustice being done to either side in any local or xechange center.

We further recommend with the provision that if an equitable contract is arranged, that this organization assumes the supervision of the Exhibitor's side of the Arbitration System.

That this organization establish and maintain an Arbitration Bureau which shall tabulate records and decisions and shall keep every Arbitration Board, each local and subdivisional unit and their counsel fully advised of decisions in every matter and in every territory.

Lichtman Plans Fall Activities

Al Lichtman, who has been seriously ill at the Hotel Alamac for several months, has fought his way back to recovery and is leaving for the Adirondacks, where he will spend the Summer. Mr. Lichtman will return early in the Fall to complete arrangements for important production activities which he will direct.

Manitoba Film Men Resent Statements by Local Mayor

A STRONG delegation representing the exhibitors and exchange officials of Manitoba conferred with Mayor Webb of Winnipeg this week regarding statements he had made before a gathering of the Council of Women in Winnipeg. The film men put the question up to him squarely as to his stand toward moving pictures and, in reply, the official declared that what he had intended to mean was that a warning was necessary for the motion picture producers; that if the picture shows were not watched they would become as harmful as "the old bars" or "the dope traffic."

Several speakers in the deputation took Mayor Webb to task for his comment, pointing out that his remarks had hurt the business. Explanations followed and Mayor Webb promised, it is said, to write to the newspapers explaining his exact opinion regarding the moving picture situation.

"Let us have a censorship that will raise the tone so that there will be nothing shown that will affect the moral status of boys and girls," said Mayor Webb. "The bars would not have been put out of business, only the people got sick of the way they were conducted and wiped them out."

D. E. Fisher, manager of the Garrick Theatre, Winnipeg, and president of the Manitoba Moving Picture Exhibitors Association, and A. S. Clatworthy, Vitagraph manager in Winnipeg, declared that frequently the theatre staged beautiful performances but received little support from the public. Many times producers had brought out features that were artistic, high-toned pictures only to find them commercial failures because they lacked "punch."

Mayor Webb declared that the censor board should be made up of women who had three or more children of their own but a number of speakers rose to the defense of the Manitoba Board of Moving Picture Censors.

Mr. Clatworthy declared that mothers with three children would not find the time for picture censoring. George Graham, manager of the Classic Theatre, Winnipeg, said that he had taken pictures out of his theatre when he considered them harmful. Mr. Graham believed that the screen had more influence than the pulpit but he had had troubles over "religious" pictures, however.

George Law, of the Universal exchange, declared that Manitoba had the soundest film censor board on the whole continent, while Walter F. Davis, manager of the Metropolitan Theatre, also had high praise for the Manitoba censors. H. N. Jernberg, manager of the Province Theatre; H. Morton of the Gaiety and C. A. Meade of the Lyceum Theatre, also spoke.

PARAMOUNT DISTRIBUTORS RETURN HOME

Carl P. York and Walter Le Mat, proprietors of the Liberty Film Company of Stockholm, Paramount distributors in the Scandinavian countries, sailed for home on the Paris on May 16, following a month's visit in the United States. Messrs. York and LeMat attended the International Paramount Conventions in New York and Los Angeles, following which they concluded arrangements with E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, for an extensive sales and exploitation campaign for Paramount Pictures in Sweden, Denmark and Norway during the coming year.

Secretary of Labor Davis Pens Strong Endorsement of Greater Movie Season

Incorporations

Last week's crop of motion picture companies sprouting in New York state along with the spring weather, totaled just seven, with only one of the number possessing any capitalization to speak of, this one embarking with $150,000 capitalization. The companies receiving their charters from the secretary of state, following their incorporation, were: Shilling Motion Picture Productions, $150,000, C. B. James, H. Shopson, William Shilling, New York city; Anita Stewart Pictures, Inc., $20,000, Andrew Bellanca, D. O. Decker, S. S. Braunberg, New York city; The Song of the Suds, Inc., $20,000, George Pfeil, Herman Ellison, Brooklyn; Saul Sigelschaffer, New York; Revel-Art Productions, Inc., $10,000, R. Alexander, Roy Gould, F. Perrone, New York city, while the capitalization of the following was not stated; John C. Terry, Inc., H. Cohn, Edward M. James, Celia Shakin, New York; Advance Trailer Service Corporation, L. Joffe, L. A. Naftalison, J. A. Sarafite, New York; Acme Booking Offices, Inc. O. S. Moran, Agnes McNamara, J. J. Hahn, New York city.

Quebec Censors Okay Outright 1414 of 2171 Films

According to the official report of the Quebec Board of Moving Picture Censors, headquarters at Montreal, for the fiscal year ending April 30, the Board had an exceedingly busy 12 months.

The official statistics of the work showed that, during the year, the Quebec censors examined all told 2,171 film subjects, comprising 6,639 reels of celluloid of approximately 1,000 feet each. The report indicates that 1,414 subjects were accepted by the board without any modification, this being almost exactly two-thirds of the year's total. The 1,414 pictures which were passed without change of any kind represented 2,685 reels of film—or 40 per cent. of the total footage.

The number of moving picture subjects which were rejected on first showing was 234, but it is pointed out that the Quebec Board ultimately passed 218 subjects which had been reconstructed or revised under the direction of the Board, the revisions being done by the exchanges. The censors themselves made desired changes in 523 film subjects altogether, modifications being made by the censors themselves in some 24 per cent. of the total submitted for examination.

Announcement was made that a great many of the pictures which had been reconstructed by exchanges under orders of the censor board had previously been rejected by the board but approved when resubmitted after changes. The actual number of pictures finally condemned during the year is not definitely stated in the published report.

"Count on Me", He Writes Hays—Governors of Massachusetts, Rhode Island and Maine Also Pledge Support

COUNT on me to encourage the success of Greater Movie Season! I hope the celebration will be all that you anticipate for it."

Secretary of the Department of Labor, James J. Davis, has gone on record as an enthusiastic supporter of Greater Movie Season which Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc. is inaugurating; and capping the offers of assistance the project has evoked from national associations, the Governors of Massachusetts, Rhode Island and Maine have forwarded hearty official endorsements.

"Ten years ago we thought that the moving pictures of that day were just about as near perfection as it was possible to make them," stated Secretary Davis. "But I happened to be in the theatre the other night when a news reel was shown, a part of which was an Easter parade in Washington a number of years ago. Sandwiched in with the pictures produced in the last month or so the effect was almost startling."

"The Greater Movie Season ought to be an inspiration," he continued. "The pictures are unquestionably getting finer every season, not only in the physical and mechanical details but in the quality of entertainment they provide. The theatres which are best patronized are those which are showing only the very highest type of plays educationally, inspirationally and morally as well as mechanically."

Governor Alvan F. Fuller, of Massachusetts, wrote from the Executive Chamber in Boston:

"The Greater Movie Season, with its promise of finer and better pictures should interest the millions of motion picture patrons throughout our country. Every advance in this wonderful field of entertainment with its wide scope for public influence and good, should be endorsed and encouraged so that we may have pictures that appeal to the best in the hearts and minds of those who do the world's work, and to those who are soon to step into the ranks and continue the work. The best movies are those furnishing a pleasant memory which can be recalled in moments of leisure."

Governor A. J. Pothier, of Rhode Island, wrote:

"I am glad to say that I can heartily endorse the campaign for a Greater Movie Season, to be inaugurated next August. Motion pictures if properly produced and exhibited have a great educational feature especially to the young of our country. This campaign to produce better pictures, I am sure, will be a great success."

Governor Ralph O. Brewster of Maine:

"Every good citizen viewing the increasing unsettlement that is abroad in our land must be deeply concerned with any movement that will make for cleaner and better motion pictures, because of the profound influence the moving picture theatre is today exerting upon the development of our youth. To the extent that your organization and your efforts contribute to this improvement you are entitled to the commendation of every official and every citizen concerned with the things that are of good report."

Under those auspices, Greater Movie Season should command immense public interest throughout New England and when the national field campaign gets under way gubernatorial endorsements in every state cooperating with the Hays organization are confidently expected.

The Associated Advertising Clubs of the World, in convention at Houston, Texas, heard Greater Movie Season cited as a stimulant to all business appealing to popular taste, in the course of an address by J. Homer Platten, treasurer of the Motion Picture Producers and Distributors of America, Inc.

"The men who write copy for national advertisers will be quick to utilize the pulling power of motion pictures as a theme of popular appeal," said Mr. Platten, "and just as they weave into their illustrated copy turkeys at Thanksgiving time, they may use illustrations of motion picture theatres in their advertising around the first of August. For example, the cigarette manufacturer might show in his twenty-four sheet poster, a man lighting a cigarette with a motion picture theatre sketched into the background and possibly the words, 'Greater Movie Season' lettered in. The clothing manufacturer could present his new fall styles showing the men leaving a motion picture theatre. The possibilities are immeasureable when the intensified public interest in the screen aroused by the industry's campaign is considered."

An active membership of several millions is represented by the organizations that already stand pledged to support and participate in Greater Movie Season. The immediate effect of this will be to bring to theatres people who do not customarily attend, and with every producer and exhibitor effort turned towards providing the best possible screen entertainment during August, much will be accomplished not only in silencing criticism of motion pictures by people unfamiliar with them, but also in converting the irregulars into constant patrons by sheer merit of performance.

Thousand Exhibitors Already Signed to Laemmle's Complete Service Plan

Universal Announces Details of Revolutionary Method of Aiding Small Town Showman —Lowest Rate Is $1 a Reel

A REVOLUTIONARY sales plan inaugurated by Carl Laemmle, president of the Universal Pictures Corporation, as a means primarily of helping the small, one, two and three-night a week exhibitor to stay independent, is announced by Universal. It is a Complete Service Plan by which complete Universal service will be supplied to any exhibitor at a rate commensurate with what he can afford.. The weekly service is offered as low as $1 a reel, actually less than the accepted figures, for distribution costs $1.05 a reel.. The plan has been gradually put into effect in various exchange territories during the past eight weeks and has met with extraordinary enthusiasm and success. Almost 1,000 exhibitors have applied for the service, to date.

The Universal statement concerning the new plan is as follows:

"Carl Laemmle has taken another far-reaching step in the interests of the small exhibitor. It is the inauguration of a Complete Service Plan by which any exhibitor may get complete film service at a heretofore unprecedented service fee. In the case of the small, one, two and three-nights-a-week houses, the service may run as low as $1 a reel if necessary. This cost actually is less than the accepted distribution cost of $1.05 a reel.

"The Complete Service Plan is Laemmle's latest step in the continuation of his 'live and let live' policy. It is proof positive that he is on the level with the exhibitor and that he means to take every possible step necessary to keep the small theatre open and the small exhibitor independent.

"The Universal chief recently proved his assertion that Universal's theatre purchases were for outlet only by offering to sell Universal product over the head of any Universal house, and even to sell any Universal theatre itself, providing he were assured an outlet for Universal pictures in the community involved. Another recent development of the Laemmle 'white treatment' policy was the inauguration of a Cost Plus 10 Per Cent. basis for selling Universal pictures. The new Complete Service Plan marks a new phase of Laemmle's willingness to make extraordinary concessions for the welfare of the exhibitors whose good-will and success have been close to his heart during his entire picture career.

"The Universal service under the new plan includes the Universal Jewels of The Signal Tower' group and the first White List, now being released. It includes the western features in the 1924-1925 productions made with Hoot Gibson, Jack Hoxie and William Desmond. It includes the six serials released during the past season down to "The Fighting Ranger," now being released. There also are fifty-two Century Comedies, among them Wanda Wiley comedies, Edna Marion comedies and two-reelers with other stars. The one-reel comedies in the service number fifty-two in all, including the "Hysterical History" comedies. There also are fifty-two two-reel western featurettes, the five Baby Peggy Specials, six "Fast Stepper" two-reelers and the last two series, including twelve pictures, of 'The Leather Pushers.'"

The first public announcement of the plan, which has been under way for eight weeks, was made by Mr. Laemmle in his talk before the M. P. T. O. A. members in convention at Milwaukee last week His speech dealt with Independence and he alluded to the Complete Service Plan as another evidence of his own independence, of his desire to keep exhibitors independent and as an assurance that the theatres he had been forced to buy would never be used as a weapon against his own customers.

The Universal sales innovation is regarded by film men and exhibitors as one of the most startling changes in sales policies since the early days of the industry. Universal exchangemen and sales executives have been working on the plan since the middle of March.

About that time, Laemmle sent three representatives into the field to learn the attitude of exhibitors towards the idea. Lew Metzger, manager of Universal's Kansas City office, traveled in the middle west territory. W. P. Truog, assistant sales director, traveled in another section of the Mississippi valley, and Julius Singer, Mr. Laemmle's personal representative and a veteran Universal exchange manager, covered the east.

The enthusiasm on the part of the exhibitors approached by these men prompted Mr. Laemmle to inaugurate the plan in several exchanges late in April. Earl Johnson, of the Strand Theatre, Brookfield, Ill., was the first exhibitor to take the service. That was on April 24. Ten days later Laemmle flashed word to all Universal exchanges to inaugurate the new system.

The statement continues:

"A new department has been created in the Universal home office to handle the plan. Metzger has been relieved of the Kansas City office and brought to New York to be supervisor of the new department. Mr. Laemmle is highly enthusiastic over the way the plan is working out.

"Merchandising is the keystone of Universal's new sales idea. It is applicable to all classes of theatres and is regarded as of inestimable value to the small theatre man—the man, for example, who runs the theatre as a side-line. Investigation has proved that many exhibitors desired to buy film on the merchandising plan. They have neither time nor opportunity to preview films. They want the guarantee of a company such as Universal, with Carl Laemmle's thirteen years of "fair-play" pictures and policy, behind their buying.

"The majority of the small theatre men are exhibiting under much the same conditions of ten years ago, except that they have had to cut corners in order to meet increased film rentals. Some of them have cut down on their short product in order to make profits, or perhaps they use old film. They are finding themselves in a tighter place with each succeeding season.

'The Complete Service Plan will save their skins. They will be able to get a complete service at a remarkable price and at the same time be able to improve their programs and increase their profits.

"Mr. Laemmle wants to keep the good will of the small exhibitor. He wants to prove to them that he is fighting their fight. He is willing to gamble at a break-even price, and even at a sacrifice, rather than to let the small theatre man be driven out of business.

"Universal wants to sell to the exhibitor the way he wants to buy. Investigation has proved he wants to buy 'wholesale at cost' and so Universal will sell 'wholesale at cost' to him. Carl Laemmle's success has been built upon the welfare and good-will of the exhibitor. He fought for them and at their head in the old days, and he is now ready to give back the Universal corporation in the fight to help the independent stay independent in an honest and independent way. He remembers the old days."

Letters to the Editor

WEISS BROTHERS'
ARTCLASS PICTURES CORPORATION
Fifteen Forty Broadway
New York

Robert E. Welsh,
Moving Picture World.

Dear Mr. Welsh:—I have noticed on page 466 of the May 23rd issue of the Moving Picture World, you have printed an article which states that F. B. O.'s new picture "Druscilla With a Million" is being booked at the Capitol and that this is the first Independent picture to be booked in that theatre in two years.

Knowing your desire to have all reports in your paper as accurate as possible, we are taking this occasion to state that the foregoing is not quite correct in that a Weiss Brothers' Artclass feature entitled "Between Worlds" ran for seven full days commencing July 6th, 1924, at the Capitol Theatre.

We are enclosing herewith a herald and program in regard to this presentation.

We hope that you will understand that this is in no way a criticism of F. B. O. or of yourself since the statement was no doubt made in good faith.

We trust that you will find opportunity to correct this, and remain

Yours very truly,
ARTCLASS PICTURES CORPORATION,
By LESLIE G. SCHAUMANN,
Publicity Director.

Coming and Going

Arthur A. Lee, president of the Lee-Bradford Corporation, returned May 18 on the S.S. Adriatic from a six weeks' trip abroad.

E. B. Hatrick, general manager of International Newsreel and vice-president of Cosmopolitan productions, sails on Saturday (May 23) for an extended trip through Europe in the interest of both the organizations of which he is the executive head. Hatrick expects to be abroad about six weeks. During that time he will visit the offices of International in London, Paris, Rome and Berlin.

Arthur H. Sawyer, supervising director of Sawyer-Lubin productions, is enjoying a short vacation in Boston.

Sam Spring, the newly elected secretary-treasurer of First National Pictures, and E. Bruce Johnson, manager of the company's foreign department, left New York this week for the West Coast. They expect to be gone about three weeks.

George Hackathorne returned to New York from personal appearances in Buffalo and Rochester and then went to the West Coast.

Jack White has gone to Hollywood after a vacation and business trip in Europe and New York.

Harrison Ford is in New York from the West Coast to play in "Lovers' Quarantine."

Peggy Hopkins Joyce, who will make one picture for P. A. Powers, left this week for Hollywood.

I. E. Chadwick returned to New York from Milwaukee on May 16 and left that night for Hollywood.

Lillian Gish and her mother have gone to the Metro-Goldwyn lot in the West.

Glenn Hunter is back from Holland.

William Desmond is visiting in New York.

Burton George, director, has returned from Europe.

Peggy Hyland has arrived in New York from the West Coast. She made the trip by water.

Maurice Barber, general manager of the Cinema Finance Corporation, is in New York for two weeks.

J. G. Wainwright of London is in New York with the prints of four pictures made abroad.

Walter Le Mat and Carl York of the Liberty Trading Company, Paramount's Swedish distributors, have sailed for home.

James V. Bryson, managing director of the European Motion Picture Corporation, which is Universal's English organization, is in New York.

Ike Blumenthal, general European manager for Paramount, has sailed for abroad.

J. L. Hawkinson has returned to New York after a picture-making trip in connection with Grantland Rice's "Sportlights."

Henry Hathaway has come on from the West Coast to help Paul Bern in the direction of two Paramount productions.

J. A. Levinson, here from the West, plans a European trip next month.

Julius Stern, Century Comedy president, and his brother, Abe Stern, vice-president, are in New York from the West Coast.

C. S. Bernhard, a London exhibitor, is in New York.

Without Bankers' Aid Lesser Sees Coast Status Imperiled

"Los Angeles, Cal., is in danger of losing many of its most important motion picture producing units unless immediate action is taken among the bankers of Southern California towards centering more of their attention on the financing of Motion pictures," declared Sol Lesser, secretary of the West Coast Theatres, Inc., following his return to the Coast from New York City. Lesser and M. Gore, president of the big theatrical circuit, attended the semi-annual meeting of the First National Pictures, Inc.

While in the east, Lesser and Gore were in conference with many of the nation's foremost producers, and it was at this meeting that the former was not only re-elected vice-president and à director of First National Pictures, Inc. but was elected a member of the executive committee.

"I have been asked many times recently as to the possibility of many of the larger producing companies centering the major part of their producing activities in and around New York City," declared Lesser, "and I am anxious to sound a warning to Southern Californians at this time that such moves are being seriously contemplated largely because the big companies want to produce near the financial centers.

"I see an urgent need for Southern California bankers to enter into the financing of motion picture production on a greater scale, thus making Los Angeles a great financial as well as producing center, which will automatically keep these units and their producing activities here."

Plan Arbitration

The board of directors of the M. P. T. O. A. will call a meeting in New York to consider a plan of arbitration with producers and distributors arising out of "unfair competitive methods," as witness the following resolution adopted at the Milwaukee convention:

"Resolved, That this convention approve, endorse and support most vigorously a plan to extend the principles of arbitration to grievances of exhibitors against producers and distributors arising out of their inability to secure service of film because of the unfair competitive methods of circuits and chains of theatres owned by these producers and distributors, and also because of the inability of theatre owners to secure film for the operation of their theatres, because of the unfair competitive methods of circuits and chains of theatre operators, and to that end the board of directors meetin conference in New York City with the representatives of the producers and distributors for the purpose of drafting an agreement embodying such plan."

FOX WINS IN COURT

Another victory has been scored by Fox Film Corporation in its fight to protect the public and exhibitors from misleading posters and other advertising material encroaching on the name of its Western star, Tom Mix. Only a few weeks ago a firm calling itself "Arthur J. Mix Productions" was fined for contempt in violating an injunction issued by the Superior Court of Los Angeles. Now the United States District Court for the Southern District of California has issued a permanent injunction restraining the "William (Bill) Mix Productions," in a similar respect.

Barney Allen Terminates His Eventful Career At Toronto

By W. M. GLADISH

THE passing has been recorded at Toronto, Ontario, of a figure that once was wellnigh supreme in the moving picture sphere of Canada in the death last week of Barney ("Ben") Allen, father of Jule, J. J., Herbert and Sol. Allen, who climbed to prominence in theatre and film exchange circles only to have disaster overtake him practically at the height of his eminence. Starting as the proprietor of a store show in Brantford, Ontario, 14 years ago, the late Ben Allen eventually became the head of Allen Theatres, Limited, with headquarters at Toronto and ultimately acquired control or ownership of 55 moving picture houses throughout the Dominion. The Allens even invaded the United States, erecting the gorgeous Allen Theatre at Cleveland, Ohio, and they also secured an option on a historic theatre in the heart of London, England.

At one time it was their avowed intention of operating a world-wide chain of moving picture theatres in Canada, the United States, various countries of Europe and through the British Empire. Ben Allen made various trips to England and Europe with this end in view and also made one trip around the world—but rapid expansion led to the final collapse of the enterprise three years ago when Allen Theatres, Ltd., went into the hands of the receiver at Toronto, the physical assets in Canada being secured by Famous Players Canadian Corp., of which N. L. Nathanson is managing director.

Ben Allen was born in Pennsylvania but moved to Canada at a fairly early age, becoming a naturalized Canadian. After establishing a chain of store shows in Western Ontario, Ben Allen and his sons moved to Calgary, Alberta, in Western Canada, where, in 1914, they built the first of the large and impressive exclusive moving picture palaces. This was soon followed bp other large new houses and then the Allens returned to Eastern Canada where they established their head office at Toronto.

For years they operated the Famous Players Film Service, Limited, an important film distributing organization controlling Paramount and other releases in Canada. They also organized British Films, Limited, Toronto, for the purpose of handling British releases in the Dominion. All their companies went by the board, however. The principal management of important enterprises was directed by two of the sons, Jule and J. J. Allen, who are said to be now interested in an independent film exchange in Canada and other recent ventures.

Exports of Film Increase 32,000,000 Feet in Year

EXPORTS of motion picture films from the United States for 1924 showed a gain in quantity of nearly 32,000,000 linear feet over 1923. According to figures just issued by the Department of Commerce, 170,347,342 linear feet of positives and 8,100,264 linear feet of negatives, valued at $6,081,917 and $1,319,859, respectively, were sent abroad in 1924, as against 1923 figures of 138,656,880 linear feet of positives valued at $5,417,745, and 8,268,590 linear feet of negatives, valued at $996,336.

Each grand division of the world showed a gain in its imports of positives from the United States. The outstanding feature here is that American exports of positives to Europe rose from about 29,000,000 feet in 1923 to over 53,000,000 feet in 1924—a rise of nearly 100 per cent. Eleven out of twenty-six European countries—among these England, France, Germany, Austria, Belgium and Sweden—more than doubled their imports of positives from the United States.

The United Kingdom alone was our largest market, taking over 22,500,000 feet in 1924, as against 11,066,000 feet the year before, this 1924 figure representing over 80 per cent. of the amount which was imported by the whole of Europe in 1923. France, as our second largest European market, took a little over 8,000,000 feet of positives as against about 4,000,000 feet in 1923, and Sweden crowded out Germany for third place with 4,100,000 feet in 1924 as against a little over 2,000,000 feet in 1923. Germany incidentally just about doubled her imports of positives with 3,693,000 feet in 1924 as against a 1923 total of 1,354,000 feet.

Exports of positives to Latin America climbed from about 45,000,000 linear feet in 1923 to somewhat over 47,000,000 linear feet in 1924. The gains here were fairly well distributed. Argentina continued as our largest Latin American market for these—her total of nearly 14,000,000 feet for 1924, as compared with 1923 figures of just over 11,000,000 feet, giving her fourth position among the markets of the world. Of other Latin American countries Brazil came second with 8,380,000 feet, a slight decline from 1923, while Mexico and Cuba stood third and fourth. These with about 5,500,000 feet and 4,500,000 feet showed consistent gains over last year.

Considerable gains were recorded in exports of positives to the Far East, the 1924 figures showing slightly over 45,000,000 linear feet as against 40,734,000 linear feet in 1923. Over 60 per cent. of this rise was due to greatly increased imports of these by Japan —about 9,500,000 feet for 1924 in comparison with 6,300,000 feet for the previous year. This incidentally gives Japan the position of fifth in the export markets for positives from the United States.

Australia, of course, remains as our largest Far Eastern market and third of all our export markets, withover 18,500,000 feet in 1924. This figure, however, is a decline of about 200,000 feet from 1923. Other Far Eastern markets which showed up well were New Zealand, China and British India, in the order named. These all had totals of over 3,000,000 feet—slight gains over 1923.

Of the other markets of the world Canada remains second—next to the United Kingdom with 19,620,000 linear feet of positives as against 19,071,914 linear feet in 1923. British South Africa for the first time passed the 4,000,000 footage mark in 1924, a gain of nearly a million feet over the previous year.

Out of slightly over 8,000,000 feet of negatives exported in 1924, Europe took nearly 7,000,000 feet. About 5,000,000 feet of these were divided between the United Kingdom and France—about 3,500,000 to the former and nearly 1,500,000 to the latter, as against about the same figure for 1923 in the case of the United Kingdom and again of about 500,000 feet for France. Germany came third, Italy fourth and Sweden fifth with totals of 783,000 feet, 657,000 feet and 385,000 —these being gains of about 75 per cent., 110 per cent. and 600 per cent., respectively, over 1923.

For Latin America a decline from over 2,000,000 feet to 540,000 feet in imports of negatives from the United States took place, due almost entirely to a large decline in imports of these into Mexico and Argentina, this decline being 1,400,000 feet to 25,000 feet for the former and 628,000 feet to 150,000 feet for the latter. In the Far East a gain of from 338,000 feet to 558,000 feet was shown. Here Japan boosted her imports of negatives from the United States from 62,000 feet to 336,000 feet—this being sufficient to account for the entire gain.

MANHATTAN CASTING OFFICE

Louis Leon and James Brand have opened a casting office under the trade name of Leon & Brand at 112-114 West 44th street, New York City.

Films Worry Lords

American films have England in a quandary. Not only are they attracting the populace to the detriment of British producers, but Far East races are demanding of English clothing and boot manufacturers from whom they buy that the clothing and boots resemble those worn by American movie actors.

This situation, which has been a moot subject in England for several months, recently became a source of argument in the House of Lords. Lord Newton asked for a departmental inquiry, saying that the percentage of foreign films shown in London amounts to 95 per cent. and in the whole empire to 99 per cent.

He found it "practically impossible" for British producers to compete with Americans, as "American films, whether owing to their good or bad qualities, seem to attract audiences more magnetically than British." It wouldn't be so unfortunate a situation, he charged, if American films weren't mostly "rubbish." Another complaint, and a serious one, was that through films America is advertising herself in a trade way to great advantage.

Viscount Peel replied that probably nothing short of prohibition could make the British producers' position secure, but that such a drastic action might not be welcomed by the public.

Police Use Camera to Get Evidence

Motion picture cameras were used by state police at Williamantic, Conn., in an effort to photograph striking mill employes suspected of throwing stones at the gates of the American Thread Company's plant. Determined to obtain evidence, the police trained several cameras on the crowd at the gates and thereafter peace reigned.

ANOTHER ST. LOUIS ROBBERY

Albert J. McGinness, publicity manager for William Goldman's Kings Theatre, St. Louis, and Miss Margaret Johnson, an office employe of the theatre, were held up in Forest Park at 10:30 a. m. on May 18 by four armed men and robbed of $1,700, the receipts of the theatre for Saturday and Sunday. This was the third recent experience of the Kings Theatre with robbers. On September 8, 1924, William Goldman was kidnapped by two armed men and forced to return to the theatre from his home. There the bandits attempted to get the safe combination from him. On September 24 the safe of the theatre was cracked and $700 taken

Koplars, St. Louis, Now Defendants in 2 Actions

On May 12 Alexander Lichtman filed a new suit against Harry Koplar and the Metropolitan Theatres Corporation for $49,000 which he alleges is due him for securing the Orpheum Circuit as a lessee for the St. Louis Theatre. This action replaces a similar suit which Lichtman filed several weeks ago, but which his attorneys later withdrew in order to include some new points.

Lichtman alleges that he was retained to find a leasee for the theatre and opened the negotiations with the Orpheum circuit and as a result of his efforts the house was leased to a subidiary of the Orpheum Circuit for $100,000 a year and 50 per cent of the net profit for a period of ten years. He claims that he was offered $50,000 for his services but has only been paid $1,000.

David Sommers, president of the Metropolitan Theatres Corporation on Tuesday, May 12, in a deposition before Special Commissioner Leo S. Rassieur gave his version of the manner in which the theatre corporation secured title to the site of the St. Louis Theatre, Grand boulevard and Morgan street, from William Goldman.

Goldman several days ago filed suit in the St. Louis Circuit Court asking $250,000 damages from Sommers, the Metropolitan Theatres Corporation, Harry Koplar, Sam Koplar and Sam Hamburg, Jr. In his petition he alleged that he was induced to convey title to the theatre site to Sommers and later to release a claim he had to $50,000 of the preferred stock and a block of common stock in the theatre company and also to a $25,000 a year job as manager of the house for a term of years, and now finds himself "frozen out" of the project which he conceived.

Sommers deposition was given behind closed doors in Rassieur's offices in the Federal Reserve Building. It is understood that Sommers entered a general denial of Goldman's charges.

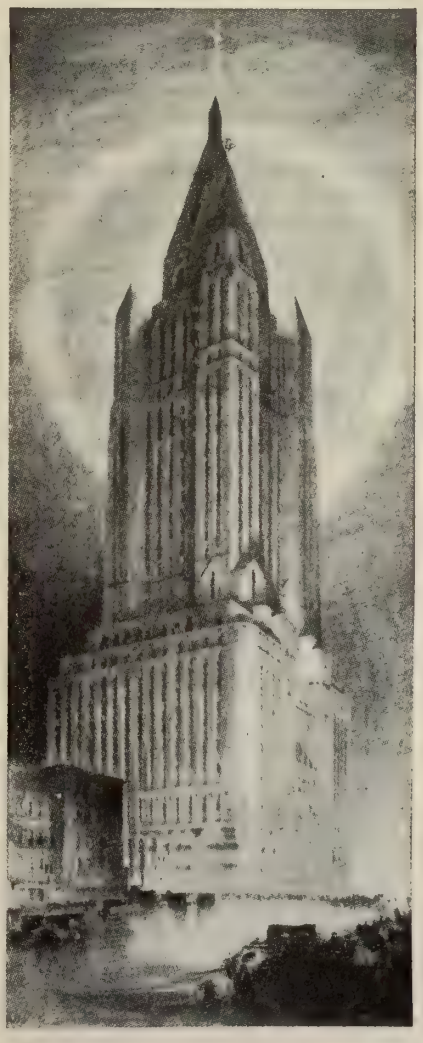
Buy Broadway Temple Bonds

AND LET GOD COME TO BROADWAY!

A 5% Investment in Your Fellow Man's Salvation Backed by Big Business and Banking Executives!

By FRANK IRVING FLETCHER

BROADWAY TEMPLE is to be a combination of Church and Skyscraper, religion and revenue, Salvation and 5%—and the 5% is based on ethical Christian grounds—Christ did not come to the earth hat-in-hand—he did not supplicate Charity but offered it—you cannot cite a single instance where He asked for something for nothing—always He spoke in terms of reward—He approved of the man who makes money in The Parable of the Ten Talents and He said the laborer is worthy of his hire—and by that token, the investor is entitled to his income—instead of asking for donations the Broadway Temple is issuing 2nd Mortgage 5% Bonds—it is going to be a self-supporting dividend-paying Church—that's what captured the imagination and support of the great business men behind it—they liked the robust conception of a Church that is not a supplicant but a producer!—not only preaching that Christianity is consistent with Business but demonstrating it by its own example. To be located on the highest block on Broadway—from 173rd to 174th Streets, and covering 26,000 square feet. It will have a tower 24 stories high. When each room is lighted and the whole is topped by a revolving flaming cross 34 feet high, it will recall religion impressively to the six million people who can see it.



It Will Contain:

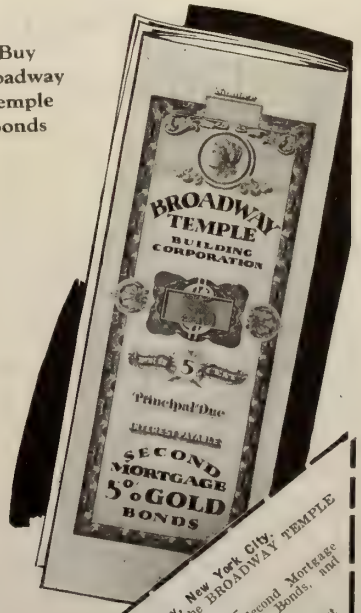
A Church auditorium seating 2,200, together with Sunday school rooms, gymnasium, swimming pool, social hall and every modern convenience for religious and community work.

An Apartment Hotel in the tower over the Church containing 644 rooms, public offices, cafeteria, dining room and everything necessary for a first-class apartment hotel and the whole overlooking the Hudson River or Long Island Sound.

Apartments For Housekeeping in the two wings which will accommodate 500 people

Stores on the Broadway front which will be very desirable and therefore bring a solid income.

Buy Broadway Temple Bonds



To secure the $4,000,000 necessary to construct the Temple, $2,000,000 will be borrowed outright from a great insurance company. $2,000,000 will be issued in second mortgage 5% gold bonds which will bear cumulative interest as soon as they are paid for in full. Of this amount $1,250,000 has already been subscribed.

We now ask you to PARTICIPATE AS A PARTNER in selling the remainder.

A GOOD PUBLIC INVESTMENT FOR THE PUBLIC GOOD

Mail coupon for particulars. Interesting to read whether you invest or not.

GENERAL SAMUEL McROBERTS, Treasurer,
Broadway Temple Building Corporation, 149 Broadway, New York City.

Without obligation to me, please let me know about the BROADWAY TEMPLE Bonds.

Or, If you desire, fill out the following subscription:—Second Mortgage 5% Cumulative Interest Bearing Bonds, and I hereby subscribe for $..... par value of this Broadway Temple Bonds as follows:—

(a) I enclose check for total amount of subscription on the first day of the month following the date of my subscription.

(b) I will pay 10% of my subscription on the first day of the month and 10% every sixty days thereafter until full amount of subscription is paid.

Signed .....

Address .....

City and State .....

P. S. John D. Rockefeller, Jr., has agreed to take the last $250,000 of the Bonds.

Southern Metro-Goldwyn Holds Enthusiastic Sales Meet

NEW ORLEANS, La. (Special)—C. E. Kessnick, Southern Division manager for Metro-Goldwyn, and the personnel of his four fast stepping offices concluded a three days sales convention here last week that your correspondent is ready to stack up against any similar gathering in the country for enthusiasm and pep. The 1925-26 product of the Metro-Goldwyn-Mayer organization was Mr. Kessnick's topic of discussion and the response of the "boys on the firing line" to the array of titles and stars that will provide their next season's ammunition forecasts action and plenty of it.

What particularly impressed the sales heads from south of the Mason and Dixon line was the strong proportion of completed pictures, definite casts and other information contained in the roster of information on product presented by Mr. Kessnick. "This is the season," said "Jimmy" Briant, popular local manager, "When the man with definite facts to sell will finish far ahead of the man who has to stake his talk on mere titles and production hopes." And that seemed to be the sentiment echoed on all hands. "More stars than there are in the heavens" is also a slogan that is due to spread like wildfire.

"Louis Mayer is at work on what I firmly believe to be the greatest schedule of production that any organization in this business has ever offered the exhibitor," declared Mr. Kessnick. "Everything in the list is of special calibre, every picture of the sort needed by box offices in these days of strict competition and shopping patrons."

Among those present at the three days of concentrated business-like sessions were the following: C. R. Beacham, Atlanta manager, L. Conner, New Orleans manager, Leslie Wilkes, Dallas manager, and E. D. Brewer, Oklahoma City manager.

R. E. Martin

Gleichman Focuses Fight on Famous; Drops Kunsky Suit

PHIL GLEICHMAN, former lessee of the Broadway Strand Theatre, Detroit, whose suit against the Famous Players Lasky Corporation, opened in the Wayne County Circuit Court May 14, won the first technical victory when Judge Frank Lamb denied a motion made by the defendants that the case be removed to the U. S. Federal Court.

Petition for removal of the case came following the opening statement of Gleichman's attorneys, who sprung a surprise when they stated that the suit against the John H. Kunsky Theatres would not be pressed. This left only the Famous Players Company, a New York corporation, as defendant and on that ground the request was based.

Gleichman claims that in 1919 the Famous Players Company entered into a contract with him to give him exclusive first run rights to all pictures released by the concern for a period of five years. He charges that at the end of three years, the defendant abrogated the agreement and turned the pictures over to the Kunsky Theatres here. Gleichman is seeking a settlement based on the earnings of the pictures in the Kunsky theatres. Inasmuch as the remainder of the contract included the release of such big moneymaking pictures as "The Covered Wagon," and other specials, the suit assumes unusual importance.

It was revealed that during the three years of 1919, 1920 and 1921, gross receipts amounting to $994,338 were taken in at the box office of the Broadway Strand. It is expected that further testimony will bring to light further authentic information regarding the enormous sums paid annually in Detroit and other American cities for admission to motion picture theatres.

Projectionist Saves Fans from Big Fire

Telesphore Bourque, projectionist at the Strand Theatre in Somersworth, N. H., averted a panic when the film he was showing caught fire and started a blaze that destroyed the theatre building and two adjoining structures on Saturday night, May 16. The total loss is $100,000.

When Bourque's attempts to smother the film blaze failed he rushed to the rear of the theatre and calmly told the audience a fire had started, but that there was no immediate danger. All reached the street safely. Bourque suffered burns about the arms and hands in his efforts to extinguish the burning film.

$1,000,000 LEITCH-PRYOR HOUSE

The Leitch-Pryor interests, owning all theatres in Greensboro, Durham and Fayetteville, N. C., as well as interests in Virginia cities, announce that they will start construction immediately on a new million dollar theatre in Greensboro, to rival their handsome National Theatre there in appointments and size.

Milwaukee Ammunition

(Continued from page 517)

hibitor his independence and keep the circuit wolf away from his door."

Exhibitors reason that the unification brought about at Milwaukee is not just a flurry caused by present conditions in the industry. They calculate that it is one of permanency. A late dispatch from the World's Kansas City correspondent is particularly interesting in this respect. It follows:

"Whether or not the M. P. T. O. Kansas-Missouri will affiliate with the M. P. T. O. A. will be known at a meeting of the directors in Kansas City June 8. R. R. Biechele, president; Fred Meyn, manager of the Pershing Theatre, Kansas City, Kans., and Maurice Jencks of the National Theatre Corporation, who were officially appointed by Biechele as representatives at the Milwaukee convention, will make a report to the directors on the national convention and recommend the future attitude toward the national body.

"As Kansas was among the pioneers in the Allied States Organization, the merged Kansas-Missouri body does not intend to go back into the fold of the M. P. T. O. A. in any care-free manner. A copy of the minutes of the national convention will be read to the M. P. T. O. K.-M. directors and perhaps two days consumed in reaching a decision, despite the fact that the majority of exhibitors in Western Missouri and Kansas are favorable to linking arms with the national body.

"'Will the East continue to predominate in the ranks of the M. P. T. O. A.? Will petty politics still reign supreme?' Those are two questions which, if M. P. T. O. K.-M. officials believe can be answered in the negative, will be the deciding factors in the re-affiliation of Kansas and Missouri.

"'Allied has been too inactive. Two national bodies cannot function individually for the interests of the industry.'

"Those two statements one hears on all sides on Kansas City's Movie Row, making it rather safe to predict that unless the M. P. T. O. K.-M. representatives gained a gloomy outlook at the national convention that Kansas and Missouri will become a part of the national organization on June 8."

WANDA WILEY ON WAY EAST

Wanda Wiley, the leading star of Century Comedies, is on her way to New York City for the first trip East she has ever made. While in New York she will see the sights, do the shops and probably make several personal appearances in metropolitan theatres which feature her comedies. This is Miss Wiley's first extended vacation since she entered the screen world two years ago. For the past two weeks she has been at her home in Kerrville, Texas.

Special Meeting

A meeting of the members of the Buffalo and Albany zones of the M. P. T. O. of N. Y. has been called by President Walter Hays for Tuesday, June 2, at 12 o'clock, in the Onondaga Hotel, Syracuse. The board of directors will meet Monday evening, June 1, at eight o'clock, in the same hotel in Syracuse.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Make Your Plans Now for a Celebration On the Fourth of July in Your Section

ALTHOUGH the Fourth of July is some distance away, it is none too early to start planning for your celebration. Unless you have a big downtown house you can get more good-will out of a celebration than almost any stunt we know of. Get busy at once, put it over big, and you'll still be collecting on your efforts when Christmas rolls around again.

Roughly, there are two sorts of celebration. Some managers have scored a tremendous hit with a family party. The better scheme, however, is to enlist the entire town, or your section of a city's suburbs.

The family party is purely a one-man affair, and is useful where you know practically all of your patrons. The house is closed down, a grove is hired, light refreshments are provided and a series of games for prizes arranged. It's your treat and every patron and prospect gets a free ticket. This has been worked by many managers, with real profit, but it is relatively expensive.

Wake the Town

The better plan is to agitate for a community celebration. It's bigger, more showy and more impressive, and at the same time it will cost you less money, though perhaps it will take up more of your time.

Get after the Chamber of Commerce, the business lunch clubs and all civic organizations. Interest them in a big celebration. Show them that you can bring business into town.

Probably they will all agree that it will be a great thing, and will promise co-operation, but you can figure yourself lucky if you can find three or four real workers to back up your efforts. You should know the merchants and be able to tell in advance just who you can count upon. Put these men at the head of the important committees, but give every man a place on some committee even though you may know they will not work.

Give Them Something

You will find that the best scheme will be to hold the celebration to the business section instead of taking it out to the fair grounds or some picnic grove. That is always a mistake in a business celebration. Keep the crowd down by the stores. Many of them will be shut up, but they will have special window displays, and the restaurants, confectioners, drug and cigar stores and similar concerns can make some money. It's going to be spent anyway. Let them get it but point out to them that they should give a part of the receipts in the form of larger than average donations.

Then get something to make it worth while for the crowd to come. Get the authorities to close a street. It may not be possible to close the main thoroughfare, though often a detour can be arranged for automobiles, and where this is possible, it should be done.

Get up a program of games. Include running races from sprints to medium distances, and run all the way down to scooter and roller coaster races for the kiddies. Put in some comedy stunts, potato races, three-legged races and the like. Sprinkle these through the program to give the necessary comedy relief.

Formal Exercises

Arrange a formal program of exercises, addresses by prominent men, singing of patriotic songs as solos and in chorus. This can be given in the public square, if you have one, or in your theatre, if it is large enough. Keep this section short; not more than 45 minutes, and make it as snappy as possible.

If you have a paved street, provide for open-air dancing in the afternoon and evening. Have two bands, if possible, to provide for plenty of music. The band does not have to be large. A couple of good cornets will mark the time for the dancers. Perhaps you can split the local band.

Get Side Shows

Get the Ladies Aid societies to put up booths for the sale of refreshments, and if possible get them to go in for other forms of diversion. You can rig up a lot of home-made devices that will give as much entertainment as can be found at Coney Island.

A little experimenting will show you the exact slant to give a row of water pails to encourage baseballs to jump out, then give three balls for a nickel and prizes to those who can make two or three balls stay in.

Nails driven into a board can be made the targets for small curtain rings, or a diamond shaped hole in a barrel, little larger than will permit a ball to pass through, will keep a lot of ball fans busy. Keep away from wheels or other gambling devices. They make money, but invariably they excite unfavorable comment. You can arrange for the prizes from some carnival supply house, getting the stuff on consignment.

You Must Hustle

Most of this stuff you will have to look after yourself. The others may be willing, but they will look to you to put over the entertainment devices. Be prepared to do a lot of work, and work well in advance, and you'll put over a celebration that will be the talk of the county, and whenever they think of the good time they had, they will think of you and your house. It's work, but it is work that will bring you a lasting return, if you put it over in a big way. Get all the merchants to advertise the event, get the paper to contribute extra space, and perambulate the outlying districts with your own car, not once, but several times, advertising your current shows, as well. Put all you have on the ball and then put over a "hot" one straight through the center of the plate.

Generally it takes a novel by a well known author to get the larger newspapers, but The Fighting Ranger has been placed by Universal with a string of newspapers in the large cities including the New York Telegram-Mail and the Philadelphia North American. Naturally these papers will advertise on their delivery trucks, which will make it nice for those who have the Adventure picture booked.

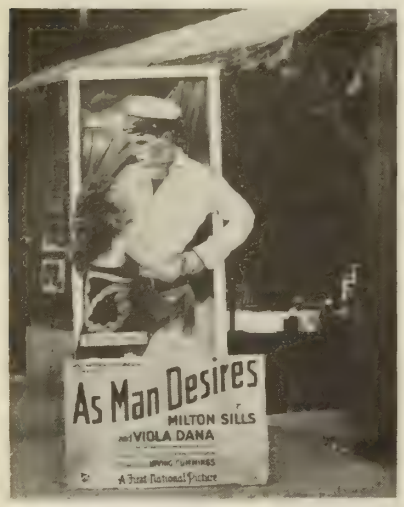
A First National Release

THIS CHARIOT HELPED QUO VADIS CLEAN UP IN MONTREAL

This was built by the Capitol Theatre, and was kept on the streets for the run. Even a small town can have a chariot. The front wheels of any truck can be dressed up with pasteboard, the same as was done for Theodora some time ago. Try it.

Makes a Production of His Three Sheet

Here is a new style of backed cutout from George J. Schade, of Sandusky, O.



A First National Release

DRESSING A THREE

The figures of Milton Sills and Viola Dana were cut from a three-sheet and mounted on compo board. This was placed in front of a shadow box in which was a backing of palms and sky and a bit of landscape. The latter was painted in, but the clouds were made from cotton and the palms were dried palms dyed green. Blue lights gave illumination at night.

Set near the theatre it had many times the value of a straight three-sheet; indeed, Schade credits it with selling more tickets than he could have disposed of with full page ads.

Helped Lincoln

Using an essay contest for school children to put over Abraham Lincoln at the Majestic Theatre, Austin, Texas, E. B. Roberts gave prizes of $10 and $5 for the best compositions.

In addition the handsome lithograph of Lincoln used for a lobby display was awarded the school to which the prize winner was accredited. This roused the general interest of the schools, and an announcement card on the picture gained further attention for the lobby display.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

Four musical presentations and three film subjects made up the show, of which "Chickie" was the feature picture. The latter was 83 minutes long, a special Mothers' film was 5 minutes long and the Topical Review took up its accustomed 8 minutes. The four musical presentations requiring 29 minutes, bringing the full show up to 2 hours and 5 minutes.

The overture was "Selections from the Mikado," with the following lights: large stage-foots and borders in blue; 2 orange Mestrum floods from the dome on the orchestra; gold draw-curtains closed across the production stage and lighted by 2 orange and 2 deep blue arch spots; mirrow mosaic vases in the windows picked out by lemon spots. Eight minutes for the overture.

A duet for violins, by Victor Herbert, was played by the concert master and one of the violinists, the two standing to the left of the conductor. The duet is unnamed, having been composed by Herbert for the first violin who was his concert master at Willow Grove. Lights: orange spots used for the overture dimmed out and 2 baby spots of orange from the sides dimmed up, picking out the two violinists; all other lights named above for the overture were kept. Duet required 3 minutes.

"A Tribute to Mother" was the name of the five minute film subject, the idea for which we gave to a representative producer to work out. It was scored with appropriate selections and closed with the solo, "Little Mother O'Mine," sung by soprano standing in the orchestra pit.

Harry Breuer, xylophone soloist of the orchestra, played "Canadian Capers," with lights as follows: 2 light blue Mestrum floods from the booth on the orchestra, amber spot on Breuer from the dome; metaline draw curtains closed across small production stage; blue foots and borders of the large stage. Solo took up 4 minutes.

After the Mark Strand Topical Review came "A Spanish Fiesta," running 14 minutes. The setting was a Spanish garden with a neutral blue back-drop with transparent stars. A five-foot wall ran across the stage in front of which were 2 large blossom trees at either side. Other properties included stone bench, bushes and strings of lanterns. The numbers ran as follows: "Bolero," danced by the ballet; "Mi Nina," sung by soprano; "Chiquita" by tenor; then a tango by premiere danseuse and partner; "En Cuba" sung by contralto; "Mexican Dance" by the ballet and "La Espagnola," sung by baritone. The lighting was dominated by light blue, lemon, amber, red and orange. There was change of costume for each of the 7 incidents in this presentation.

Added Babies

John J. Friedl, of the Palace Theatre, Dallas, Texas, added baby things to his fashion show, basing the display on Shakespeare's ...en **Ages of Man, and took his** imaginary heroine from the cradle to the altar in a succession of scenes which were staged in conjunction with a leading store. The idea was first run through in film and then shown in life, 42 persons being used in the presentation.

It was hooked to The Swan for no particular reason other than that was what he happened to have booked.

A First National Release

A SPECIAL CANOPY WAS BUILT OVER THE LOBBY OF THE LIBERTY FO R SALLY

On the left is the lobby of the Liberty Theatre, Portland, Ore. On the right is shown the inner side of a curb line structure, connected with the building by a fabric canopy, and decorated with cutouts and special paintings. This was something new in Portland, and it attracted no end of attention, making an impression that had a real cash value at the box office.

Model Airplanes for The Air Mail

Model airplanes, not more than three feet in length, toy store planes barred, was one of the big stunts used by H. J. Gould, of the Hippodrome Theatre, Fort Worth, to put over The Air Mail. Prizes of $5, $3 and $2 were awarded by army aviators for the best models and the three prize winners were on display in the lobby during the run of the picture.

These can be seen at the base of the display, which does not do justice to the design, for the backing was painted to suggest the plane coming head-on through the clouds. Loss of the color values makes the backing too flat to carry over the suggestion. The propeller was motored, and a railing built to keep the spectators from bumping into the blades and getting hurt.

Small planes were suspended in the upper lobby and as these were motorized they kept flying in circles, the current coming through the cables used to suspend them.

It made a flashy display that had them looking all day long.

Gould made a ten strike when he announced that the house would send the winner of the local marbles contests to Atlantic City to compete in the finals. This was a tie up with the press, which printed the entry blank and gave a column or more a day, always with mention of the theatre's cooperation. As a good will stunt, this would be hard to beat.

A Paramount Release

MODEL AIRPLANES WERE USED FOR THE AIR MAIL

The planes at the base of the display were the winners in a model airplane contest at the Hippodrome Theatre, Fort Worth, Texas, on the Paramount picture. Small planes, motored, flew about the upper lobby. You can see three in the picture.

Good Throwaways

For So This is Marriage H. C. Farley got out a four page throwaway with only "A Warning" in red letters on the front page. Inside the copy read:

"Unless matters change, the marriage institution is bound to wreck. See So This Marriage, with Lew Cody, Conrad Nagel, Eleanor Boardman, and you'll find out in the most unusual way."

There followed the dates and the house, the latter being the Empire Theatre, Montgomery, Ala.

Selling Salome

The most effective stunt used by E. D. Turner for Salome of the Tenements at the Imperial Theatre, Asheville, N. C., was a series of two-inch boxes reading "Hit me, hurt me, yell at me, but don't condemn me," with the title, house and date. E. D. Turner had these scattered so that at least one was run on each page for several days in advance, and it contrbiuted materially to the increased business.

Sold a Paper

Howard Waugh, of Loew's Palace Theatre, Memphis, permitted the News-Scimitar to publish a daily coupon permitting children to see Janice Meredith at a reduced admission. As most of the children were escorted by adults who paid the full price, the reduction really meant increased cash receipts.

The tie up was based on the value of the historical scenes in the play and the newspaper carried a daily double column head over a story picking up one of these incidents for especial mention.

Rugged

Borrowing the cream of the stock of a local dealer in rugs gave the Majestic Theatre, Austin, Texas, a fine lobby for The Thief of Bagdad at the cost of a fair sized credit card. The famous flying carpet was represented by a rug made for Ben Hur Temple, Mystic Shrine, and carrying the scimeter and crescent emblem of the order, which fitted nicely with the local of The Thief. This was suspended by wires to form a canopy over the doorman's head, and attracted unusual attention.

A First National Release

YOU CAN'T WIN LOVERS WITH FIVE CENT SMOKES

A tie-in to Husbands and Lovers at Loew's Vendome Theatre, Nashville, suggests the donation of a box of five or ten cent cigars. Love must be cheap down there if even a husband thrills to a box of "La Edna" fivers

Runs a Series

One manager who does not believe that advertising in advance hurts current business is the head of the Gilger Theatre Norwalk, O. A series of displays are run and often the coming is as well displayed as the current offering. Recently an advertisement for The Silent Watcher was run alongside one of the same size for For Sale, which was the current attraction. It did not hurt the business on For Sale and it did help the other play.

Added Torches

Earl Settle followed the usual red lobby idea for The Inferno at the Capitol Theatre, Oklahoma, but he added a touch of his own. At show times red torches were burned on the marquise roof which reached far up and down the street.

His best lobby bet was a six sheet, made translucent and lighted from behind with red lamps.

A Paramount Release

WHAT YOU CAN DO WITH A RAILROAD COMPANY

It's what Carruthers & Archibald, of the Strand Theatre, Pocatello, Idaho, did with the Union Pacific on The Thundering Herd. Any railroad is willing to talk See America First on the eve of the vacation season and will gladly give co-operation.

Novelty Teasers Gathered the Coin

Nothing is better than an occasional teaser campaign, but one lonely little column inch does not constitute a teaser campaign. If you start in to tease, it pays to get them excited.

Col. Fred Levy figured he could sell "If I Marry Again" on teasers, and he went at it in a way that brought a few quarts of extra quarters to the box office of the Kentucky Theatre, Lexington, Ky.

Friday before the opening he started to put out 10,000 cards one and one-half by four inches, printed both sides with "If I Marry Again?" In addition to the question mark after the title there were the same marks above and below the centre of the title. The Sunday a week before the opening he took a two fours with the same copy, and on Monday he followed with four inch singles in both papers, but read, "There's a lot of them to pick from If I Marry Again," and the other announced "It will be a blue-eyed sweet child, etc." The same space was taken Tuesday, but this time the copy read, "I'll sure watch my step the next time," and "I'll keep all the cash in the bank." This was in advance of the card teasers.

He put out 3,000 marriage licenses, or rather the folded sheet looked like a license, but inside it was a display ad.

That would have satisfied most men, but the Colonel was not half through. He put out twelve gross of small bisque dolls, each hung by the neck to a card reading: "If I marry again shall it be a blonde or brunette?" Even better were several hundred cards typed with "I am looking for a woman with this color hair If I Marry Again." This was printed over to the right and through a double slit on the left was thrust a generous sample of the henna tint desired. It is safe to say that not one of these was thrown away. And finally he put out 14 gross of doll-size wedding rings with "Wear this lucky ring and you'll never be confronted with the problem—What will I do If I Marry Again?"

It was one of the best teaser campaigns ever planned, and it simply had to get the money. There was no keeping them away, though of course no one tried to. It was the sort of campaign that brought back dollars for pennies, but that's the sort of showman Levy is. He's been that way for a long time.

Free Tickets Were Circulation Scheme

Working a variant of the classified ad stunt, Allen S. Glenn, of First National publicity, got sixteen two-column front page stories in a New York daily newspaper, and all but one of these were printed in red ink. And he got a gross of about ten pages of inside stuff along with it.

If you live in the Metropolitan district perhaps you didn't see it, but Allen was only playing for 900,000 of the population, and he went into the Bolletina Della Sera.

If you simply must know, that's an Italian language newspaper, about the largest in the city.

Glenn figured that Quo Vadis, made in Italy by an Italian company and mostly with Italian players, would appeal to people of that nationality. The newspaper had a large list of non-subscribing prospects. It picked from that list a certain number of names each day. If the owner of the name saw the announcement, he collected two tickets to the Lyric where Quo Vadis was then showing. If you didn't see your name you were likely to be sold on the newspaper's glowing praises of the production and you bought seats. It helped the business at the Lyric very materially, and it helped the newspaper.

If you have an Italian language paper you can work the same stunt. If you have none, you can at least get out an Italian throwaway.

Two Pages

Getting two co-op pages on The Golden Bed was Ollie Brownlee's best stunt on the De Mille production. The first page announced the contest and the second named the winners, with the same advertisers each time since each merchant was permitted to give prizes to all who solved the none too difficult puzzle.

This involved the distribution of a considerable number of tickets, but not as large a number as might be supposed and their cost by no means equaled with the house got in additional advertising.

Milked the Public

Tying Oh, Doctor to a milk company, the Columbia Theatre, Seattle, had fake prescriptions for the bottles prescribing a quart of milk a day and a look at the Universal picture. Some 10,000 pasters were used.

The laughing head of Denny was cutout for the lobby and back of it was a loudspeaker connected with a microphone which relayed the audience laughs to the skeptical.

And if that didn't work they hired a calliope from a circus wintering in town and sent that around the streets, properly bannered. Naturally they did the business.

A First National Release

SPECIAL POSTERS ON QUO VADIS FROM THE EASTMAN

Batiste Madalena, of the Art Staff of the Rochester house, designed these striking displays, but they need color to show to advantage. The combinations are yellow, orange and red and purple to lavender. These were used in the sidewalk frames.

A Paramount Release

LILIES AND HAT BOXES TYPIFIED EASTER AT THE HOWARD

Howard Price Kingsmore staged a fashion show for The Dressmaker From Paris, and offered 25 girls in a gorgeous pageant, with specially written songs and all the trimmings. The cutouts under the marquise are especially attractive. Study the picture.

Howard, Atlanta, Has Fashion Show

Howard Price Kingsmore, of the Howard Theatre, Atlanta, made a fashion show his big appeal on The Dressmaker from Paris. A number of local shops cooperated in supplying the fashions, and for three weeks in advance a trailer advertised for models. These were recruited from the well to do, and their standing enabled Kingsmore to crash the society columns with stories of their engagement and pictures showing them being put through their paces.

The musical director worked on a special score, with original music for a set of one-stanza songs written by Ernest Rogers, of the Atlanta Journal. These served to introduce the girls in a series of old time styles, each stepping from the pages of a book as a tenor sang about the period she represented.

Following came a regular two-part fashion show, with a dancer to bridge the costume changing waits.

All of the merchants who supplied the show gave elaborate displays in their stores, and also took newspaper spaces. The general lobby idea was to combine fashions and Easter with lily cutouts and hat boxes, as shown in the photograph.

Paints Tracks from Cutout Locomotive

C. B. Blake, of the Blake Amusement Co., Louisville, Ky., passes along an idea that has worked unusually well in selling the Universal serial, The Fast Express, at the Savoy Theatre.

A Universal Release

THE PAINTED TRACKS

This cutout locomotive front was designed for the launching of the serial, but instead of being sent into the discard, it is brought out every Tuesday, when a fresh chapter is shown, and it holds interest to the serial as no other stunt ever has done. You see the engine and you know that the serial is showing again.

The design is painted on flat compoboard and is set about four feet in front of the box office, the latter serving as the cab. A 6 volt battery supplies an automobile spot light which is used as the headlight.

The tracks and ties are painted on the sidewalk in water color, and the doorman, who shows in the picture, is dressed as an engineer in overalls and jumper.

This can be worked on any play, but it is good for a long run on the serial.

Is One Too Many?

Getting five thousand bags and as many candy kisses from a local confectioner, Mr. Stelling had the bags, which already bore the store imprint, done on the reverse for Richard Dix in Too Many Kisses. The catchline was "A Kiss from Richard Dix" and at the bottom was a kicker for the store reading: "Meet your friends at the Elite. Quality. Service. Courtesy."

A small printing bill and the trouble of stuffing the bags represented Mr. Setilling's expense. It was a highly profitable investment.

Bobtailed Title

A semi teaser worked very successfully for the Jefferson Theatre, Springfield, Mass., on He Who Gets Slapped.

Louis W. Richmond fairly smeared the town with placards carrying merely "He?" Just two letters and a question mark. After they had been up three days, he plastered the front of his theatre with a lot of similar cards, bringing the idea straight to the house. Adding posters with the full title gave the explanation. The stunt helped get over an awkward title.

Mr. Richmond also used the press book stunt in which prizes are given for the best filling in of a clown's face. Naturally a clown make-up will particularly intrigue the children, making it better than the average drawing contest.

A First National Release

PLENTY OF WILDNESS IN THIS SEATTLE WILDERNESS

The banner design on Love's Wilderness in the Strand Theatre, Seattle, was continued to the floor level with painted doors. Note the combination cutout and still frame in front of the box office. It gives an excellent effect and is cheap.

Played Lone Hand On Mme. Sans Gene

Madame Sans Gene came to the Strand Theatre, Syracuse, so close to release that there was no material available, and Walter D. McDowell told Cliff Lewis to do the best he could.

Cliff's first stunt was a herald, which was tied to the Strand's weekly broadcasting on Friday nights. If you can get the cuts, you don't need a station. The front is mostly taken up with a cut of a microphone with a cable running to the right hand edge of the page. In the remaining space is "Station STRAND Theatre broadcasting an important announcement to." The last word is set close to the right hand margin. Opening up the four pager, you find that the cable runs up on this side to a loud speaker. A "you" completed the first page sentence and follows with the announcement of the showing. Done on news print, the cost was very small, yet the effect was very good.

Then Cliff economized his newspaper work by giving the friendly Syracuse Journal a single pass for each three-time classified ads. and the paper did most of the advertising without cost to the house, while the singles mostly brought one or more paid tickets with them.

For a window Cliff tied a shoe store to the Cinderella stunt, with a handsomely decorated window, and a hat store offered the Gloria Chin Chin, because it looked something like one of the lids Gloria wore in the story, a still being put in evidence to prove the point.

His prologue was Robespierre, played under red, white and blue lights, with a French flag fading up on the screen just before the main title ran. It cost nothing, and it got a hand every show.

Ace Beery used circus proportions for his campaign on Quo Vadis at the Circle Theatre, Indianapolis, and the answer was a queue two blocks long at the opening performance.

His lithographic display included 80 24-sheets, with smaller sizes in proportion, and his newspaper spaces were enlarged. The libraries gave out 20,000 book markers.

A Metro-Goldwyn Release

MAKING CAPITAL OF THE OLD CLOTHES STUNT ON JACKIE

For the presentation of The Rag Man at the Rialto Theatre, Columbus, Ga., J. Wright Brown offered free admission, the opening day only, to any child who would bring a donation. After being shown in the lobby the bundles went to the poor.

Visiting Cards

Using the "personal" calling card idea first worked on Gloria Swanson, D. Roscoe Faunce, of the Strand Theatre, Birmingham, Ala., capitalized the fact that Dorothy Sebastian hails from Birmingham.

He used a calling card with an imitation engraving face, but the back was printed up with the message instead of carrying it in handwriting, which would have made it doubly effective. The message ran: "Hello folks!" It's great to be back in my old home town. Come around to the Strand next week (March 30-April 4). I have a leading role in Sackcloth and Scarlet. Dorothy."

These were slipped under doors and into letter boxes and gave a particular emphasis to the fact that the very clever "bad" sister in Sackcloth and Scarlet.

Old Clothes Were Rag Man Tickets

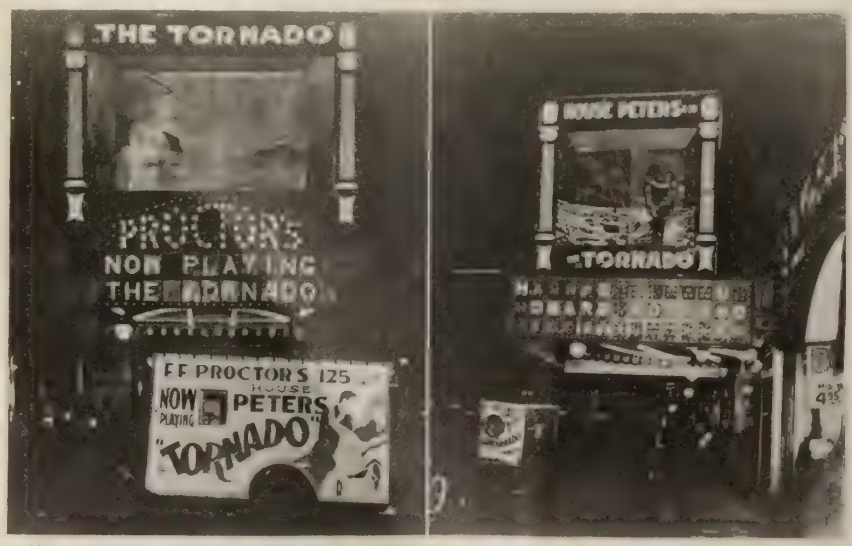
J. Wright Brown didn't care if the old clothes stunt had been done to death on Jackie Coogan's earlier pictures. It fitted The Rag Man, so he advertised that on the opening day any child bringing a bundle of old clothes could have free admission, to the Rialto Theatre, Columbus, Ga., the idea being to get in a bunch of kids who would go out and talk about the play.

These bundles were stacked in the lobby at the foot of a cutout of Jackie in this play, and a card explained that these were a donation of the children to the Salvation Army.

After the run the clothes were turned over to the Army for distribution to the needy.

For his prologue Mr. Brown used a small boy who climbed out of a barrel. After a pantomimic tour of the stage to discover eavesdroppers, he took from the barrel a bundle of old clothes from which he produced a violin, playing several selections.

As the youngster was a pupil of the leader, and glad to get stage experience, the prologue cost nothing, and added materially to the effect of the presentation.



A Universal Release

A FRONT AND SIDE VIEW AND THE PERAMBULATOR

Three paintings, supplemented with sparkers and a wind machine, advertised The Tornado at Proctor's 125th Street Theatre, New York. There was a third painting facing the other way. The perambulator also carried a sparker. Done by James Travers.

Specially Announced

Two thousand cards were sent out by the Strand Theatre, Tampa, Fla., announcing the return to the screen of Nazimova in Madonna of the Streets. It was all that was necessary to put the business over the top.

No little credit should go to the wording and typography of the card, for George B. Peck wrote careful copy and then had it set in a style that harmonized with the general idea. It was so attractively done that it impressed the recipient. Precisely the same copy slapped out in machine lines and poorly printed would have had a reverse effect.

Special stress given the fact that this was her first showing in three years was the chief selling idea.

Puts a House Ad in the Fashion Section

Leo G. Garner, of the Columbia Theatre, Bristol, Tenn., did a nice bit of constructive work the other day when he invaded the fashion section of the local paper. The paper had in preparation a special section for Spring fashions and merchant ads, and Mr. Garner came in with a three sixes in

FASHIONS
IN ENTERTAINMENT
THE WORLD'S LEADING FASHIONERS OF MOVING PICTURES AND HIGH CLASS ENTERTAINMENT
Are Daily Staging Your Fashion Show at the
COLUMBIA THEATRE

A PURELY HOUSE AD

which he pointed out that the Columbia not only followed the fashions in entertainment, but offered a daily fashion show in that the fashions were anticipated by the picture producers. This last is so much the better of the two appeals that we think it would have paid to have elaborated this idea in the entire space. It's a little late for Easter now, but you can get in on any fashion supplement with the argument that producers have to keep ahead of the styles to anticipate the coming designs and that often the picture of today shows the fashions of tomorrow. An argument like this at a time when women have their attentions centered upon fashions will be worth more to the house than the most glowing advertisement for one particular feature. It's a good idea to hammer upon this angle now and then even though you have no fashion show to pin it to. Work it whenever you know a picture shows more than usually elaborate dressing.

Woodeny Cuts Are a Turpin Handicap

Some of the cuts on Tom Mix in Dick Turpin are good, but the Temple theatre, Birmingham, Ala., seems to have picked out the poor ones. Neither Dick nor his lady friend convey the suggestion of dash and romance in this four elevens layout, though the galloping horse shows some action, which is more than can be said for the figure of Mix over on the right. Most of the sales were made on the copy rather than on the cuts, with a nice display for star and title and a careful "Not a Western Picture" to advise those whose classical education has been neglected. Two of the sections repeat criticisms from the New York papers, while a third tells that "Dick Turpin was such a sensational riot at the Piccadilly Theatre on Broadway until it was held over for a second week." "That it was" would be better than "until it was" which suggests a second week flop. But Nat Royster backed this with a good general campaign with two airplane distributions of throwaways and a special story in the sports section of one of the papers contrasting the prize fight in the picture with the more polite affairs of today. The best part of this layout is that the various elements are held well apart, so they all stand a better chance of being read than where they are thrown together into a mass of jumbled type that repels the eye. Most of Royster's work shows this handling. The space always looks readable. You don't look at it with a mental "Gosh! Do I have to

A Fox Release

RATHER POOR CUTS

read all that?" and yet he gets a lot of talk into all his displays. He has a new house to put over and often he will take a considerable space for house talk that really helps more than undue stress upon any single picture. It's much better to sell a year-round house than a three-day or a week stand picture.

Another Example of Good Small Reverse

Here is a good small reverse in its original size. It comes from the Strand Theatre, Des Moines. Here the lines are not lost through too small a letter because only the "Universal-Jewel" is too small to be read with-

A Universal Release

A GOOD REVERSE

out trouble, and the comedy and news reel are carried in type below. There is no objection to reverse where it does not obscure the lettering, and where the black is strong enough to give the white lettering the proper display. There is no excuse for reverse of any sort in a paper where the press work yields a grey or where the ink is so greasy that the oil discolors the white paper, but with good press work the reverse will get a nice display for a small advertisement, and help along a larger one. This seems to be a press book cut with the top cropped to let in the signature. Softening the cut edge with a coarse file might have helped a little, but it is good just as it stands. Of course softening the edge would not have sold any additional tickets to Smouldering Fires, but getting out the best possible effect will sell tickets in the long run in that it helps to create a tradition of excellence for the house. That is where the finer details help. They do not make for direct sales.

Cuts Should Match Style of Offering

There may be something amusing in a train wreck, but we don't believe that a gigantic smash conveys the idea of a screaming comedy, and the two sides of this display from the Alhambra Theatre, Milwaukee, do not seem to hitch up well. The wreck scene does not give any suggestion of what the text declares to be "the funniest love story

A Metro-Goldwyn Release

MISMATED

ever screened." The type copy is good, and that's a fine cut of a train wreck, but together the cut and copy are oil and water. The cut should be saved up for the next big railroad drama and a comedy cut used to put over Excuse Me. There are plenty of good comedy cuts available on this subject and a train wreck is about the last thing this side of a funeral that should be selected as illustrative material. Of course there was a lot of other advertising to offset this one cut, but why use the cut, anyhow.

Here's a Good One from Los Angeles

Not wanting to swell anyone's head, we want to remark that this space on The Dark Swan is one of the best things to come from

Los Angeles since they found oil. Most Los Angeles spaces are crowded because space costs so much money they seem to feel that every square sixteenth of an inch must be used. Here there is plenty of white space, but there is more than that. White space alone would not make this good. It is the space plus the layout plus the copy. And the

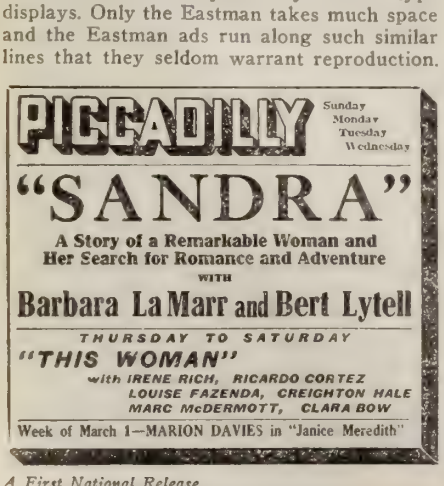
A Warner Brothers' Release

UNUSUALLY GOOD

remarkable part is that it is almost entirely hand work. Only the signature of the Rialto Theatre and the direction line at the bottom of the right seem to have been set with type. The rest is all lettered, but so well done as to suggest type. The idea in lettering has not been to be "artistic" through the use of scraggly letters, but to be certain that the lines fell where they were wanted, and the lettering has been done exceptionally well. When hand lettering can be so well done, hand work is an advantage. The trouble is that very few artists can letter well, and the worse they are the more they letter. Perhaps they feel the subconscious need of practise. This is only 55 by 2, just a shade more than four inches, but it's a gem in its way.

Rochester Gets Good All Type

When they can hold the compositor away from all cap lines, the Rochester theatres get good results with comparatively small all type displays. Only the Eastman takes much space and the Eastman ads run along such similar lines that they seldom warrant reproduction.



A First National Release

ONE WORD TITLES HELP

On the other hand the smaller houses get along with six or seven column inches and do well. Where they all take about the same space they get the same results as they would if all took quarter pages. This space for the Piccadilly on Sandra is 50 lines by two or about a 3½ inches double column. With only a one-word title to get over a nice display is achieved at a small cost. But about half the time the printer sets the sub-lines in all caps, and then the result is not so good, but here is a nice sample to show your own printer if you use about this size. Note that holding in the lines just below the title gives a better display to the players who run from side to side. If the lines in between also ran from rule to rule, the display would flop. The contrast between the different lines is what helps display in small compass, but be sure to have the more important line the longer and do not run two long lines next each other.

Jazz Sales Talk for Fast Worker

About the best part of this three twelves for the Colonial Theatre, Indianapolis, on The Fast Worker, is the bank just below the title. There is rather more cut than is needed, but this does serve to get over the idea of a twelve hour courtship and make for interest in the sales talk, but the cut alone would sell comparatively few tickets, not so many as will be sold on Denny's name, since he has been identified with snappy productions, but the name and the cut are supplemented by the sort of talk that will most

"Oh boy! I'll say he travels"
CARL LAEMMLE presents
REGINALD DENNY
Assisted by LAURA LAPLANTE—LEE MORAN—ETHEL GRAY TERRY in the picturization of GEORGE BARR McCUTCHEON'S "HUSBANDS OF EDEN"
The Fast Worker
PATHE NEWS
"Fast Worker." Say, girls, he goes down Lover's Lane like one of Babe Ruth's home runs flying over a fence! If "slow" really is in the dictionary he doesn't know it. When other fellows would have been asking her first name he is giving her his last. That's how fast he is. Get aboard this DENNY SPECIAL and see twenty-four hours of hilarious comedy, drama, romance and screaming situations. A lightning bolt of love thrills.
AESOP FABLE
AMERICAN HARMONISTS
"MUSIC HATH CHARMS NO HAVE THE MOST"
GRUBB-BENSON ORCHESTRA
PICK O THE PICTURES MUSIC THAT CHARMS
Colonial

A Universal Release

A GOOD SALES BANK

appeal to the class of patrons most apt to be interested in this type of story. The reduction will make this bank too small for convenient reading, but it runs: "Fast worker! Say girls, he goes down Lover's Lane like one of Babe Ruth's home runs flying over the fence. If 'slow' really is in the dictionary he doesn't know it. When the other fellows would have been asking her first name, he is giving her his last. That's how fast he is! Get aboard the Reginald Denny special and see twenty-four hours of hilarious comedy, drama, romance and screaming situations. A lightning bolt of love thrills." That should bring in a lot of money and they'll go out satisfied. About the only suggestion to be offered is that a reduction in the size of the type between Denny and the title would have given a better display to his name and would not have hurt the appeal of the support. The cut is rather too large, but Indianapolis theatres seem to feel that anything smaller than a three tens will be fatal, and they make it nice for the newspaper publishers.

Page for Sea Hawk Is Mexican Opener

The Sea Hawk got a full page on its premier in Mexico City, half of the space going to the twelve houses to show it day and date and the other half being allotted to the Goya Theatre, the Hawk being the opening attraction of this new and very elaborate house. The reduction of the page will make the pictures of the interior too small to be

El Halcón de los Mares
LA BELLA MENTIROSA Y SU MAJESTAD EL DINERO
HOY-INAUGURACION-DEL
CINE GOYA
COSTO CUATROCIENTOS MIL PESOS
ES EL MEJOR CINE DE MEXICO
ESTRENO DE LA MARAVILLA UNICA
La Genial obra de RAFAEL SABATINI
SU MAJESTAD EL DINERO
50 EL HALCON DE LOS MARES
EL HALCON DE LOS MARES - S. M. EL DINERO - MALA ENTRAÑA
EXCELSIOR EN SUS SECCIONES DE ROTOGRABADO PUBLICA LAS MAS OPORTUNAS NOTICIAS GRAFICAS DE LOS SUCESOS QUE OCURREN EN MEXICO Y EN EL EXTRANJERO

A First National Release

THE SEA HAWK IN MEXICO

seen, but it seems to have an immense auditorium. In addition to the blanket ad for the twelve houses, most of them take an additional space for their programs and the Rojo advertises the twelve reel picture at 5:30, 7 and 9 o'clock, which would seem to be hitting it up to some speed. Generally the blanket ad does not run more than a quarter page, but the Hawk gets a full half page and the combination gives plenty of cut space in which to get the idea over. The title is much better rendered into Spanish than Jackie Coogan's The Rag Man, which has been translated "The Vagabond," the title evidently giving the suggestion of a ragged man rather than a junk man.

Don't be ashamed to use the other fellow's stunt—if it made money for him.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Black Cyclone"

Hal Roach Offers the Remarkable Horse Rex in Another Film That Should Break House Records

Reviewed by C. S. Sewell

Chalk up another hit to the credit of Rex, the magnificent black horse that scored such a success in "The King of Wild Horses." Hal Roach, who sponsored the first production, is now offering this remarkable animal in "Black Cyclone," which is also released through Pathe and we predict for it a trail of pleased audiences that spells box office records for it is the kind of picture which should appeal to every class of patrons.

No matter how intelligent a horse is there is naturally a decided limitation to the situation in which he can be used, and there are, therefore, certain points of similarity in the two productions, but this won't make those who saw the first picture like it any less, and in fact we feel sure that they will all want to see this animal again.

Rex is really and truly the star of this picture, but he shares some of his laurels with two other clever horses, The Lady, his leading woman, and The Killer, cast as the villain; and to a lesser extent with three human beings in similar roles, whose story closely parallels that of the horses from the romantic angle, for the story is really a romance. The human beings and their affairs have been subordinated and are only interesting because of the way in which their experiences affect the story of the horses.

We see Rex first as a fuzzy little colt, deprived of his mother, then as an inquisitive half-grown horse that gets into trouble, then as a full grown wild horse and follow his selection of a mate, his fight with the villain for her and his defeat. Here the human hero enters and saves Rex from death in quicksand and Rex repays him by saving him from the attack of a mountain lion and finally allowing the hero to ride him to the rescue of the girl, and with the defeat of the villain, Rex gets renewed courage and conquers his villain in a corking fight.

There is a tremendous lot of human interest in this picture, if such a term can be used in connection with animals. Anyway the picture arouses strong sympathy and admiration and unusual interest in all who like animals, and who does not?

Fred Jackman, who handled the other picture, also directed this one and his work has the marks of genius. You are convinced that Rex is the wild horse he portrays, the way he puts over his story is truly remarkable, and the effect has been further enhanced by an admirable lot of subtitles. Mr. Jackman has not forgotten comedy relief which is furnished at times by Rex himself, by a bear stung by bees, and above all by a nondescript little donkey that seems disgusted with the romance, nor even the final close-up which the horses and human lovers share.

Features Reviewed In This Issue

Alias Mary Flynn (F. B. O.)
Baree, Son of Kazan (Vitagraph)
Black Cyclone (Pathe)
Border Intrigue (Independent)
Daughters Who Pay (Banner)
My Wife and I (Warner)
Teaser, The (Universal)
Welcome Home (Paramount)

While the horses occupy the centre of the stage we must not overlook the work of Guinn Williams as the hero. Here is a rider for you. No finer horsemanship has ever been seen on the screen that in the climax where after being thrown several times, he mounts Rex bareback, without saddle or bridle, and rides furiously across the plain. Here is a ride that will thrill the most jaded and should bring applause from the fans. For that matter, not only did it get a hand on blase broadway, New York, at the Capitol Theatre, but the entire picture was generously applauded at its closing.

There is too much other good stuff in this picture to mention, but we want to say that we do not recall any picture in a long time that gave us more genuine enjoyment than "Black Cyclone' and we believe most people will feel the same way about it.

Cast

The Horses . .

Hero ..... **Rex**
Girl ..... **Lady**
Villain ..... **The Killer**

The People

Hero ..... **Guinn Williams**
Girl ..... **Kathleen Collins**
Villain ..... **Christian Frank**

Directed by Fred Jackman.
Length, 5,058 feet.

Story

Rex, a wild horse, was born out on the plains and when still a little colt his mother was killed by a rattlesnake. He grew up into a magnificent animal and soon mated with a highborn horse, The Lady. Together they wandered into a valley in which there was a herd presided over by The Killer, an old fighter. They fought for The Lady, and The Killer overcame Rex. Bleeding, he waded into the water and, caught in quicksand, had ceased to struggle. The Hero, who was in hiding as the Villain's gang was hunting him, head Rex's cry of trouble and rescued him. The Lady managed to escape but was followed by wolves and was about to succumb to their attack when Rex drove them way. Rex was grateful to the Hero and returned in time to save him from the attack of a mountain lion. The Girl came to warn the Hero but was overtaken by the Villain, who saw his chance. The Hero pursued but the Villain killed his horse. Rex came to his aid and mounting Rex bareback the Hero caught up with and finally vanquished the Villain. Rex then brought The Lady to the Hero and while the Hero and Girl embraces the two horses rubbed noses as a sign of affection.

"Border Intrigue"

McGowan Introduces Amusing Comedy in Story of Big Brother Type Starring Franklyn Farnum

Reviewed by C. S. Sewell

Franklyn Farnum's newest picture for release through Independent Pictures Corporation presents him in the role of an older brother who continually sacrifices himself for a younger brother who is weak-willed and always getting into trouble, but who is his mother's favorite.

The story involes the attempt of a Mexican gang leader and cattle smuggler to secure control of a desirable ranch owned by the two boys. During the course of the action the younger one believes he has killed a man and escapes across the border where he forgets his sweetheart and becomes fascinated with a vamp. The older brother to show the falsity of this woman prepares to elope with her and thereby causes the girl he really loves to turn against him, but of course, he wins out in the end.

There is considerable action of the type common to Westerns including a scene where the hero is dragged across country tied to a horse. Much of the action, however, takes place around a roadhouse in Mexico and it is hard to tell sometimes just what it is all about as the overlapping of the different plans and schemes cause confusion. One of the best points to this picture is the comedy contributed by the director J. P. McGowan who appears in the nondescript role of the hero's companion. While there is nothing novel, and in fact all of Mr. McGowan's work is on a familiar sort, it should be good for a number of smiles.

Cast

Tom Lassen ..... **Franklyn Farnum**
Dick Lassen ..... **Jack Vernon**
Mrs. Lassen ..... **Mathilda Brundage**
Edith Harding ..... **Dorothy Wood**
Juan Vertugo ..... **Mack V. Wright**
Rita ..... **Emily Barrie**
Tough Tidings ..... **J. P. McGowan**
Tough's Sister ..... **Dot Farley**

Story by James Ormont.
Directed by J. P. McGowan.
Length, 5,000 feet.

Story

The Lassen ranch near the Mexican border is coveted by Vertugo, a Mexican line running because of the fine watering facilities for cattle, and he persuades Dick, a weak-kneed lad, to sell his interest. Dick's brother Tom stops the deal as the ranch is in his name. Vertugo continues to try and get the ranch and in a fight Dick shoots one of his men. Believing he has killed him, he escapes over the border and seeks Vertugo's protection. The boy's mother is ill and Tom and Dick's sweetheart, Edith, go to Mexico and Tom finds the boy has been ensnared by Rita, an adventuress. To show her up, Tom arranges an elopement with Rita, which Dick and Edith witness. Vertugo, enraged, as his plan has again gone astray, drags Tom behind a horse, but Tom's servant, Tough, rescues him. In the meantime Dick has been shot trying to protect Tom from Rita, and the shock reawakens his manhood, so he tells Tom that Edith really loves him. Tom is bashful, but Tough forces him at the point of a gun to go to Edith and all ends happily.

"Alias Mary Flynn"

Fast-Moving and Interest-Holding Crook-Reformation Melodrama Proves Evelyn Brents Best for F. B. O.

Reviewed by C. S. Sewell

Apparently those responsible for the selection of Evelyn Brent's stories are satisfied that her forte lies in the portrayal of roles in which she starts out as a clever lawbreaker and then goes straight, and certainly she has demonstrated in the pictures already released through F. B. O. in this series that she is an able delineator of characters of this kind and can make them unusually convincing.

Miss Brent's newest picture "Alias Mary Flynn" is about the best of the lot so far and should prove thoroughly entertaining to all who like crook stories. No effort is made to inject mystery but in its place there is an abundance of human interest, fast action and well established sympathy.

This picture starts out with a jewel robbery and a clever escape in which she hides in an elderly man's car. He endeavors to persuade her to go straight and it seems as if the story had settled down to one of reformation and romance in which the old man's son, the district attorney, figures as the prospective husband. Good human interest and sympathy are deftly established here. A new and interesting note creeps in with the old man's disclosure of the fact that he wandered from the straight and narrow path in his youth and from then on the picture takes on the aspect of fast moving melodrama.

This part of the picture has been cleverly developed and is excellent melodrama, with an intermingling of plot and counter-plot that keeps things humming and holds the interest tensely. These situations include the decision of the girl to meet a gang of jewel thieves and get the jewels to save the old man from exposure. Following this there is a slight anti-climax but the interest is again revived by the murder of a jewel collector and the arrest of the old man for the crime. Then follows the successful attempt to establish his innocence by the girl who believes the assassin will return for the jewels and who traps him when he appears.

There is also good comedy relief in the character of a chauffeur who was formerly a jailbird and one of the best bits comes at the most tense moment of the picture where he calmly fells the escaping murderer as he leaps through a window and then makes a wise crack about it.

With all of this material it would seem that this feature would run seven or eight reels, but the action has been handled with such snap that it has all been put into 5559 feet.

Miss Brent has been given thoroughly capable support with handsome Malcolm MacGregor as the hero, Gladden James as the villain and John Gouch as the comedy chauffeur. William V. Mong gives a fine and thoroughly human characterization of the elderly benefactor. While the story is of a conventional type it has been handled so well and with such snap that we believe the average patron will enjoy this picture.

Cast

Mary Flynn.....Evelyn Brent
Tim Reagan.....Malcolm MacGregor
John Reagan.....Wm. V. Mong
Piccadilly Charlie.....Gladden James
Jason Forbes.....Lou Payne
Mickey.....John Gough

Story by F. K. Myton and E. J. Montagne.
Scenario by Luella Bender.
Directed by Ralph Ince.
Length, 5,559 feet.

Story

Piccadilly Charlie and a girl thief steal jewels and in making a getaway the girl takes refuge in John Reagan's car. Through his influence she goes straight and he finally consents to her marriage with his son Tim, the assistant district attorney who does not know she has been a crook. It develops that Reagan aids criminals as he strayed from the narrow path himself in his youth. Forbes, a jewel collector, gets in trouble over gems he hires thugs to steal and threatens Reagan if he does not aid him. Reagan has given the girl the name of Mary Flynn, and Mary to help Reagan recovers the jewels but hides them. In looking for them, Piccadilly Charlie kills Jason Forbes but as Reagan is found with the body he is arrested. Reagan tells his son all about his own youth and of Mary's past and together they plot to trap the murderer when he returns for the jewels. The scheme works and Reagan is exonerated. Mary and Tim find happiness together.

"My Wife and I"

Irene Rich Has Good Opportunities for Effective Emotional Work in New Warner Production

Reviewed by C. S. Sewell

A novel by the celebrated writer Harriet Beecher Stowe furnishes the basis for the Warner Brothers production "My Wife and I" in which Irene Rich is starred with Huntly Gordon playing opposite.

The theme concerns a couple whose twenty-fifth wedding anniversary is approaching. The husband becomes enamoured with a typical modern gold-digger and this threatens to wreck their happiness.

For most of the footage the picture is straight domestic drama but toward the finish melodrama comes to the fore with a situation in which the son comes very near shooting his own father and is saved by the timely appearance of the wife who deflects his aim.

The melodramatic portion is speedy enough and gives the picture a fast if rather conventional finish, but too much deliberation is used in the early development. Much footage is employed in character building and minor details so that the unfolding of the plot is delayed, and consequently the interest sags, and once the idea of the story is unfolded the denouement is fairly obvious.

The idea of having both father and son infatuated with the same woman, unknown to each other is not altogether convincing and coincidence plays a prominent part in the climax in having the son who has waited calmly for several months suddenly become crazed with jealousy and determine to kill his unknown rival just as his father visits the girl. This as well as some of the other situations, such as the dropping of the note and the wife finding it, are rather too theatric to register with strong dramatic effect. In putting over the idea of great wealth, the director, too, has seen fit to use sets which far exceed in size even the enormous rooms that are familiar to picture patrons.

The entire cast does good work but to Irene Rich falls the largest honors, and one of the strongest points to the production is the opportunity afforded her in the scene where she discovers her husband's love affair to do effective emotional work. We know of no actress who is a greater artist than Miss Rich when it comes to registering delicate emotional shading by slight changes of facial expression. She gives the impression of actually living the role.

The theme is interesting and due to Miss Rich's fine performance and good support the picture should prove entertaining; however, the story drags in the earlier reels and generous cutting would strengthen it as an audience attraction.

Cast

Mrs. Borden.....Irene Rich
Mr. Borden.....Huntly Gordon
Stuart Borden.....John Harron
Spencer Hobart.....John Roche
Aileen Alton.....Constance Bennett
Valet.....Tom Ricketts

Based on novel by Harriet Beecher Stowe.
Directed by Millard Webb.

Story

Stuart Borden becomes infatuated with Aileen Alton, who is only interested in him as long as he spends money lavishly on her. He runs up so many bills, that his father, though a millionaire, refuses to honor any more and denounces the girl, who proceeds to throw Stuart down. Through a mutual friend, Aileen meets Stuart's father and soon has him in her toils and he begins to neglect his wife on the plea of business. She accidentally discovers a letter from Aileen. The Bordens celebrate their twenty-fifth wedding anniversary on the date of Aileen's birthday party, and piqued because Borden cannot get there she goes to his home and he meets her outside, promising to come later. In the meantime Stuart, enraged with jealousy, is awaiting her return. Mrs. Borden has seen Borden kiss Aileen and tells him things cannot go on that way. He says he will leave for Europe and goes to bid Aileen goodbye. Stuart calls Aileen, who refuses to talk to him. He rushes out with a pistol and Mrs. Borden follows, arriving just in time to prevent Stuart from shooting his father. Borden begs his wife's forgiveness and they begin all over again.

"Welcome Home"

Paramount Version of Play Has Good Comedy and Human Interest but Unsympathetic Ending

Reviewed by C. S. Sewell

Under the title "Welcome Home" Paramount is presenting as the newest James Cruze production an adaptation of the stage play "Minick" by Edna Ferber and George S. Kaufman.

The story is a domestic comedy drama and as was to be expected from two such accomplished writers there is a lot of good material in this picture. The idea on which it is built is the manner in which a modern household consisting of man and wife is upset by the coming of the husband's father, to live with them. He insists in butting into everything and while well-meaning proves meddlesome and makes the wife's lot almost unbearable.

The situations are cleverly developed and logical and the characters human. There is some excellent comedy growing out of the situations. Women especially will sympathize with and appreciate the plight of the troubled wife whose house is upset by the old man and his cronies as she is about to give a party. There is good psychology in the development of the situations.

The story is clean with no sex situations and no love triangle and depends on its human interest and especially characterization, for it is essentially a character study with very little drama.

On the other hand, while the characters are human and plausible, and there are people like the Prouty's who under the same conditions would act just as they do, it

(Continued on page 555)

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

W. W. Farley Negotiating for Northern New York Theatres

Apparently bitten by the "chain bug," W. W. Farley of Albany, president of Farash Theatres, Inc., operating four theatres in Schenectady, and head of the Terrace City Amusement Company, with seven houses in Yonkers, is negotiating for the Community Theatre in Catskill, the Gateway in Little Falls, and the Liberty in Herkimer, three of the most modern and beautiful houses in this section of the state. The deal has been under way for a week or more, and Mr. Farley admits that there is a strong probability of his taking over the Catskill house in the near future. This house has been run by M. E. Silberstein, owner of the daily paper in Catskill, while the Gateway in Little Falls is being run by Robert Wagner, an old-time showman. The Liberty is run by Charles Moyer.

Although Mr. Farley emphatically denies that he is working towards the establishment of a chain of houses, the fact remains that his company is in control of the situation in Schenectady, and it was only a month or so ago that he bought the Warburton Theatre in Yonkers, a 1,000-seat house located in a building which has no less than 46 offices and two stores. Mr. Farley has plenty of the coin of the realm and is branching out faster than anyone in this section other than the Schine brothers.

There is a peculiar situation, from the standpoint of the picture theatre, in Mechaniesville. The Schine boys are planning to lease a 1,000-seat house which will be built within the next few months, while William Benton of Ballston, with houses already in Saratoga and Plattsburg, plans to erect a new theatre in Mechaniesville upon the site recently purchased from Louis Buettner. Fourteen Mechaniesville business men met last week and with a capitalization of $150,000 incorporated and purchased property on Park avenue, where a house 60 feet wide and 170 feet deep will be built and immediately leased to the Schines for a period of fifteen years. The house will be completed and opened in October.

The Mark Strand in Albany believes in telling the people what's ahead of them. Coming attractions include "The Charmer," "Soul Fire," "The Shock Punch," "Chickie," "Man and the Maid" and "Quo Vadis." Some of these will run a straight week and others will split.

Quite a nice little delegation of exhibitors from this part of the state made up their minds at the last moment to journey out to Milwaukee. William Shirley of Schenectady left on the Twentieth Century on Monday night from Albany, while William Smalley, Meyer and Louis Schine and William Benton went out on earlier trains.

George Roberts, who makes Albany his home, but who looks after the Berinstein chain of houses in Elmira, Troy, Albany and Schenectady, has come to the conclusion that lawyers cost money. Mr. Roberts never had much trouble in his life and as a rule has been successful in fighting shy of the legal fraternity. Several months ago, however, while in a sleeper on his way back from Elmira to Albany, he had his pocket picked of something over $100. Through a lawyer, Mr. Roberts presented his claim to the railroad and was later reimbursed. And now comes the sad part of the tale. The lawyer's bill for "services rendered," which consisted, it is said, of a letter to the company, amounted to just $65.

Louis Buettner, who has been operating theatres in Mechanicsville, Cohoes and Hudson Falls, has disposed of the Star in Mechanicsville to W. D. Tweedy, a coal dealer in that city, who will take over the house on June 6. There is a rumor to the effect

MONTE BLUE

Warner Brothers star who scored a hit with Marie Prevost in "Recompense."

that negotiations are also pending with other parties for the Cohoes and Hudson Falls houses, which would seem to substantiate Mr. Buettner's frequent assertions that he will retire.

Patiently waiting for the "hot dog" season to open, John Mattice, who runs the Novelty in Middleburg, finds that the days are dragging and that the county fairs are still many weeks away. Mr. Mattice is really the "Hot Dog King" of the county fairs of New York State and makes the rounds every year. As he fattens his patrons so does he fatten his own bank account.

Bob Wagner of the Gateway in Little Falls is always on the lookout to do a friend a good turn. And so when Mr. and Mrs. Theodore L. Rogers, the former a State Assemblyman, leave for the West Coast the last of this month to attend the Shrine conclave they will carry a letter from Mr. Wagner that will give them the entree to Hollywood.

Mr. and Mrs. Harry Hellman, who run the Royal in Albany, are back home from a trip to New York.

According to a report, Famous Players is negotiating for the Hudson Theatre in Schenectady, a downtown house now playing stock and which would give the company a long desired opening in the Electric City.

These are the sort of days, with daylight saving, automobiles and balmy weather, that were described the other night by Ollie Stacey, owner of the Majestic in Albany, as the kind where people take to their automobiles and leave exhibitors far, far behind —in their bank deposits.

Is Albany to have another new theatre? Parties refusing to divulge their names or intentions have been securing options during the past few days for the Belvidere Hotel property and adjoining buildings, in the downtown section of the city. On account of the number of buildings on which options have been secured, there is a report to the effect that a new theatre may shortly be announced.

If you ever happen to be included in a party which numbers L. L. Connors, a well known exhibitor of Cambridge, just ask him to sing a song or two. Mr. Connors has a splendid voice and is in constant demand at lodge and other gatherings. In addition to his house in Cambridge, he also has one in Granville and one in Salem, constituting what is commonly referred to as "the subway circuit."

Harry Berinstein of Elmira dropped into Albany during the past week, but as usual his stay was a short one. Harry doesn't fancy the hills of Albany, and while his visits are few and far between, his stays are generally as short as he can make them.

Walter Suckno is handling the Regent in Albany with all the splash that is being shown to somewhat greater degree by Jake Golden of Harmanus Bleecker Hall. The lobby is a perfect maze of exploitation, but Mr.

(Continued on next page)

Now Booking
Florence Vidor
in
"The GIRL of GOLD"
With Malcolm MacGregor, Claire Du Brey, Alan Roscoe, Bessie Eyton and Charles French
Directed by . . . . . John Ince
Released by
PRODUCERS DISTRIBUTING CORPORATION

Lillian Gish has signed a contract with the Metro-Goldwyn Pictures Corporation under the terms of which she will make two pictures, or possibly three, during each of the next few years. It is a long time contract, Metro-Goldwyn announces.

Albany, N. Y.

(Continued from preceding page)

Suckno is going Mr. Golden one better by giving away silverware at the Tuesday and Thursday matinees.

Last week was one of those red letter affairs in the life of E. J. Wolfe, who runs the Bijou in Lowville. When Mr. Wolfe returned from Buffalo, where he had been attending a dog show, his Great Dane, Lady Betty, had brought back first prize ribbons in all classes, and furthermore had been adjudged the best Dane in the whole show. Only the week before, at Pittsburgh, she walked off with all the prizes.

Oscar Perrin, manager of the Buckley houses, and Chris Buckley are keeping pretty close tabs on their latest acquisition, the Empire in Glens Falls. They don't even wait for the mails to bring them in a report of the day's business. Every night finds the crew in the office of the Leland in Albany waiting for the telephone call from Glens Falls that will tell the story.

Exhibitors who trip the light fantastic are expected to be in Albany on Monday night, May 25, when the film salesmen will give a ball at the Hotel Ten Eyck.

If William C. Allen, who runs the Casino in Antwerp, can sell cheese as well as he can buy pictures, his success is assured. Mr. Allen was in town during the week with a crew of three salesmen on a cheese selling drive. His house will close to one day a week during the summer, but people will continue eating his cheese.

Bill Smalley of Cooperstown, running true to form, has added another house to his chain, making fifteen all told. The latest is Shaul's Opera House in Richfield Springs, which will go over to the Smalley management on July 1. Mr. Smalley admits that "there will be others."

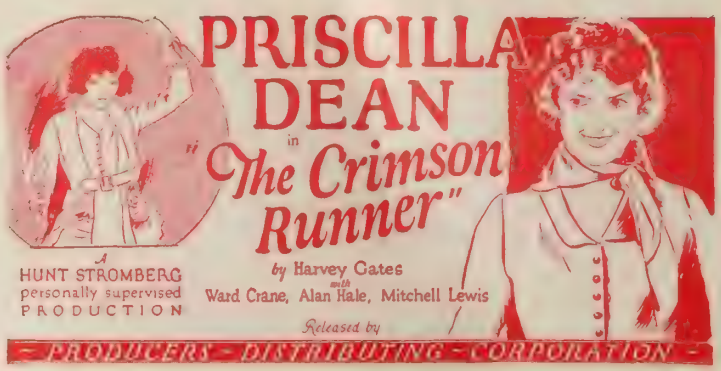
Uly S. Hill of Troy, Abe Stone of Albany and Louis Buettner of Cohoes served on the Arbitration Board last week, but it was a short session, lasting only thirty minutes or so. Differences between exhibitors and exchanges are now becoming so few and far between that there isn't much work for the Arbitration Board to do.

Jake Golden, handling Harmanus-Bleecker Hall in Albany and doing a land office business, put on "Albany Vanities," an aggregation of amateur acts, along with double features, and broke the house record last week.

Maine

A. J. Tompkins, formerly of the Star Theatre in Edmonton, N. B., is planning an early opening of the Rialto Theatre in Madawaska. The Rialto is a new house and has a seating capacity of 500.

Now Booking



Northern New York

That a West Side picture house is to be built in Rochester is a rumor strongly current in Kodak Town. Financial backing has been obtained, according to the report, and negotiations started for a site in Main street west, beyond the Buffalo, Rochester, Pittsburgh office building at South Washington street. Although the names of Chester and Paul Fenyvessy, owners of the Strand, and William A. Calihan, manager of the Regent, have been linked with the plan, these men have denied any connection with it. The proposed theatre will seat 3,000. Several weeks ago the Fenyvessy interests announced a plan to erect a large theatre in William street, Rochester.

Al Teschemacher, former booker at the Buffalo Pathe exchange, and now owner of the Casino Theatre in the same city, has been appointed keeper of the exchequer at Crystal Beach this summer. How's that for a soft life? Al's brother will operate the Casino during his absence at the Canadian shore resort.

A grand opera presentation is announced by Manager Vincent R. McFaul as a concert feature at Shea's Hippodrome, Buffalo, the week of May 24. Five stars who have finished their season with the Metropolitan, Chicago and San Carlo companies will be heard in a condensed version of "Il Pagliacci."

Stockholders of the Border Amusement Company held a meeting in the Hotel Statler, Buffalo, the other evening and authorized the directors to accept a deposit of $5,000 from an unknown client who is seeking the Star, Ellen Terry and Marlowe, the three houses in the chain.

Members of the Rochester Exhibitors' League staged a big Movie Ball last Wednesday evening in the Kodak Town convention hall. George Caffery of the Clinton Theatre, Frank J. Koch of the Lyndhurst and Jules Greenstone, president of the Rochester league, attended the convention in Milwaukee.

Joseph A. Schuchert, owner of the Columbia and Colonial and interested in several other Buffalo houses, is now mingling with the joys of "that so beautiful Paree." Joe, Jr., is hoping to make a similar tour to the French capital this summer.

Marjorie Spring, ticket seller at the Central Park Theatre, a north Buffalo community theatre, was arrested the other day on a charge of selling tickets to minors. James Hyan, a ticket taker, was arrested on the same charge. A year ago Carolyn Darrow, who owns the house, was fined $25 on a charge of selling tickets to children under 16.

E. G. Dodds, former manager of the State Theatre in Corning, N. Y., has gone to East Rochester where he has taken charge of the Rialto. He has been succeeded in Corning by Walter H. Smith of Hornell. Charles J. Rose, manager of the Princess, Corning, has been made district manager of the Schine Theatre Corporation.

It is reported that the Schine interests have taken over the Dellinger Opera House in Batavia from Houghton & Crosby of Buffalo and will run it as a daily picture house. The house has been offering legitimate attractions.

Oklahoma

The Liberty at Heldenville, Okla., is being remodelled and enlarged.

John Feeney and E. P. (Tex) Jones have taken over the management of the Orpheum Theatre at Okmulgee, Okla.

Gilliam & Powell have opened their new Liberty Theatre at Ardmore, Okla.

Earl Settle is remodelling his Palace Theatre at Muskogee, Okla., and adding extensive new equipment.

Massachusetts

It doesn't take long to learn the reason for the jovial countenance of James J. Moore, popular assistant manager of Gordon's Olympia Theatre in Lynn, these days. For Jim will proudly announce that a bouncing baby boy, tipping the scales at 8½ pounds, arrived at the Moore household on May 10. The youngster has been named James Schumann Moore. The middle name is in honor of Mme. Schumann-Heink, famous singer. Mr. Moore was in charge of her concert appearance in Lynn two years ago and she selected Jim as her favorite "son." Mme. Schumann-Heink has presented baby's wearing apparel valued at $200.

The J. E. Locatteli Company of Somerville has plans for the construction of a theatre, stores and office building on Lake street and Massachusetts avenue in Arlington.

George A. Giles, owner and managing director of the St. James Theatre in Boston, home of the Boston Stock Company for four years, will close the company at the end of this month. Mr. Giles will present a feature picture at the St. James beginning on June 1 and a vaudeville and film policy may be inaugurated later.

M. Douglas Flattery, general representative in Boston for Marcus Loew and managing director of the State and Orpheum theatres, accompanied by Mrs. Flattery, sailed from Boston May 16. They are bound for a tour of the continent.

William Miskell got his picture in a Boston newspaper twice during last week as a result of his invitation to the inmates of a home for destitute children to see "Sally" at Gordon's Allston Theatre, Allston, where Bill is manager.

Meyer Rosen is rebuilding the Maplewood Theatre in Maplewood. The house was partially destroyed by a fire several weeks ago. Manager Rosen plans to reopen soon.

George Berry, manager of the Bijou Theatre in Holyoke, has bought the Three Star Theatre, which he is operating.

Canada

The Algoma Steel Corporation of Sault Ste. Marie, Ontario, has purchased the Duchess Theatre on Queen street, adjoining the company's business property, for $10,000. It is the intention of the corporation to use the theatre building for the benefit of employes, of which there are many in Sault Ste. Marie.

To bolster up the matinee performances at the Province Theatre, one of the oldest and largest of the downtown houses in Winnipeg, Manager H. N. Jernberg has adopted the policy of showing added pictures at the matinees only. For instance, the feature at all performances during the week of May 11 was "The Air Hawk." At the matinee shows an extra presentation was that of "The Great Circus Mystery." Manager Jernberg has also announced that prices at the Province have been reduced for the summer only, top price for evening shows being 25 cents.

Manager D. L. Fisher of the Garrick Theatre, Winnipeg, Manitoba, found that the special British production, "Reveille," made a special hit with Garrick patrons, the feature being held over for a second week. This was the first run in Canada. "Reveille," which was patronized by the Prince of Wales on its first presentation in London, England, also had big success at the Pantages Theatre, Toronto, Canada's largest theatre, during the week of May 11, under the direction of Manager N. K. Miller.

Manager Manny Bergman of the Hillcrest Theatre, Christie street, Toronto, decided to put down "funny work" in his house during performances and the step which he took worked out better than he anticipated. Mr. Bergman called the police one evening recently and two young disturbers were taken on the charge of disorderly conduct.

Douglas Fairbanks in a scene in "Don Q., Son of Zorro."

Texas

The Rosewin Theatre, Rosewin, Texas, will double its seating capacity with an extension of 400 seats on the ground floor and a balcony seating about 600. C. R. McHenry, affectionately known as "Uncle Mack," explains that it's partly community pride that's responsible, and partly the audiences that have attended big special pictures. The plans call for a fine pipe organ, a "cry room," the smoking privilege in the balcony and a new cooling system.

The First National Bank will erect a new theatre building at Paris, Texas, in the near future.

Fred Koenig has opened his Dreamland Theatre at Cuero, Texas.

A two-story theatre and office building costing about $68,000 will be built at Brenham, Texas.

W. H. Wooten will build a new theatre at Canyon, Texas.

C. V. Gibson is the new manager of the Rex Theatre at Kemp, Texas.

The Princess at De Vall's Bluff, Texas, was destroyed by fire, loss about $30,000.

The Lyric opened at Ennis, Texas, April 9 to capacity business.

T. L. Lellar is erecting a new theatre at Snyder, Texas.

Omaha

R. H. Robinson has opened his new house at Blair, Neb., which house is one of the fine theatre buildings of that section of the state.

The Star at Arnold's Park, Ia., has been leased by J. L. Kohler and Clarence Blubaugh, who will open the place soon.

Omaha is likely to have several new theatre buildings in the outlying districts soon if current rumor is correct. One is contemplated at Thirty-third and Cumings streets and one at Fiftieth and Dodge streets.

Mrs. Cleveland and her son have opened the Opera House at Belmond, Ia. It has been closed for some time.

Leon Gregory of Des Moines has purchased the Strand at La Villa, Ia.

J. F. Wiley has purchased the Victor Theatre, which has been dark for some time, at Sheffield, Ia. Wiley is from Grinnell, Ia. He has reopened the place.

John D. Howard has taken the management of the Broadway Theatre at Council Bluffs, Ia. At one time Mr. Howard was on the staff of Mary Pickford.

Vermont

The Opera House in Rockingham was destroyed by fire which swept the town hall building, causing a loss of $150,000.

Pittsburgh

Sam Gould, who conducts three theatres on the North Side, Pittsburgh, on May 11 took over Jacob Kaiser's West End Theatre, which Mr. Kaiser has controlled for eleven years. The house will close shortly for extensive remodeling and enlarging. The capacity will be increased from 300 to 700. William W. Clark, formerly manager of the Rivoli in East Pittsburgh, will manage the West End.

Spear Marousis of the Penn Theatre, New Castle, is a proud daddy for the first time, the newcomer being a girl. Both mother and daughter are doing fine and the World extends sincere congratulations.

Bennett Amdur has had a classy new electric sign hung in front of his Garden Theatre on the North Side. The sign is of the vertical type and is thirty-six feet high. The word "Garden" is the only one on the sign, while around it there runs vari-colored "chaser" lights.

The Arcade at Morgantown, W. Va., oldest picture house in the city, closed for several weeks, has reopened under the active management of Roy Garee, acting for the owners of the theatre, George W. John of this city and Jessie M. Jackson of Washington, D. C. The leasehold of the former management expired April 1 and since that time repairs costing $10,000 have been made by John, who has directed the work for rehabilitating the structure and has worked out the organization of the management under the owners' operation.

Mike Manos, well-known Greensburg old-timer, was a recent visitor to Pittsburgh's Film Row.

John Perino, for some time owner of the Olympic at Arnold, has sold the house to William Millburn, the new owner having taken charge on May 11. The house was immediately closed and the new owner had his grand opening on May 16. Mr. Perino, who has other business interests in Arnold, plans a four months' vacation trip to his old home in Italy.

The Royal at Beckley, W. Va., owned by the Allegheny Theatre Company, will be closed during the summer and completely rebuilt. The Royal is one of a chain of five theatres operated by the Allegheny Theatre Company.

Avery Little of Bramwell has opened a new picture theatre at Princeton, W. Va.

Arkansas

R. R. Gallagher and Fred Sharp have leased the Stanford Theatre at Horatio, Ark.

A new tent has replaced the Gem Theatre at Blytheville, Ark., which was destroyed by fire recently. It seats 1,000.

St. Louis

Deeds of trust of the New St. Louis Theatre, Grand boulevard and Morgan street, St. Louis, and the proposed Ambassador Theatre and office building at Seventh and Locust streets were filed on May 12. The St. Louis Theatre deed secures a bond issue of $800,000, while the Ambassador bond issue is for $4,500,000. Skouras Brothers Enterprises during the past week awarded the general contract for their $5,500,000 theatre and office structure to the Boaz-Kiel Construction Company. Work will get under way immediately.

The Lehr Construction Company of St. Joseph, Mo., has started work on the new theatre for the P. & D. Theatre Company at 19th and Howard streets, St. Joseph. The house will be one story and basement, 50 by 134 feet, and cost about $25,000.

D. J. Wolpert, architect, Jonesboro, Ark., has finished plans for the new house for the Jonesboro Amusement Company, E. W. Collins, manager. The structure will cost $100,000 and be two stories high. It will contain a parquet, balcony and gallery. There also will be a full sized stage, ten dressing rooms, two rest rooms and two offices. It will be Spanish in type and of reinforced concrete, brick and terra cotta construction.

The name of the Fine Arts Theatre, Brownsville, Tenn., has been changed to Metro Theatre.

C. W. McCutcheon of Sikeston, Mo., has taken over the Home Theatre, Blytheville, Ark., and the Midway, Fornfelt, Mo. He also has houses in Sikeston, Charleston and Illmo, Mo.

Because her lease has expired, Mrs. Catherine Young, widow of William Young, is forced to close her Easton-Taylor Theatre, St. Louis. The owners claim they plan to remodel into a commercial garage structure. Several weeks ago Mrs. Young closed her Euclid Theatre at Euclid and Easton avenue and had been devoting her entire time to the Easton-Taylor. It is a hard blow to her to be forced to close the second theatre, as under her management the house had developed into a very profitable institution.

The Empress Theatre, Haiti, Mo., again is under the management of J. L. Dorris. Other houses that have changed hands recently are: New Theatre, Ozark, Mo.; Lyric Theatre, Petersburg, Ind.; Palace Theatre, Lawrenceville, Ill. The latter house was taken over by G. R. Rentler. In anticipation of the new competition Mrs. Curley B. Gould has announced that she will reopen her Phoenix Theatre in August. The house is being decorated for the grand opening.

Out-of-town exhibitors seen along Picture Row this week included, C. H. Tuttle, Desloge, Mo.; C. W. McCutcheon, Sikeston, Mo.; J. C. Cotter and wife of Moberly, Mo., and Dr. C. A. Tetley of Elvis, Mo.

Kansas

C. R. Wilson, owner of the Liberty Theatre, Liberty, Mo., who has been acting as official membership solicitor in the Missouri territory for the M. P. T. O. Kansas and Missouri, will be recalled next week in accordance with a plan of the association to send C. E. Cook, business manager of the organization, on a tour of the territory. Mr. Cook, who will cover all of Kansas and Western Missouri, will devote one week to the territory and then back to the office for a week, maintaining such a schedule until the task is completed.

Hardly had the new Central Theatre, a suburban house of Kansas City, opened its doors the other day until the sale of the house was announced. The theatre was purchased by Gregg & Crandall from Jack Tiller of McCook, Neb., for $12,000.

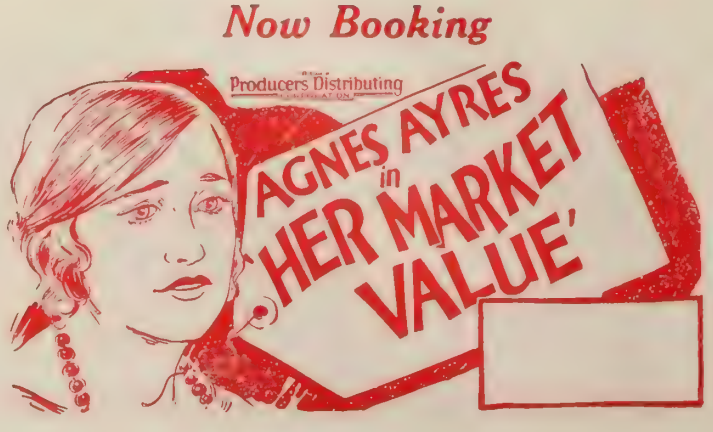
Joe Cooper, veteran exhibitor of Kansas, had a hard day in the district court at Wichita, Kans., last week. Ten days in jail for contempt and the loss of a $38,500 verdict to C. C. McCollister, his ex-partner in theatrical enterprises, was the sum total of his trouble. The contempt charge followed a personal attack by Mr. Cooper on Mr. McCollister's attorney, Sam B. Amidon, Democratic national committeeman for Kansas, just after the case went to the jury.

The continued steady patronage at the Tackett Theatre, just over the state line in Oklahoma from Coffeyville, Kans., has convinced J. B. Tackett, owner, that he made no mistake in building outside his state on virtually a prairie to thwart reformers who opposed Sunday shows.

The following openings, closings and changes of management of theatres in the Kansas City territory have been announced: Bogue Theatre, Bogue, Kans., closed, following a fire which partly destroyed the house; Crooks Theatre, Howard, Kans., purchased by F. B. Osborn; Star Theatre, Holten, Kans., purchased by H. Hagenmaier from H. Koch; Royal Play House, Grain Valley, Mo., reopened after having been remodeled, now under the management of P. D. Peal.

A. E. Jarboe, owner of the Royal Theatre, Cameron, Mo., contends that it always pays to have a staunch friend in the editor of your home town daily newspaper. The other day scores of students paraded up and down the streets of Cameron in an effort to attract attention to a school show in opposition to the Royal, even ballyhooing directly in front of the Royal. A front page editorial in the Cameron Progress not only turned the tide in Mr. Jarboe's favor, but forever banned the ballyhooing of school shows on the streets.

Among the out-of-town exhibitors in the Kansas City territory last week were: F. G. Weary, Farris Theatre, Richmond, Mo.; Laurence Brenninger, Topeka, Kans.; S. A. Andrews, Gem, Olathe, Kans.; Tom McGruder, Elite, Iola, Kans.; G. L. Rugg, City Hall Theatre, Robinson, Kans.; C. M. Pattee, Pattee Theatre, Lawrence, Kans.; Mr. and Mrs. C. C. Christian, Beyer Theatre, Excelsior Springs, Mo.; S. E. Wilhoit, Jefferson, Springfield, Mo.



Louisville

Announcement is made of a sale by the Walnut Amusement Company, operating the Walnut Theatre on Walnut street, between Fourth and Fifth, for $150,000, under an arrangement whereby the Walnut Theatre will be continued by the old owners under a lease until February, 1929. The company did not divulge the name of the purchaser, who asked that it be withheld for the time being, he having bought it as an investment. The theatre has been running combination picture and vaudeville bills and has been operated by the same interests which have controlled the Strand, Alamo, Broadway chain and, in all, some twelve or more theatres in Louisville. Besides the theatre the building contains several stores and offices. Adolph Reutlinger of the Walnut Amusement Company reported that the company would continue its shows as heretofore under the lease arrangement.

News of the Chicago Territory

Another new theatre was opened last week in Chicago and the Lynch Circuit, Inc., which will operate the new Manor Theatre on West North avenue, reported record-breaking attendance for the opening week. Jack Lynch will give the new house his personal attention. Quite a few of the boys from Film Row were on hand for the opening festivities. Jack Miller led a bunch of the members of the Exhibitors Association to attend the big event. Many floral tributes from friends in the trade were displayed in the theatre foyer, showing the high regard in which the Lynch organization is held in this territory.

The big event of the week at the McVickers Theatre, Chicago, was the coming of Paul Ash and his jazz musicians from the Pacific Coast for an extended engagement at the house, taking the place of Spitalny and his symphony orchestra, who had played at the house since its opening as a de luxe picture theatre.

According to the report from the South Side film circles Andrew Karzas, the theatre and dance hall magnate, and Cooney Brothers have got together for mutual protection. Cooney Brothers head the National Theatres Corporation that controls the New Capital Theatre, Stratford and other well-known houses on the South Side, while Karzes has the Woodlawn Theatre at 853 East 63rd and a couple of big houses being built on the North Side.. It is reported that Karzas sold Cooney Brothers a half interest in the Woodlawn, which is one of the best known picture theatres in the Englewood and University districts.

The Chicago Theatre, Chicago, will have Creatore as a guest musical director for the coming week, coming from the Tivoli where he led the symphony orchestra this week. The Capital is showing "The Crimson Runners," with a personal appearance of Priscilla Dean the star, that brought capacity business. The Riveria packed them in with a "Take-a-Chance" week, while the Patheon of Lubliner & Trinz held them out with Cantor Josef Rosenblatt as a headliner. The Roosevelt opened with "The Lost World" for the local premiere and the Stratford reported good business with the Miami Jazz band and several other stage features.

Eight hundred thousand dollars in gold was paid to Ida K. Notz and Miss Florence Kranz by Eitel Brothers for the site of the New Orpheum Theatre and Hotel building on Randolph street, Chicago. The site covered by the transaction fronts 120 feet on Randolph street and 127 feet on Wells street.

With the building of the new Marks Theatre at Sheridan Road and Devon, Chicago, and the foundation going in for the Ure Theatre Building on Howard avenue, leased to Balaban & Katz, the film situation for the independent houses in that part of the city becomes a big problem. With Evanston theatres competing for films with the independent theatre men of the North Shore, they have a four cornered fight on hand.

Both Meyer and Louis Marks of the Marks Circuit spent several days at French Lick Springs tuning up their golf averages, so they will be ready for all comers in the film league before long.

The Savoy at Springfield, Ill., lost $600 last week when burglars broke into the house.

Mrs. L. W. Rodgers will start construction on a new house at Carbondale, Ill., seating in excess of 1,000.

Another new picture theatre for Danville, Ill., being erected by Charley Pyle and Bill McNeven of Champaign. It will seat 600. It has one of the best locations in that city, right next to the Plaza hotel.

George H. Webster, who has been booking acts for Lubliner & Trinz, has organized the Webster Company with a capital of $12,000 to book acts for picture theatres. Three members of Lubliner & Trinz are associated with him in the venture, namely, Joseph Trinz, Joseph Stern and Samuel Lubliner. The new company will also make a specialty of pre-entations for theatres.

Another theatre is projected for the Howard avenue district, as the northeast corner of Howard and Paulina street has been sold to a syndicate for $350,000. Work will begin at an early date, it is reported.

Chicago theatre owners are much interested in the projected 33 1-3 per cent. increase in burglary insurance rates, as the risk in handling money taken in at the box offices has increased materially during the past several months. The hold-up men have become very bold, as witness the recent hold-up of the cashier of the Roosevelt Theatre.

S. J. Gregory and Company circuit has plans for improvements in several of the houses. So far this year they have opened new houses at La Grange, Ill., with Frank Evans as managing director, and the Indiana Theatre at Indiana Harbor under the direction of Michael J. Kozacik. This house seats 1,200.

Cincinnati

Cincinnati is to have the largest and most pretentious movie house in this section of the country, according to plans which have been drawn by a Chicago architect for the Cino Theatre Company. The company has just been incorporated by Ben Heidingsfeld, Cincinnati attorney heavily interested in other theatre ventures in this city, and I. Libson, who controls all of the first-run houses in the downtown district. The new house, which will be built on the site of the old Stag and Honing hotel properties, at the corner of Fifth and Vine streets, at a cost of $1,000,000, will follow closely the design of the Cincinnati Capitol Theatre, originally an Ascher house but recently taken over by the Libson interests. The site was at one time the property of Paramount, who intended building a theatre but subsequently abandoned the idea.

Ohio contributed two of her native sons to the directorate of the M. P. T. O. A. at Milwaukee, namely, John Schwalm, president of the Jewel Photoplay Company, Hamilton, and manager of the Rialto Theatre in that city, and J. J. Horwitz, who controls a string of theatres in Cleveland and vicinity.

H. J. Walters, who operates the Andover Theatre, Andover, Ohio, has acquired the Pleasurette, Burton, Ohio, and renamed it the Opera House. At Cadiz, Ohio, E. M. Long and sons have opened a modern movie house seating 500, with space for 150 additional seats if necessary.

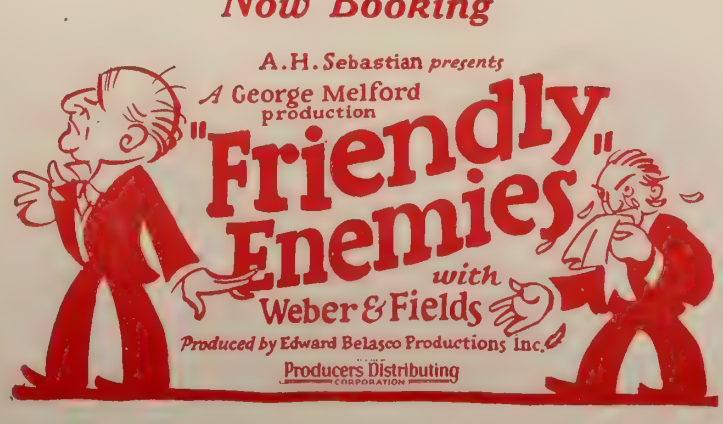
A scene in Charlie Chaplin's latest production, "The Gold Rush," soon to be released by United Artists.

"Madame Sans Gene," originally shown at the Capitol Theatre, Cincinnati, for two weeks, was brought back for another week's showing. "Sally," after showing at the Lyric for one week, was held over for the second week. At the Lyric, "Charley's Aunt" created an attendance record for a three weeks' run and is being given a return showing at the Strand. All of the houses mentioned belong to the Libson chain in Cincinnati.

Two new theatres, both community houses, are to be opened in Cleveland. One is a part of the recently constructed Ivanhoe Square building in fashionable upper Euclid avenue. It has just been leased for fifteen years to the Ivanhoe Theatre Company at an annual rental of $12,500, with provisions for a maximum rental of $17,500 during the latter years of the lease. The house seats 1,000 and will open the latter part of May. The other theatre is the Cedar-Lee and will be a part of the $250,000 Cedar-Lee building for which a permit was recently granted. This house will not open before fall.

Burglars recently entered the Kaypee Theatre, Mt. Gilead, Ohio. They secured $10 from one of the drawers in the office and also took a typewriter.

Recent building activities include a lodge, theatre and office building which will be erected by the Pythian Temple Society, Columbus, Ohio, at the corner of Mt. Vernon and Talmadge avenues. Coldwater, Ohio, will also have a new house to cost $60,000.



San Francisco

The Herbert L. Rothchild Entertainment, Inc., which conducts the California, Granada, Imperial and Portola theatres on Market street, San Francisco, has purchased the Strand, 965 Market street, and will add this house to its chain on July 1. Two separate deals were involved in the purchase, each depending upon the other. From the Boyd Investment Company it secured the property, which has a frontage of 137 feet on Market street and a depth of 170 feet to Stevenson street, and from the New York and San Francisco Amusement Company it secured the lease of the theatre, with all its equipment and furnishings. The house seats 1,670.

Herbert L. Rothchild, head of the amusement company, entered the picture field a little more than twelve years ago when he secured an interest in the Portola. This house proved a wonderful success and resulted in the building of the California. Later the Imperial was taken over and finally the Granada was built three years ago. The organization has first call on all Paramount productions, all Fox pictures and all Universal pictures. A contract was recently signed whereby it will show all the products of United Artists.

Charles M. Thall, who was recently appointed to the position of assistant general manager of West Coast Theatres, Inc., in charge of the Northern California division, has assumed his new duties at San Francisco. He comes from a family long connected with the amusement business in this city, his father, Mark Thall, in partnership with the Belasco interests, having built the old Alcazar Theatre which stood on the site of the present Union Square Theatre. Charles M. Thall has filled many positions in the local field, including those of exploitation manager for First National, director of publicity for the Warfield and Tivoli theatres and booking manager for West Coast Theatres, Inc., of Northern California.

A theatre seating 1,200 and costing $150,000 will be erected on Mission street, at Olive, San Francisco, by George Lagomarsino, and will be operated by the Golden State Theatre & Realty Corporation. The transaction was handled by J. R. Saul, who specializes in theatre transfers. This is the sixth new theatre to be announced by this circuit within a week. The others are a $250,000 house in the Sunset district; one at San Pablo avenue and Stanford boulevard, Oakland; one at Park boulevard and East Eighteenth street, Oakland; one at East Fourteenth street and Thirty-eighth avenue, Oakland, and one at Pacific Grove.

Joel C. Cohen, president of the Hawaiian Amusement Company, Ltd., Honolulu, T. H., who has been spending some time at San Francisco, plans to leave shortly on a trip to New York. The company has eight theatres in the Hawaiian Islands.

L. E. Doane, who recently succeeded R. R. Boomer as manager of the Cameo Theatre, Universal's San Francisco house, has eliminated the girl show and straight pictures are again being featured. Mr. Doane had been connected with this theatre as assistant to Mr. Boomer about six months.

Plans have been completed for the erection of a picture theatre seating 750 on property owned by Joseph Marino at Martinez.

West Coast Theatres, Inc., have arranged to lease the White Theatre at Fresno, Cal., and alterations to cost $50,000 are planned.

The State Theatre, Oakland, Cal., will shortly commence the policy of presenting Pantages vaudeville in connection with screen features. Edward A. Smith, manages the theatre.

Thieves recently played a mean trick on the orchestra of the Strand Theatre, Alameda. Two men entered the pit after the matinee performance and carried the bass drum from the theatre. When H. W. Nasser, the manager, asked what they were doing with it they told him they were going to fix it. They never returned.

Denver

J. J. Goodstein, pioneer exhibitor of the Denver territory, announces plans for a new $150,000 theatre to be erected in Pueblo, Col. Mr. Goodstein now operates the Palm Theatre of Pueblo and the New Longmont Theatre of Longmont, Col. Full details of this project will be announced within a short time.

B. B. Hinman of the Gem Theatre, Durango, Col., announces the sale of his theatre to Mrs. J. O. Taylor, a newcomer in the exhibition business although a well known resident of Durango.

Otto Baccheci of Baccheci Brothers, owners of the Pastime Theatre, Albuquerque, N. M., is in the city on a joint pleasure and business trip. Mr. Baccheci is arranging for his new product while the family is enjoying the sights in and around Manitou, Col. He will join his family and return to Albuquerque the early part of the week.

Harry Nolan, veteran exhibitor of the Denver territory, has returned from the Milwaukee convention with plenty of interesting news. Harry has completed a trip not only to Milwaukee but to Chicago, New York and other eastern points.

W. A. Seaman, former owner and operator of the Star Theatre, Ft. Lupton, Col., has opened a new theatre in Brighton. It will be known as the Seaman Theatre. From the results of the first week's business it looks as though a very successful season is in store.

Other exhibitors who were visitors in Film Row during the past week are: Eiez and Hickox, Isis Theatre, Boulder; R. V. Mallory, Rialto Theatre, Brighton; Frank Fairchild of the K. & F. Amusement Company, and M. C. Gerhart of the Empress Theatre, Ft. Collins.

Seattle

Sherman Combs, well known theatre builder of the Pacific Northwest, died at his home in Seattle last week. Mr. Combs built the Alaska Theatre, now J. & V.'s Strand; the Clemmer, now the Columbia, and the Winter Garden, in which he was financially interested. Mr. Combs enjoyed a wide circle of friends who mourn his passing.

May is proving a good month for theatre openings. G. F. Bessenger opened his Madrona Garden in Suburban Seattle on May 9. F. W. Graham staged the opening of his new house in Shelton, Wash., the next week. F. W. Groesbeck followed this with his New Theatre on the fifteenth, and F. G. Abbott presented his thoroughly renovated and remodeled Dream Theatre, Sedro Woolley, on the thirteenth with a formal opening marked by all the excitement of a first night.

Louis Goldsmith of the Society Theatre staged a special program for the school children in his district with "The Country Kid" as the feature on a well balanced bill. The show was conducted by the school as a reward for a number of "drives" conducted by the children, such as a paper drive to raise funds, etc. Goldsmith donated the theatre for a week day matinee and arranged the show at no cost to the school. This is worthwhile co-operation and at the same time discourages the use of projection in the schools as an opposition to his theatre. Whenever the school conducts an educational program with films Goldsmith operates their projector for them. He has the young folks and school authorities in his district working with him and for him, as a result of his co-operative attitude.

Ushering in Mothers' Day, the Strand presented "My Son" with an attractive and appropriate prologue. Manager Finkelstein extended the courtesies of the house to the entire personnel of the U. S. S. Colorado during the day.

The Film Theatre, Craigmont, Idaho, was closed during the week. F. A. Smith was manager. Other reported closings were: the Liberty, Estacada, Ore., A. J. Teyerabend, manager, and the house in McKenna, Wash., operated by C. V. Lotz. The latter, it is understood, is only a temporary closing during a smallpox epidemic.

Detroit

The Broadway Strand Theatre, operated by Universal, has made another change in managers. This time J. A. Carrier of Chicago succeeds H. S. Ansley, who has returned to New York to carry out other duties for Universal.

Brightmoor, Detroit suburb of tiny homes and all of them practically of the same design, is to have a theatre in keeping with the town's rapid growth. A 2,000-seat house to cost $150,000 is under process of erection to be ready for opening in the fall.

So many rumors have spread through Detroit and Michigan connecting the Chicago firm of Fitzpatrick & McElroy with purchases of theatres throughout the territory that the company has made a printed denial of any such proceedings.

Elwyn Simons, who recently disposed of his interests in two theatres in Adrian to Fitzpatrick & McElroy, is now managing the Caldwell Theatre at St. Joseph, Mich.

H. S. Gallup, general manager of the Delft Theatre Enterprises, which cover several cities in the upper peninsula, writes from the Orient that he will return this month.

After a speckled career in pictures, vaudeville, combination, musical comedy and straight stock, the Isis Theatre in Grand Rapids, which once was a foremost first-run house, has again returned to an exclusive picture policy. It is now in control of the Consolidated Theatres, Inc.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

GOING UP. (5,886 feet). Star, Douglas MacLean. A very good light comedy for six reels and good comedy in seventh would vote it a fair picture. Tone, good. Sunday, yes. Special, no. Audience appeal, ninety per cent. Farmers and town people town of 800. Admission 10-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

RACING LUCK. (5 reels). Star, Monty Banks. Good program picture with lots of comedy. Opened here rather slow as Banks was not known, but the attendance increased every day. Tone, good. Sunday, no. Special, no. Good audience appeal. All classes city of 15,000. Admission 15-33. Ed. Malhiot, Manarch Theatre (450 seats), Medicine Hat, Alta., Canada.

F. B. O.

CLOUD RIDER. (5,070 feet). Star, Al Wilson. An aeroplane stunt picture which also contains a good plot which makes it a most interesting program. Good enough for any house, but small and mddium sized towns eat up this type of picture. Tone, okay. Sunday, yes. Special, no. Audience appeal, one hundred per cent. Mixed class town of 1,200. Admission 10-25. John McGill, Community Theatre (500 seats), Port Orchard, Washington.

O. U. WEST. (5,000 feet). Star, Lefty Flynn. Good western of the program variety, will please the western fans. Tone, good. Sunday, no. Special, no. Audience appeal, sixty percent. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

RANGE TERROR. (4,738 feet). Star, Bob Custer. Good program western with splendid condition of film and fine photography to assist in putting it across. Custer can be developed into a fine outdoor actor if properly directed as he has a pleasing personality and is a skilful rider. Somewhat slow in places. Tone, fair. Sunday, no. Special, no. Fair audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

RANGE TERROR. (4,738 feet). Star, Bob Custer. Another very good western from this star will more than please the average western fans. Buy the entire series you can't lose. Print new. Tone, good. Sunday, no. Special, no. Very good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

TEARING THROUGH. Star, Richard Talmadge. This will compare with the rest of the Talmadges very well. Has action, comedy, and plenty of stunts which is what the fans want. There may be some people who do not like this star but they do not live in this part of the country. Tone, good. You bet it has audience appeal. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Olkahoma.

THAT DEVIL QUEMADO. (4,720 feet). Star, Fred Thomson. Another one for Fred Thomson to go over strong. A story which gives the star plenty of chance to do his stunts, and Silver King is there also. Action and comedy good. Tone, good. Special, no. Strong audience appeal. Working class city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

THAT DEVIL QUEMADO. (4,720 feet). Star, Fred Thomson. A splendid picture. One that everybody will like. You can't go wrong with the "Thomsons." Tone, good. Sunday, yes. Special, yes. Good audience appeal. Town and country class town of 1,700. Admission 10-20, 15-37. Herbert Tapp, Hippodrome Theatre (450 seats), Sheridan, Indiana.

THERE'S MILLIONS IN IT. Star cast. F. B. O. must have lost a bet with the producer for this is a very ordinary foreign made picture. One which was a substitute for another picture to us. A fine one for radio manufacturers. Tone, good. Sunday, no. Special, no. Audience appeal, forty per cent. Farmers and town people, town of 800. Admission 10-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

THUNDERING HOOFS. (6,915 feet). Star, Fred Thomson. One of this star's best. Everyone seemed very well pleased. The horse Silver King is almost human. Will go big with western fans. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

THUNDERING HOOFS. (6,015 feet). Star, Fred Thomson. Two days to good business. Believe this fellow will build up. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

WHITE SIN. Star, Madge Bellamy. Here is a whiz of a picture. Went well. Many favorable comments. Madge is well liked here. Tone, good. Sunday, yes. Special, no. Audience appeal, ninety-six per cent. Farm class town of 200. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

YANKEE MADNESS. (6,680 feet). Star cast. A good program picture with plenty of action but not a great deal to it. Tone, okay. Sunday, no. Special, no. Audience appeal, fifty per cent. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

YOUTH AND ADVENTURE. (5,000 feet). Star, Richard Talmadge. Up to his standard and you know what that means. Action and thrills galore. The only fault I have to find is that he is always doing some impossible stunts. Good bet for small towns. Tone, okay. Sunday, yes. Special, no. Good audience appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

First National

ANNA CHRISTIE. (7,631 feet). Star, Blanche Sweet. As fine a production as any theatre would care to run. Acting the best I have ever seen. Should please everyone. Tone, okay. Sunday, yes. Good audience appeal. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre, Correctionville, Iowa.

CHRISTINE OF THE HUNGRY HEART. (7,500 feet). Star, Florence Vidor. Of this picture will say "much adoo about nothing." Good acting, but the story lacks good moral tone. Five reels would cover it nicely. Tone, poor. Sunday, no. Special, no. Appeal, sixty per cent. General class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

CLASSMATES. (6,983 feet). Star, Richard Barthelmess. Dick Barthelmess came back in this one which can be classed as an extraordinarly good program picture. Am unable to see why a few West Point scenes should be place this production in the 'special' class but First National charged us a special price and we made no money on this very excellent picture which is suitable for a date in any house in the U. S. Tone, good. Sunday, yes. Special in some places. Strong audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FLIRTING WITH LOVE. (6,926 feet). Star, Colleen Moore. Far below the "Perfect Flapper," "Painted People." Not the kind of story one little town audience wants to see. Many more (or just one more) like this and Colleen will cause a big flop at the B. O. Was oversold on this one and made too small a profit.

Another thing: Small town audiences don't want the hero to be the highbrow type of doctor that Tearle was compelled to play. Tone, okay. Sunday, yes. Special, not here. Not much audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

LADY. (7,337 feet). Star, Norma Talmadge. A great picture but a flop at the box office for some reason. Personally I think it is Miss Talmadge's greatest achievement. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

POTASH AND PERLMUTTER IN HOLLYWOOD. (6,750 feet). Star cast. Very funny picture and pleased my audience. Tone, good. Sunday, yes. Good audience appeal. Town and country class town of 1,700. Admission 10-20, 15-37. Herbert Tapp, Hippodrome Theatre (450 seats), Sheridan, Indiana.

PERFECT FLAPPER. (7,000 feet). Star, Colleen Moore. This is plenty good. Drew well and pleased them all. Cast good. Colleen Moore is it. This is as good as any. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre, Correctionville, Iowa.

SALLY. (8,636 feet). Star, Colleen Moore. Here is one of the finest productions that has ever been offered to the exhibitors. It is the best box office stimulator since "The Sea Hawk." Grab this one boys, it's a clean-up. Tone, fine. Sunday, yes. Special, yes. Audience appeal, one hundred per cent. Best class. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

SANDRA. (7,905 feet). Star, Barbara LaMarr. Very weak, not much to it. A Mitchell, Dixie Theatre, Russellville, Kentucky.

SEA HAWK. (12,045 feet). Star, Milton Sills. Great picture. One of the best you will make no mistake in booking this one. I made no money on account of home talent shows but those that came said great. Tone good. Sunday, yes. Special, yes. Good audience appeal. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

SELF MADE FAILURE. (8 reels). Star, Lloyd Hamilton. Good cast. Good picture but light stuff. Some good laughs. Hamilton and Alexander good. Makes a pretty fair offering. Tone, okay. Sunday, yes. Special, no. Good audience appeal. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

SO BIG. (8,501 feet). Star, Colleen Moore. An exceptionally good picture of a mother's love and devotion to her son, showing the versatility of Colleen to portray any character to perfection on the screen. William T. Meek, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

SUNDOWN. (9,000 feet). Star cast. Very good picture but no drawing power for me. Tone, good. Sunday, yes. Good audience appeal. Town and country class town of 1,700. Admission 10-20, 15-37. Herbert Tapp, Hippodrome Theatre (450 seats), Sheridan, Indiana.

TARNISH. (6,821 feet). Star, May McAvoy. I didn't see this one myself but from reports it just about got by and that's about all. So you may judge for yourself. Tone, okay. Sunday, yes. Special, no. Average audience appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Fox

ARIZONA ROMEO. (4,694 feet). Star, Buck Jones. Good western but little tame for my Wednesday crowd. They like plenty of rough stuff. Buck is one of my best drawing cards. All classes town of 4,000. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.

CIRCUS COWBOY. (6,400 feet). Star, Buck Jones. Good action picture and the circus scenes makes it different. A good buy. Tone, good. Sunday, no. Special, no. Audience appeal, eighty-five per cent. Farmers and laborers town of 343. Admission 15-30. J. M. Patterson, Little Gem Theatre (250 seats), Hunter, Arkansas.

DICK TURPIN. (5,224 feet). Star, Tom Mix. Tom always pulls for me and this was no exception. Different from his usual type, it pleased a capacity opening crowd, consisting of people from all over the State attending the K. of P. convention. Tone, good. Sunday, yes. Special, yes. Very good audience appeal. Mixed class town of 1,200. Admission 10-25. John McGill, Community Theatre (500 seats), Port Orchard, Washington.

EYES OF THE FOREST. (5 reels). Star, Tom Mix. Although this is an old picture it shows Mix in some great stunts. It is full of action and sure to please. Tone, good. Special, no. Good audience appeal. Working class city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

GOLD HEELS. (6,000 feet). Star cast. This picture drew fairly well on Saturday but it is not the big picture Fox claims it is. Town and rural class town of 2,500. Admission 10-25. O. H. Rich, Rich Theatre, Montpelier, Idaho.

HEARTS OF OAK. (5,326 feet). Star, Pauline Stark. Slow moving Fox production with two super-human men as heroes. No villain in the story, consequently the plot was "flat" and the story draggy, although the acting by main characters was excellent. Fine film and excellent photography made up, in a measure, for weakness of story. Did not draw. Tone, fair. Sunday, yes. Special, no. Fair audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HOODMAN BLIND. Star cast. Another one forced on me to get what I wanted in other pictures. A little above a program picture. Rental twice too high. No profit for me, a loss. Tone, good. Sunday, yes. Special, no. Fair audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

IT IS THE LAW. (6,000 feet). Star cast. Lost money on this one. Pretty good picture, however. It's hard to put Fox pictures over as they have no popular stars. My patrons demand these. Have lost on every Fox special so far. All classes town of 4,000. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.

LADIES TO BOARD. (6,112 feet). Star, Tom Mix. Ran on Saturday night. Is good offering besides this is real good and should please those who want light stuff. Tone okay. Sunday, yes. Good audience appeal. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

MAN'S MATE. (6 reels). Star, John Gilbert. Quite ordinary and failed to get them in. Tone, okay. Sunday, yes. Special, no. Mediocre audience appeal. Agricultural class town of 1,200. Admission 10-25. L. M. Zug, Rialto Theatre (380 seats), Jerome, Idaho.

MAN WHO CAME BACK. Star, George O'Brien. Personally I was a little disappointed in this picture. Not that it is no good, because it is a fine production. It gets too rough in spots. Town and rural class town of 2,800. Admission 10-25. Rich Theatre, Montpelier, Idaho.

MILE A MINUTE ROMEO. (4,800 feet). Star, Tom Mix. A picture well liked by everyone. Mix makes me money in anything. Tone, good. Sunday, no. Special, no. Audience appeal, ninety per cent. Farmers and laborers town of 343. Admission 15-30. J. M. Patterson, Little Gem Theatre (250 seats), Hunter, Arkansas.

MY HUSBANDS WIVES. (4,500 feet). Star, Shirley Mason. Very good program picture which pleased all who saw it. Tone, all right. Sunday, yes. Special, no. Good audience appeal. Mixed class town of 1,200. Admission 10-25. John McGill, Community Theatre (500 seats), Port Orchard, Washington.

NET. Star cast. A fair mystery picture but the story is very highly improbable. I might say impossible. Will get by if your audience isn't too critical. Tone, okay. Sunday, no. Special, no. Fair audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

NORTH OF HUDSON BAY. (6 reels). Star, Tom Mix. Fair picture. Not up to standard. Showed to capacity house. Tone, good. Sunday, yes. Special, no. Appeal, fair. Working and better class town of 1,200. Admission 10-30. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

OH, YOU TONY. (6,802 feet). Star, Tom Mix. A humdinger from Mix. A little old but print was in good shape. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

PAINTED LADY. (6,938 feet). Star cast. Pretty good production. A Fox special that seemed to please my patrons. Town and rural class town of 2,500. Admission 10-25. O. H. Rich, Rich Theatre, Montpelier, Idaho.

SIX CYLINDER LOVE. (7 reels). Star cast. Shooting on about one cylinder. They call it a special but is positively one of the weakest pictures I ever ran. The story what there is of it is flat. No entertainment value whatever. Tone, okay. Sunday, no. Special, no. No audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

STAR DUST TRAIL. (4,686 feet). Star, Shirley Mason. Very good little program picture. Tone, fair. Sunday, no. Special, no. Audience appeal, sixty per cent. Farmers and laborers town of 343. Admission 15-30. J. M. Patterson, Little Gem Theatre (250 seats), Hunter, Arkansas.

TROUBLE SHOOTER. (5,702 feet). Star, Tom Mix. Tom always pulls and pleases. This is the last of last year's product. I am satisfied with Fox pictures. Especially Tom Mix productions. Town and rural class town of 2,500. Admission 10-25. O. H. Rich, Rich Theatre, Montpelier, Idaho.

TROUBLES OF A BRIDE. (4,915 feet). Star

cast. Title misleading and is a drawback to picture. The picture will please eighty percent. Small town class town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

Metro-Goldwyn

ALONG CAME RUTH. (5,000 feet). Star, Viola Dana. Did not see this myself, but my audience came out very well pleased, and that is the most important angle. Friend wife said it was fine. Tone, all right. Sunday, yes. Special, no. Good audience appeal. Mixed class town of 1,200. Admission 10-25. John McGill, Community Theatre (500 seats), Port Orchard, Washington.

BROKEN BARRIERS. (6,717 feet). Star cast. Fair. Very good cast, though this one does not compare with the others from Metro-Goldwyn. They certainly have wonderful productions. All show great care in casting and directing. Tone, good. Neighborhood class city of 15,000. Admission 10-15. Ulysses Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

EAGLE'S FEATHER. (6,500 feet). Star, James Kirkwood. A western story which will please; not a lot of cowboy stuff but a drama of the west. Firkins & Laws, Crystal Theatre, Moravia, Iowa.

GREAT DIVIDE. (7,811 feet). Star, Conway Tearle. Four days to big business. A very satisfactory picture. Liked by the masses. General classes city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

GREAT WHITE WAY. (10 reels). Star cast. A very pleasing picture which made us money and has a good box office appeal which is something about seventy-five percent. of super productions, lack for small towns. Tone, good. Sunday, yes. Special, yes. Audience appeal, ninety per cent. Farmers and town people town of 800. Admission 10-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

HE WHO GETS SLAPPED. (6,613 feet). Star, Lon Chaney. A very good picture, but very sad. We packed them in for this one. Sorry we didn't run more than two days. Tone, okay. Sunday, yes. Special, yes. Audience appeal, one hundred per cent. All classes town of 7,500. Admission 10-30. Mrs. Jules Perronet, Tujunga Valley Theatre (300 seats), Tujunga, California.

HE WHO GETS SLAPPED. (6,613 feet). Star, Lon Chaney. An altogether different picture from the usual run of photoplays, with Chaney as a broken hearted clown entertaining his audience by continually being slapped by his fellow actors. The picture is a tragedy as Chaney dies in the last reel. The picture is full of pathos and sentiment and worth seeing. Tone, good. Sunday, yes. Special, no. Audience appeal, eighty-five percent. General class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

HIS HOUR. (6,300 feet). Star cast. Very good. Wonderful acting by Aileen Pringle and John Gilbert. Tone, good. Special, yes. Neighborhood class city of 15,000. Admission 10-15. Ulysses Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

HUNGRY HEARTS. (6,540 feet). Star cast. I ran this one last July, and had so many favorable comments on it that I tried it again and it made good. It is an excellent and very entertaining picture. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

ROUGHED LIPS. (5,150 feet). Star, Viola Dana. Just a common program picture. Lacking a little of the pep of most of this star's pictures. We heard no comments or kicks but had a good comedy with it. Tone, good. Sunday, yes. Special, no. Audience appeal, sixty per cent. Farmers and town people town of 800. Admission 10-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

SILENT ACCUSER. (5,883 feet). Star, Peter the Great (dog). A wonderful picture featuring Peter the Great who pursues a murderer with relentless ferocity and eventually compels him to confess, thereby exonerating his accused master. A thriller and interesting. General class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

SO THIS IS MARRIAGE. (6,300 feet). Star, Eleanor Boardman. Nothing to rave over. Rather draggy. Scenes in natural colors are very beautiful. Would class it as an average program offering. Tone, okay. Sunday, yes. Special, no. Fair audience appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

TESS OF THE D'URBERVILLES. Star, Blanche Sweet. Audience liked it though very tragic. Happy ending surprised me. Tone, good. Special, yes. Neighborhood class city of 15,000. Admission 10-15. Ulysses Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

TRUE AS STEEL. (7 reels). Star cast. Here is one fine picture while it did no business to speak of for me. It was no fault of the picture. Society yes, but held the interest throughout its seven reels and pleased those who came. Tone, good. Sunday, doubtful. Not a special. Audience appeal, one hundred percent. All classes town of 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (496 seats), Emporium, Pennsylvania.

Paramount

AIR MAIL. (6,976 feet). Star, Warner Baxter. Good picture with good thrills and story although it lagged in places. It did not draw for me as I had one of the poorest weeks of the season. There was an athletic tournament against it. It was better than the usual Paramount. Tone, good. Sunday, no. Special, no. Fair audience appeal. All classes, city of 15,000. Admission 15-33. Ed. Malhiot, Monarch Theatre (450 seats), Medicine Hat, Alta., Canada.

A MAN MUST LIVE. (6,116 feet). Star, Richard Dix. Good picture. Richard good star here. Showed Monday and Tuesday to poor crowd. Tone, good. Sunday, yes. Special, no. Good appeal. Working and better class town of 1,200. Admission 10-30. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

A MAN MUST LIVE. (6,116 feet). Star, Richard Dix. A very good program offering Should please Dix fans. Nothing big but will please the average audience. In my opinion Dix is a comer. Tone, okay. Sunday, yes. Special, no. Good audience appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

BORDER LEGION. (7,045 feet). Star, Antonio Moreno. A real western. The best picture you can get for the small town and Saturday night besides being a Zane Grey story. Will please nearly everyone. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

BORDER LEGION. (7,045 feet). Star, Richard Dix. Picture seemed to please my audience. Tone, good. Sunday, yes. Special, no. Good audience appeal. Town and country class town of 1,700. Admission 10-20, 15-37. Herbert Tapp, Hippodrome Theatre (450 seats), Sheridan, Indiana.

BORDER LEGION. (7,045 feet). Star, Antonio Moreno. Fine western. Should make anybody lots of money. Good picture for Saturday. Don't be afraid to step on it. Made more on this one and "North of 36" than on any others. All classes town of 4,000. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.

BORDER LEGION. (7,045 feet). Star cast. A right good attraction which played to better than average business by considerable. Special, yes. Good audience appeal. Agricultural class town of 1,200. Admission 10-25. L. M. Zug, Rialto Theatre (380 seats), Jerome, Idaho.

BORDEN LEGION. (7,045 feet). Star cast. A picture that drew well at the box office and seemed to please majority. I would not class it as a super special, but it will get the business and that's what we need. Town and rural class town of 2,500. Admission 10-25. O. H. Rich, Rich Theatre, Montpelier, Idaho.

CITY THAT NEVER SLEEPS. (6,087 feet). Star, Ricardo Cortez. This is a fine picture. Pleased well. Cast good. Cortez is better to by notion than Valentino. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

CITY THAT NEVER SLEEPS. (6,087 feet). Star, Ricardo Cortez. Good program picture. Fair tone. Sunday, yes. Special, no. Audience appeal, ninety per cent. Working and better class town of 1,200. Admission 10-30. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

CODE OF THE WEST. (6,777 feet). Star, Owen Moore. This is a fine western being on a par with "Wanderer of the Wasteland." Pleased my crowd ninety per cent. It has a new cast and in that way disappointed the ten per cent. as they expected to see Holt and Lois Wilson and that usual Zane Grey production cast. Charles Lee Davis, Grand Theatre, Pierre, South Dakota.

COVERED WAGON. (9,407 feet). Star, Ernest Torrence. We can add nothing. However, we think it has had its day and unless you are careful in booking, you will lose money. Tone, good. Sunday, yes. Special, yes. Good audience appeal. Farmers town of 442. Admission 10-25. John C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

CROWDED HOUR. Star, Bebe Daniels. Good war story with lots of action, will please majority. Tone, good. Special, no. Good audience appeal. Mixed class, town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

DANGEROUS MONEY. (6,864 feet). Star, Bebe Daniels. I was well pleased with this picture and my patrons felt the same way. Town and rural class, town of 2,800. Ad-

mission 10-25. Rich Theatre, Montpelier, Idaho.

DANGEROUS MONEY. (6,864 feet). Star, Bebe Daniels. A dandy comedy drama presenting flapperism and high life in spots, with a sprinkling of humor furnished by Tom Moore. A picture that will make any audience forget their troubles. General class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

DANGEROUS MONEY. (6,864 feet). Star, Bebe Daniels. Bebe very pretty in this one. Tom Moore also good. Very nice production. Pleased but failed to pull. Tone, good. Sunday, yes. Special, no. Good audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

DEVIL'S CARGO. (7,080 feet). Star, Pauline Starke. A good program picture. Action not probable as it is almost impossible. Drags in many places and agony seems prolonged. Tone, fair. Sunday, no. Special, no. Fair audience appeal. All classes city of 15,000. Admission 15-35. Ed. Malhoit, Monarch Theatre (569 seats), Medicine Hat, Alta., Canada.

DEVIL'S CARGO. (7,080 feet). Star, Pauline Starke. A fine picture of California in the gold rush days and one that has action as well as acting. Wallace Beery and William Collier fine. Sunday, no. Special, yes. Fine audience appeal. Oil field class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

DEVIL'S CARGO. (7,080 feet). Star, Pauline Starke. Good feature. Pleased majority. Plenty of action throughout. Tone Good. Special, no. Good appeal. Mixed class, town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

DRESSMAKER FROM PARIS. (7,080 feet). Star, Leatrice Joy. This is one of the most entertaining pictures I have run this season. It did a nice business for me and I am rating it one hundred per cent. It could be bigger but it couldn't be better and you can advance admission on it and please everyone. This is particularly good for the small town crowd. It will make your people laugh at their neighbors as the types will fit into any small community. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

DRESSMAKER FROM PARIS. (7,080 feet). Star, Leatrice Joy. Be sure and book this one. It's a money getter, in any theatre. Passes features that will please every type of fan. Comedy for the men. Fashions galore for the ladies as well as the men at times, a darn good story and lavishly presented. Did one of the biggest week's business in many weeks for me. All classes city of 95,000. Admission 40-50. Guy A. Kenimer, Arcade Theatre (1,152 seats), Jacksonville, Florida.

DRESSMAKER FROM PARIS. (7,080 feet). Star, Ernest Torrence. This is one of the most universally satisfying pictures I have ever shown. It has a lot of small town comedy in it that makes it go strong in the small town. This is a picture that I did not raise admission prices on that would have stood it. Tone, good. Sunday, yes. Special, yes. Universal audience appeal. Town of 3,200. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

LILY OF THE DUST. (6,811 feet). Star, Pola Negri. Rather poor. In this town, Pola is about done. If they would only give her some decent stories, she might draw but now she isn't worth a nickel to me. I seldom gross rental on any of her pictures. Tone, poor. Sunday, no. Not a special. Poor audience appeal. Mixed class town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

LILLY OF THE DUST. (6,811 feet). Star, Pola Negri. Just an ordinary program picture which I paid the price of a special for. Don't advertise this one big for it's just another picture. Tone, fair. Specials, no. Audience appeal, sixty per cent. Industrial class town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (750 seats), Hazard, Kentucky.

LOCKED DOORS. (6,621 feet). Star, Betty Compson. Another fair program and that is all. Nothing but a picture. Tone okay. Special, no. Audience appeal sixty per cent. Industrial class, town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (700 seats), Hazard, Kentucky.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. A picture that everyone liked. While not her best picture, it pleased most of my audience, though small. Tone good. Sunday, yes. Special, no. Fine audience appeal. Town and country class, town of 1,800. Admission 10-25-35. Herbert Tapp, Hippodrome Theatre (460 seats), Sheridan, Indiana.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. About as good as this star has released of late. Our people liked it. Did about what we have been doing, so cannot call it extraordinary as a drawing card. Tone okay. Sunday, yes. Special, yes. Good audience appeal. Better class, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

MANHATTAN. (6,415 feet). Star, Richard Dix. This is a good New York crook story and was well liked. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

MEN. (6,544 feet). Star, Pola Negri. Very good picture, but she doesn't draw very much for me. Tone, good. Sunday, yes. Special, yes. Good appeal. Miners and farmers town of 600. Admission 10-25. John Russell, Russell Theatre (250 seats), Matherville, Illinois.

MEN AND WOMEN. (6,223 feet). Star cast. This is not a Richard Dix starring vehicle but he is the only one in it that means anything at the box office. He has an unfortunate part and does his best with it but does not get far. Title fairly good but picture does not generally please. Tone fair. Special, no. Poor audience appeal. General class, city of 18,000. Admission forty cents. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

Now Booking

MERTON OF THE MOVIES. (7,655 feet). Star, Glenn Hunter. This might have been a big stage hit, but it is by no means a screen hit. Heard many unfavorable comments from my very best class of audience. Viola Dana saves it from utter ruin. Tone okay. Sunday, yes. Special, no. Good audience appeal. All classes, town of 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

MERTON OF THE MOVIES. (7,655 feet). Star, Glenn Hunter. Above heads of lots of people, but very good in spite of that. Tone okay. Sunday, yes. Special, no. Audience appeal seventy-five per cent. Small town class, town of 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

MERTON OF THE MOVIES. (7,655 feet). Star, Glenn Hunter. Some liked it. Some didn't. I think Paramount miscued in trying to make a picture out of it. Business below average on a two-day run. A. E. Andrews, Opera House, Emporium, Pennsylvania.

MISS BLUEBEARD. (6,453 feet). Star, Bebe Daniels. A knockout. A great comedy drama that makes the most sober laugh. Not a special but a good picture. Tone okay. Sunday, okay. Special, no. Good audience appeal. General class, town of 3,200. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

MY AMERICAN WIFE. (6,061 feet). Star, Gloria Swanson. This pleased all who saw it. It's a good buy. Tone, good. Sunday, yes. Special, yes. Audience appeal, one hundred per cent. All classes town of 806. Admission 10-20. W. A. Herndon, Liberty Theatre (250 seats), Valliant, Oklahoma.

NEXT CORNER. (7,081 feet). Star cast. Oh, boy. If you have this booked you're in for an awful shock. After seeing Dorothy MacKaill in "Mighty Lake' A Rose" you'll think there are two stars with the same name as she is entirely different in this one. We just announced this and had a poor crowd both nights and glad of it. Some pretty hot scenes in this. The picture sure put Dorothy in bad with my patrons. We must have been snoozing when we bought this. Town of 440. Admission 15-25. Kenneth V. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

NORTH OF 36. (7,908 feet). Star cast. Here is a real one. Very near as good as "Covered Wagon." Book it and play it up at advanced prices. Town of 3,500. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

OPEN ALL NIGHT. (6,867 feet). Star, Viola Dana. Another one of those "filthy forties." Nothing to it. Should never have been made. This is one of the things wrong with movies. Tone rotten. Not suitable for Sunday. Special, no. No audience appeal. Small town class, town of 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

PETER PAN. (9,593 feet). Star, Betty Bronson. Tied up with school, but was one of the biggest flops ever here. Delightful little picture but no one wanted to risk a quarter on it. Tone fair. Sunday, yes. Special, no. Audience appeal questionable. Small town class, town of 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

PETER PAN. (9,593 feet). Star, Betty Bronson. Kid picture too long by their rule but well acted and for the children good but don't think it will make a hit with the older folks in any place. Tone, good. Sunday, yes. Special, yes. Audience appeal, fifty per cent. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

PETER PAN. (9,593 feet). Star, Betty Bronson. Well acted and splendid photography. It did not appeal to the adults and had to depend on the children. Did fair business for me. Ed. Malhiot, Monarch Theatre, Medicine Hat, Alta., Canada.

PRIDE OF PALOMAR. (7,494 feet). Star cast. As good a picture as one could ask for of this kind. Peter B. Kyne's story was quite faithfully transferred to the screen and the result was a picture of nearly one

hundred per cent. audience appeal. It's a real small town picture. Tone, fair. Optional for Sunday. Merchants and farmers town of 440. Admission 15-25. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

RACING HEARTS. Star, Agnes Ayres. Still another one from Paramount that pleased the audience first rate. A dandy racing story that keeps you wide awake all the way through. The climax was a roof lifter. This picture was made "just purposely for us." Tone, good. Town of 440. Admission 15-25. Kenneth V. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

SACKCLOTH AND SCARLET. (6,732 feet). Star, Alice Terry. Beautiful scenery in reel one. Acting very fine of both women. Interesting story with heart appeal. A picture that should please anywhere. The rental too high for here, therefore profit too small. Tone, good. Sunday, yes. Special, yes. Good audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SAINTED DEVIL. (8,633 feet). Star, Rudolph Valentino. In my opinion Valentino is a dead one. This picture failed to please the majority. Is altogether too long and drawn out. If you have it booked, don't boost it too much. Tone, okay. Sunday, yes. Special, no. Poor audience appeal. All classes town of 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SALOME OF THE TENEMENTS. (7,017 feet). Star, Jetta Goudal. Rotten. Nothing but Jewish propaganda. If you have this shelve it. You'll be sorry if you don't. No tone. Sunday, no. Special, no. No appeal. Oil field class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

SIDE SHOW OF LIFE. (6,511 feet). Star, Ernest Torrence. Pretty fair but my patrons do not like Torrence in a picture like this. Opinions divided. Pleased about fifty per cent, I believe. Business poor. Tone okay. Sunday, okay. Special, no. All classes, town of 4,000. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.

SWAN. (5,889 feet). Star, Frances Howard. A picture for the larger towns but not for small towns. A high class sophisticated comedy that will only please the high brows. Tone, okay. Sunday, no. Special, in city. Fair appeal. Oil field class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

THUNDERING HERD. (7,187 feet). Star, Jack Holt. This is a wonderful picture and one that should make money in any place. It pleased one hundred per cent here and seventy-five per cent. of my people liked it better than "The Covered Wagon" as there is more action in this one. Tone, good. Sunday, no. Special, yes. Audience appeal, one hunred per cent. All classes city of 15,000. Admission 15-35. Ed. Malhiot, Monarch Theatre (569 seats), Medicine Hat, Alta., Canada.

TONGUES OF FLAME. (6,763 feet). Star, Thomas Meighan. This is a fair picture. It has a little too serious a tone to please the general run of fans. No humor in it. Below the average of Meighan but even at that a good picture. Tone, good. Special, no. Town of 3,2000. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

TONGUES OF FLAME. (6,763 feet). Star, Thomas Meighan. A very good melodrama showing Indians being cheated out of their reservation. A late war scene, shooting, fighting. The burning of a town and unusual love romance make this picture very interesting. Tone, good. Sunday, yes. Special, no. Audience, appeal, eighty per cent. General class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

TOO MANY KISSES. (6,750 feet). Star, Richard Dix. This is a dandy comedy. One that will please the vast majority of picture fans. It may not be ranked as one of the best pictures of the year but it will rank as one of the ten per cent with me. Tone, good. Sunday yes. Special, no. Town of 3,200. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

TOP OF THE WORLD. (7,167 feet). Star,

John Golden, the producer of the famous stage play, "Lightnin,' and John Ford, the man who will direct the screen version of the play, taken at the William Fox West Coast Studios, where "Lightnin'" will be filmed.

Anna Q. Nilsson. Many fine comments on this and went over better than a lot of specials. Work of the cast excellent. African Veldt story. Tone, okay. Sunday, yes. Special, yes. Fine audience appeal. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

TRAIL OF THE LONESOME PINE. (5,695 feet). Star, Mary Miles Minter. Another little program picture that surprised us at the box office. We couldn't get heralds on this one and thought business would be poor, but the title did the trick and the picture seemed to give good satisfacion, thought I consider it only fair. At any rate, play it for your own benefit. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

WOMAN WITH FOUR FACES. (6,700 feet). Star, Betty Compson. Here's another Paramount picture that kept our audiences in delightful suspense. It's one of those pictures that make you sit well forward in your seat. Not a special but a good picture and that's all we desire. Merchants and farmers town of 440. Admission 15-25. Kenneth W. Thompson, M. W. A. Theatre (150 seats), Hancock, Wisconsin.

Producers' Dist. Corp.

FLAMING FORTIES. (5,770 feet). Star, Harry Carey. This picture gives Harry Carey a good chance to show his talent. The action is fast. Many comedy scenes. The audience enjoyed the picture. Tone good. Special, no. Good audience appeal. Working class, city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

FLAMING FORTIES. (5,770 feet). Star, Harry Carey. Another very good action picture from Carey should please all his followers. Print good. Tone okay. Sunday, no. Special, no. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

HOLD YOUR BREATH. (5 reels). Star, Dorothy Devore. Very interesting picture. Thrills galore. Will pay you to run it. Tone good. Sunday, no. Special, no. Good audience appeal. Town and country class, town of 1,700. Admission 10-20, 15-35. Herbert Tapp, Hippodrome Theatre (450 seats), Sheridan, Indiana.

TIGER THOMPSON. (5,700 feet). Star, Harry Carey. Good western. Some good stunts and plenty of action, with some comedy situations worked in. I would say book it most any place if they like outdoor pictures. Good tone. Sunday, yes. Special, no. Good audience appeal. Small town class and farmers, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

WELCOME STRANGER. (6,618 feet). Star, Florence Vidor. Used this picture as a benefit for the Senior class, E. H. S., and it certainly went over fine. Lots of good comments. I cannot attest to its drawing power as the Seniors sold the tickets and packed them in for our night. Word of mouth advertising should draw, for two nights. Tone fine. Sunday, yes. Special, yes. Audience appeal eighty-five per cent. All classes, town of 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (496 seats), Emporium, Pennsylvania.

WISE VIRGIN. (5,950 feet). Star, Patsy Ruth Miller. A pleasing light comedy drama containing some amusing scenes. Nothing exciting but a nice evening's entertainment. A good comedy with two-reel western or news reel in conjunction will produce a well balanced show. Tone good. Sunday, yes. Special, no. Audience appeal sixty-five per cent. General class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

WISE VIRGIN. (5,981 feet). Star cast. Not so good for me. It was one of those society dramas made in the studio and never did appeal to many of the so-called fans. I should rate this one as a very weak sister. No tone. Sunday, no. Special, no. Audience appeal fifty per cent. All classes, town of 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (496 seats), Emporium, Pennsylvania.

United Artists

AMERICA. (14,000 feet). Star cast. Personally I thought this good entertainment. Patrons, however, were very much divided in their opinions. Business not up to expectations. Tone good. Sunday, yes. Special, yes. Agricultural class, town of 1,200. Admission 10-25. L. M. Zug, Rialto Theatre (380 seats), Jerome, Idaho.

John Golden, New York theatrical producer, looking over the William Fox West Coast studios with Miss Alma Rubens, who probably will be given the leading feminine roles in the screen versions of one or two of the Golden stage successes which will be produced under the Fox banner.

THIEF OF BAGDAD. Star, Douglas Fairbanks. Wonderful picture. In fact among the greatest ever produced at any time. It failed to draw for me, however, but no fault of the picture. I'll run it again later. Town and rural class, town of 2,800. Admission 10-25. Rich Theatre, Montpelier, Idaho.

WHITE ROSE. (11 reels). Star, Mae Marsh. This should make a good program show for almost any house. It did not draw very strong here, nor was the print up to the standard either. Tone okay. Special, no. Good audience appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

Universal

BUTTERFLY. (7,472 feet). Star cast. This type of picture does not go well in small towns. Too much jazz and high life. Not a small town picture. Personally I did not like it. Town and rural class, town of 2,800. Admission 10-25. Rich Theatre, Montpelier, Idaho.

GAIETY GIRL. (7,419 feet). Star, Mary Philbin. This is a Jewel that classifies as a fair picture. It has something different in plot that gets it recommendation, but it looks like a cheap picture. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

HUNCHBACK OF NOTRE DAME. (11,000 feet). Star, Lon Chaney. Played two days to poor business. This is a wonderful production. Chaney's work as the "Hunchback" was great. The rest of the cast was excellent. Here is the rub: It did not draw for us. We played it at twenty-five cents admission against two ordinary program shows at the opposition house at ten cents. He had the crowds and we starved. As I said before, this is a wonderful show but the people in this town did not take to it at all. This town did not appreciate it at all. This has been a lesson to me. The average run of people in this town don't want shows of a very high artistic appeal. They want hokum and stuff that don't make them think. I take my hat off to the "Hunchback of Notre Dame" as being a wonderful picture in my personal estimation. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

HURRICANE KID. Star, Hoot Gibson. Good old Hoot. A dandy western that pleased everybody who saw it. Town and rural class, town of 2,800. Rich Theatre, Montpelier, Idaho.

K—THE UNKNOWN. (8,146 feet). Star, Virginia Valli. A fine show that pleased the older folks. It did not draw the youngsters due to the title and the posters did not show any action on them. Print okay. Tone good. Not a special. Fine audience appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

OH DOCTOR. (6,501 feet). Star, Reginald Denny. Not so good as the usual Denny. It did not appeal as my crowds kept getting smaller. Even Saturday was not as good as usual although there was nothing special on outside. Tone fair. Sunday, no. Special, no. No appeal. All classes, city of 15,000. Admission 15-33. Ed. Malhiot, Monarch Theatre (450 seats), Medicine Hat, Alta., Canada.

OUTWITTED. Star, William Desmond. Slow moving. Somewhat disconnected secret service story that was cracked up to be one of the swift moving pictures of the season. All actors did fine in this picture and really deserve a better type of story. Was glad to see Grace Cunard in this picture as it had been a long time since seeing this old favorite of the writer's. Tone fair. Sunday, no. Special, no. Poor audience appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

RIDE FOR YOUR LIFE. (5,510 feet). Star, Hoot Gibson. A fair western. An impossible story and one which would fall flat if it were not for the star. Not up to Hoot's best, but better than most of his non-western pictures. Tone good. Sunday, yes. Special, no. Audience appeal ninety per cent. Farmers and town people, town of 800. Admission 10-25. Firkins & Laws, Crystal Theatre (200 seats), Moravia, Iowa.

SIGNAL TOWER. (6,774 feet). Star, Virginia Valli. Very good picture, but didn't draw very well because we played it on Easter Sunday. Tone okay. Sunday, yes. Special, no. Audience appeal eighty per cent. All

Here is Buck Jones, all excited over real bargains he has just discovered—new-laid eggs, twelve cents the dozen; creamery butter, nine cents the pound, and shoes, the every-day kind, for $1.50 the pair, and fine Sunday-go-to-meeting patent leathers for $3.50 the pair. No, he is not asleep, nor yet dreaming. It's all there, in a copy of the San Francisco Examiner, which he has just picked up in a cave—on location, in Daggett, Cal. But the date of this paper, dear reader, is January 5, 1896, before Bryan ran for President the first time. Buck nearly lost his eyesight before he saw the date.

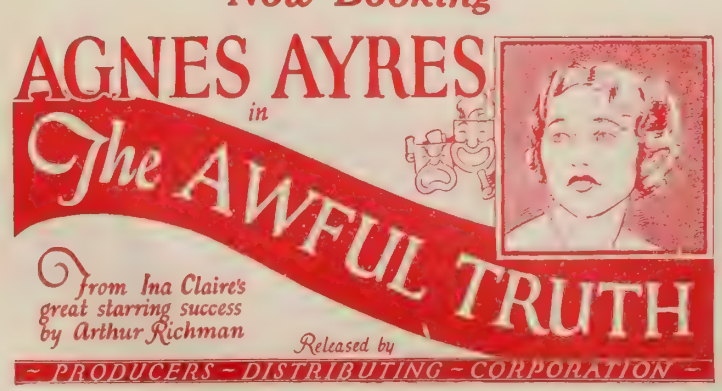
classes, town of 7,500. Admission 10-30. Mrs. Jules Peronnet, Tujunga Valley Theatre (300 seats), Tujunga, California.

Vitagraph

CODE OF THE WILDERNESS. (7,000 feet). Star cast. Good western. Some action and comedy; somewhat different from the average western. Those that saw it said good, but I was up against a home talent school show, so anyone in a town of this size doesn't need to be told the result. Small town class and farmers, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

PAMPERED YOUTH. (6,640 feet). Star, Cullen Landis. Just a fair program picture and sold as such. Tone, okay. Sunday, yes. Special, no. Fair audience appeal. Oil field class, town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

TWO SHALL BE BORN. (6 reels). Star cast. A good one that holds the interest from start to finish. The title doesn't have the pull that the picture deserves. Fair audience appeal. Small town class, town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.



Warner Bros.

AGE OF INNOCENCE. Star, Beverly Bayne. This is a fine picture. A little spicy, cast good, and acting fine. Should draw well on account of name. Tone good. Sunday, yes. Special, no. Good audience appeal. Town and country class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

BROADWAY BUTTERFLY. (7,705 feet). Star cast. Name didn't draw much, although the picture is good. Ran only one day. I think it pleased well. Tone okay. Sunday, yes. Special, no. Good audience appeal. Town and country class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

CORNERED. (7,500 feet). Star, Marie Prevost. Here is a mystery picture and crook story that you shouldn't overlook. It has everything together with wonderful acting on part of entire cast. Will go any place. Tone

Clara Bow, as she appears in "Kiss Me Again," the Ernst Lubitsch production for Warner Brothers, soon to be released.

okay. Sunday, yes. Special, yes. Fine audience appeal. Family and transient class, city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

MY WIFE AND I. Star cast. Warner Brothers should be presented with the Brown Derby for this one, as a masterpiece of nothing; this is it. It is terrible. No appeal. Best class. Al Hamilton, Rialto Theatre, South Norwalk, Connecticut.

ON THIN ICE. Star cast. A nice little crook drama that pleased Saturday audiences very well. Tone okay. Sunday, yes. Special, no. Audience appeal good. Best class. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

WHERE THE NORTH BEGINS. (6,200 feet). Star cast. A wonderful picture; if you have not run it buy it and boost it to the sky. Tone good. Sunday, yes. Special, nearly. Audience appeal ninety per cent. Farmers and laborers, town of 343. Admission 15-30. J. M. Patterson, Little Gem Theatre (250 seats), Hunter, Arkansas.

Comedies

BREAKING IN. (Educational). Star, Benny Leonard. This series started off fine. Has anything beat in fight pictures I have ever had. Should be a good drawing card. Leonard is a real fighter. Tone okay. Sunday, yes. Special, no. Good audience appeal. Town and country class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

FRESH START. (Educational). Star, Lige Conley. Old but, like old wine, it is better than some new stuff. Jack White makes 'em good not now and then but always. Good appeal. Small town class, town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

GIRL AND THE GANGSTER. (Pathe). This one about the best of this series. If you must buy the series to get this one, lay off; very poor entertainment. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HOLD EVERYTHING. (Educational). Star, Bobby Vernon. This is an exceptionally good comedy that brought plenty of laughs. The best Vernon I have ever had. Tone okay. Sunday, yes. Good audience appeal. Town and country class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

HOOKED. (Educational). Star, Lloyd Hamilton. Better than some of the previous Hamiltons we have played. Here's one that kept them laughing from start to finish. Come on with some more like this, Lloyd, and the fans will begin to renew their acquaintance with you. Tone okay. Sunday, yes. Strong audience appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

IS MARRIAGE THE BUNK? (Pathe). Star, Charlie Chase. Another Chase comedy which pushed him up the ladder of success in his coming two-reel subjects. Book a Chase comedy to make 'em laugh. Print new. Suitable any time. Great audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

KICK OUT. (Educational). Star, Lige Conley. An unusually good comedy; in fact all Mermaid comedies are above average. Good appeal. Small town class, town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

LOVEMANIA. (Educational). Star, Al. St. John. The first St. John that had a real good plot and that didn't have a monotonous repetition of stunts. Here's a real good comedy that will keep any house in a tumult of laughter. Give us more like this, Educational, and you will put Al St. John back on the map. Tone good. Sunday, yes. Excellent audience appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SEEING NELLIE HOME. (Pathe). Star, Charles Chase. We are reporting this because it is the best one-reel we have ever run. Pathe has the short subjects. Farmers, town of 442. Admission 25-10. John C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

SHIPSHAPE. (Educational). Star, Cliff Bowes. A pippin of a Cameo one-reeler. The best we have had in quite some time. Print was so new that the wax on sprocket holes came off during projection. Tone okay. Good audience appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

SLIPS AND SLACKERS. (Vitagraph). Star, Larry Semon. Put the damper on this one. War-time stuff. "Nuf ced." Print new. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

THREE FOOLISH WEEKS. (Pathe). Star, Ben Turpin. They might rave over this star elsewhere but not here; they consider him very poor entertainment. Print bad, which made it worse. No audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

WEAK KNEES. (Educational Cameo Comedy). Star, Virginia Vance. I think that this is as good a single reel comedy as I have ever run, for it sure registered up the laughs. Tone good. Sunday, yes. Good audience appeal. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

WHY GLOBE TROTTERS TROT. (Educational). Have used several Hodge Podge but this is good beyond all doubt. Fair appeal. Small town class, town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

Kathlyn Williams as "Huldah" in "The Wanderer," an R. A. Walsh production for Paramount.

WHY HURRY? (Educational). Star, J. Adams. A peach, a pippin! A humdinger of a Christie for our house. There were regular shouts of laughter at the stunts pulled off in this comedy. Tone okay. Good audience appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

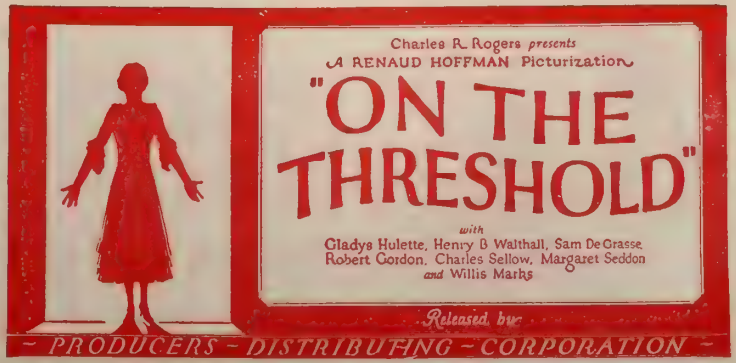
WHY HURRY? (Educational). Star, Jimmie Adams. Uproarious comedy that had the floor quaking. Lots o' comedy in this pair of reels and Jimmie Adams held up his past rep for bringing out the guffaws. This scream is well worth a date in any house that has a strong desire to do a little rib tickling. Put it on the screen, then hear them shout their heads off. Tone good. Sunday, yes. Audience appeal one hundred per cent. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Short Subjects

GO-GETTERS No. 11. (F. B. O.). Star, George O'Hara. This series and this episode went over fine; as well as all the others. If "The Pacemakers" are as good as these I will have no fault to find. No tone. Sunday, no. Appeal eighty per cent. All classes, town of 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (496 seats), Emporium, Pennsylvania.

GREAT DECIDE. (F. B. O.). Star, Alberta Vaughn. This is the fourth of the "Pacemakers" and is a dandy; in fact the best one I have run so far. Plenty of comedy and action. If the remaining eight chapters are

Now Booking


Charles R. Rogers presents
A RENAUD HOFFMAN Picturization
"ON THE THRESHOLD"
with
Gladys Hulette, Henry B Walthall, Sam De Grasse
Robert Gordon, Charles Sellow, Margaret Seddon
and Willis Marks
Released by
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Fill In Tear Out Send Along

Straight From the Shoulder Report

Van: I am an exhibitor. I want to help exhibitor Independence from poor pictures. So I send this tip and will send others if you will send me your regular blanks. I'll live up to the ethics of "Our Gang" by being fair to picture and to exhibitor. Here's my tip on

Title .....**Producer** .....**Star** .....

My report .....

.....

Audience appeal.....**Suitable for Sunday?**.....**A Special?**.....

Signature of Exhibitor.....

Theatre .....**No. Seats**.....**Town** .....**State** .....

as good as this one I sure will not have any kick coming. Tone good. Sunday, yes. Good audience appeal. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

PATHE SPORTLIGHT. (Pathe). Star cast. "Sporting Rythm." If you are not playing these one-reelers you don't know what you are missing. They are great little fillers for any program. Sunday, yes. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

FELIX MENDELSSOHN. (Jas. Fitzpatrick). A feature in one reel that will back up any exploitation you may give it. This is the best novelty I have ever played. If you have music lovers, get this series quick. Best class. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

FOX NEWS No. 56. (Fox). Boys, I am going to throw another fit about Fox News. If you haven't played 'em, start with this issue and you'll be surprised. "Honest." Sunday, yes. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

Independents

BEAUTIFUL SINNER. (State Right). Star, Eva Novak. We used this for our Saturday show with "The Go-Getters" series No. 11 and were well pleased. The picture has lots of action, based on the secret service, and therefore will satisfy the Saturday crowd. Very pleasing business for our day. Fair tone. Sunday, no. Special, no. Appeal eighty-eight per cent. All classes, town of 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (496 seats), Emporium, Pennsylvania.

BORDER INTRIGUE. (Goldburg). Star, Franklyn Farnum. Farnum is dead in this town, consequently this picture fell flat. However, where the star is popular this picture will go over good as it is the best, so far, of the series and there is enough action in the story to make 'em sit up. Tone fair. Sunday, no. Special, no. Weak audience appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

BREAKING IN. (State Right). Star, Benny Leonard. Don't expect to get another "Fighting Blood" series when you buy this series, but they are good two-reel fillers and should please the majority. Print good. Tone good. Sunday, yes. Fair audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

HORSE SHOE LUCK. (Aywon). Star, H. B. Warner. A western picture with a story that does not lag. Full of action and comedy. Audience enjoyed it all. Tone good. Special, no. Good audience appeal. Working class, city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

IN HIGH SEAS. (State Right). Star, Kenneth McDonald. Not up to this star's standard but will please the majority. Don't let this report stop you from buying. They are worth running. Great for the small town. Tone okay. Sunday, no. Special, no. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

OUT OF MY WAY. (State Right). Star, Leo Maloney. Here is a crackerjack two-reeler. More action than in the average five-reel feature. Wonderful shots of auto race. Neighborhood class, city of 15,000. Admission 10-15. Ulysses Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

POISON. (William Steiner). Star, Charles Hutchison. Average feature. Nothing new. Good tone. Neighborhood class, city of 15,000. Admission 10-15. Ulysses Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

RARIN' TO GO. (Artclass). Star, Buddy Roosevelt, Jr. Good western picture and the kind they like in small towns. Tone fair. Sunday, no. Special, no. Audience appeal eighty per cent. Farmers and laborers, town of 343. Admission 15-30. J. M. Patterson, Little Gem Theatre (250 seats), Hunter, Arkansas.

RIP ROARIN' ROBERTS. (Weiss Brothers). Star, Buddy Roosevelt. Much better than his others. Plenty of action. Tone good. Sunday, yes. Special, no. Neighborhood class, city of 15,000. Admission 10-15. Ulysses Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

ROMANCE AND RUSTLERS. (Arrow). Star, Yakima Canutt. Up to the usual western and a little better. This star if handled right will, in my way of thinking, make another "Mix." Print new. Tone okay. Sunday, no. Special, no. Good audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

SHIELD OF SILENCE. (Steiner). Star, Leo Maloney. While this is not a bad picture, Leo Maloney has made better ones, and while it is not a knockout, it will get by. Tone good. Sunday, no. Special, no. Not much audience appeal. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

SPEED. (Banner). Star cast. At last a real picture made for an every-day audience. This is a picture about people that you meet every day. A story that is a pip. No high society bunk in this. It sure makes one feel good to run a picture like this. Tone good. Sunday, good. Lots of audience appeal. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

SPEED SPOOK. (C. C. Burr). Star, Johnny Hines. A good picture that will please the masses and make you money. Tone good. Sunday, no. Special, no. Audience appeal ninety per cent. Farmers and laborers, town of 343. Admission 15-30. J. M. Patterson, Little Gem Theatre (250 seats), Hunter, Arkansas.

WHO WOULDN'T TAKE CHANCES WITH THESE GIRLS?

Buster Keaton took only "Seven Chances" in his new Metro-Goldwyn feature comedy of that name, but from the appearance of this flock of girls you would think Buster might have increased the number by seven or eight more. "Seven Chances" is a Joseph M. Schenck presentation through Metro-Goldwyn, based on Roi Cooper Megrue's stage success.

F. B. O.'s "Lilies of the Streets" To Be Given Wide Exploitation

AN unusually far reaching exploitation campaign is being launched by Nat G. Rothstein, F. B. O.'s director of publicity, advertising and exploitation, on "Lilies of the Streets," the police picture which was made by Belban Productions and sponsored by Mary E. Hamilton, New York's first policewoman, based on actual experiences of wayward young girls with whom Mrs. Hamilton has come in contact during her police work.

Police officials throughout the United States have been cooperating to the fullest with the F. B. O. forces and with Mrs. Hamilton to bring the picture to the attention of every intelligent man, woman and child in the United States.

Captain Grant Williams, prominently connected with Police Headquarters, and known as the foremost finger print expert in the country, is one of the many well known police officials who has identified himself with the exploitation of the production. At a recent showing of the picture at the Olympic Theatre, in Brooklyn, New York, Captain Williams made a short address on crime and its prevention, and the important part played in the detection of criminals by finger prints. He received an unusually enthusiastic ovation, and repeated his talk at several other Brooklyn picture houses.

Thousands of throwaways have been distributed throughout Greater New York, and cards have been placed on the bulletin boards of every factory and department store in New York and Brooklyn, bringing the production to the attention of thousands of factory workers and department store employees.

"Lilies of the Streets" is an original story by Elizabeth J. Monroe, a young woman who has been prominently associated with Mrs. Hamilton in police work. The scenario is the work of Harry Chandlee, while Joseph Levering directed. Johnnie Walker and Virginia Lee Corbin are co-starred, with Peggy Kelly, Irma Harrison, Dorothy Cummings, Wheeler Oakman, Mrs. Hamilton and Miss Monroe prominent in support.

George Walsh with Theda Bara

George Walsh, Chadwick's athletic star, will join the cast of "The Unchastened Woman," in which Theda Bara is starred, immediately on completion of "Blue Blood," his current production. James Young is directing this Louis K. Anspacher play for Chadwick.

"Rush" Warner Product

Four Features Completed and Four Are in Work

Work on Warner Bros.' productions for release on the coming year's schedule is off to an extraordinarily good start. Four pictures have been finished, while four others are in work. Two were completed this week, an announcement from the executive offices in New York reveals.

Charles A. Logue's "Below the Line," one of the two just completed, is quite in keeping with the superior quality of the cast. This includes, besides the marvelous dog actor, Rin-Tin-Tin, June Marlowe, John Harron, Charles ("Heinie") Conklin, Victor Potel, Gilbert Clayton, Pat Hartigan and Taylor Duncan. Herman Raymaker directed the production, with Irving Asher assisting, and John Mescall in charge of the camera work.

The other on which the final "shots" have just been taken is "The Wife Who Wasn't Wanted," from Gertie Wentworth James's engrossing novel. Irene Rich, the star, has the support of Huntly Gordon, John Harron, June Marlowe, George Pearce, Edward Peil, Gayne Whitman, George Kuwa, Wilfred Lucas, Gertrude Astor, Elinor Fair and Don Alvarado. James Flood, assisted by James Townsend, directed, with John Mescall as head cameraman.

Change Title on Terris Film

Associated Exhibitors issued an announcement this week that the title "His Buddy's Wife" has been definitely chosen for the Tom Terris feature production which has heretofore been publicized by that organization as "My Buddy's Wife."

"His Buddy's Wife" is a picturization of the widely read story by T. Howard Kelly, which was published in Smart Set Magazine. The picture was filmed under the personal direction of Tom Terris.

Chadwick to Start New Special

With the completion of the screen adaptation of Denman Thompson's well known stage play, "Sunshine of Paradise Alley," on which Josephine Quirk has been working for two months, Chadwick Pictures Corporation will start work on this production shortly. Edmund Lawrence, who has been associated with the company for several months in an advisory capacity, is in New York with Mr. Chadwick conferring on this production. It is understood that negotiations are now being completed for a prominent star who will play the title role.

Since Wanda Wiley, pretty Century Comedy star, had the motorcycle accident which laid her up in a hospital for several weeks, she believes in keeping close to the ground. "The higher you are, the harder you fall," is her motto. That's why she now confines her speeding to an underslung flivette.

Earle C. Kenton Signed As New Warner Bros. Director

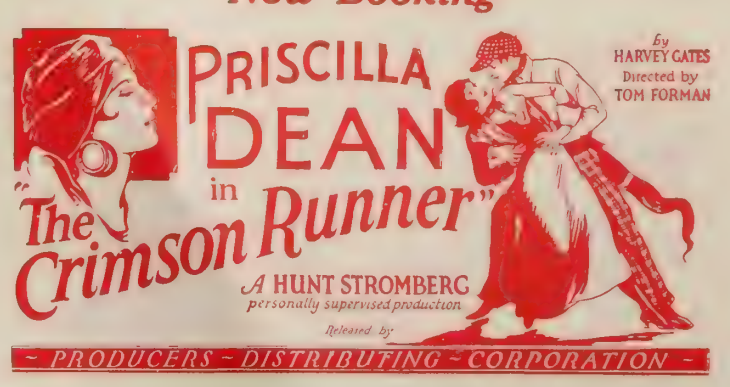
EARLE C. KENTON'S debut as a Warner Bros.' director is to be made with one of the big outdoor stories on this company's enlarged program. Kenton's signature to a contract was procured by Bennie Zeidman, associate executive to Jack L. Warner, in charge of production work on the West Coast. He is well known for his laugh pictures, including "Down on the Farm" and "A Small Town Idol." His successes, however, are confined to no particular theme, but cover a wide range.

Announcement is made also of the signing of Charles ("Heinie") Conklin to a long-term contract, following the success of his work in "Below the Line," which has just been finished. He has been assigned to an important role in "The Pleasure Buyers." Irene Rich heads the cast.

Production work is now in progress on Warner Bros.' "The Wife Who Wasn't Wanted," under the direction of James Flood. The cast includes Irene Rich, Huntly Gordon, John Harron, June Marlowe, George Pearce, Edward Peil, Gayne Whitman, George Kuwa, Wilfred Lucas, Gertrude Astor, Elinor Fair and Don Alvarado. This picture is to be an adaptation of Gertrude Wentworth James's popular novel.

Casting for forthcoming Warner productions is proceeding rapidly. Otto Hoffman has been engaged to play McTish, Francis J. McDonald will have the role of Pooch, and Pat Hartigan has been cast as the Swede, in "Bobbed Hair," the dazzling story which, the composite work of twenty popular writers, has proved one of the fiction sensations of the present year.

Otis Harlan has been assigned the role of Mr. Joffrey in "The Limited Mail," with Monte Blue, and E. J. Ratcliffe will play Colonel Annesly in "The Man on the Box."



Herman Jans Reports Progress

Many Big Outdoor Scenes Completed on "Married?", First of New Series

Herman F. Jans, president of Jans Productions, Inc., on his return from the Milwaukee convention, reported that George Terwilliger and the unit making the first of his new series of productions, "Married?" had completed many of the most important outdoor scenes and that the feature would be finished so far as the actual shooting was concerned within the next ten days or two weeks.

The "Married?" company spent several days last week at Ausable Chasm, New York, and reports have it that some unusually thrilling stuff was photographed there. Among other stunts filmed was the daring swimming of the rapids by Evangeline Russell, who plays an important role in the production in support of Owen Moore and Constance Bennett.

Mr. Terwillliger has now taken his company to the Glendale Studios at Glendale, Long Island, where the interiors will be filmed. Mr. Jans announces that some particularly elaborate sets have been constructed by Tec-Art. These were made while the company was on location, so that all was ready to shoot when they returned.

The latest addition to the cast of "Married?" is Daniel Nakarenko, one of the most noted Russian actors now in this country.

Langdon's Feature Comedy

Camera Work Completed at Mack Sennett Studios

The Pathe Home Office has received word that Harry Langdon has completed his work before the camera in "His First Flame," the first feature-length comedy Langdon has produced under the Mack Sennett banner.

Langdon, his director, Harry Edwards and Arthur Ripley, scenario chief, have transferred their attention from the stages to the cutting and editing rooms.

With the inimitable personality of Harry Langdon at the head of a cast composed of players who have been closely associated with him in his Pathe comedies for a year past, Mack Sennett is making promises that "His First Flame" will be one of the strongest comedy features to have been produced by him, even including the popular "Mickey" and "Molly O!" both of which added laurels to his genius as a producer.

Completing "Lovers' Island"

"Lovers' Island," a forthcoming Henri Diamant Berger picture for Associated Exhibitors, featuring Hope Hampton, James Kirkwood and Louis Wolheim, is now in its last week of production at the Diamant Studios, in Fort Lee, N. J.

"Lovers' Island" is an adaptation for the screen of a story written by T. Howard Kelly for Smart Set Magazine, which revolves around the simple life of fisher-folk. The supporting cast of the production is headed by Ivan Linow, Douglas Gilmore, Jack Raymond, Flora LeBreton, Flora Finch and Gaby France.

Hollywood Signs with Associated

Word has been received from the Associated Exhibitors home office to the effect that Edwin L. Hollywood, the well-known director, was signed to supervise the filming of a new series of four productions. The director is now considering for adaptation four popular stories by prominent authors and expects to begin production this month.

(Continued from page 538)

would seem that the weakness of the picture lies in the fact that they are not typical or representative. Consequently while interesting as a character study we do not believe that the average spectator would feel that the story strikes home, that his father is like Old Man Prouty or that he would act as the son and daughter do.

The development of the story brings about a situation where the familiar happy ending for all concerned would be inconsistent if not logically impossible. At the same time, not only does the ending seem an anti-climax but we believe that the majority will feel disappointed at having the old man go to a home for the aged even though he feels he would be happier there. The picture does not show the reaction of the son and daughter when they discover this fact. The manner in which this is brought about in the screen story is rather unconvincing for it would seem very easy to have moved to a larger apartment.

Luke Cosgrave has the leading role and while his portrayal of the old man is good it seems somewhat superficial and he does not succeed in making you feel the depth of the character. The best performance in the picture is Lois Wilson's very human and true portrayal of the wife, and Warner Baxter does good work as the husband

Despite its many good points, the disappointing and somewhat abrupt and unfinished ending will probably operate against it with a lot of people.

Cast

Old Man Prouty.....Luke Cosgrave
Fred Prouty.....Warner Baxter
Nettie Prouty.....Lois Wilson
Jim Corey.....Ben Hendricks
Lil Corey.....Margaret Morris
Miss Pringle.....Josephine Crowell
Based on play, "Minick," by Edna Farber and G. S. Kaufman.
Scenario by Walter Woods and F. McGrew Willis.
Directed by James Cruze.
Length, 5,909 feet.

Story

The Prouty household is thrown in confusion by the sudden arrival of Fred's father, who has come to live with them, forcing them to give up an engagement for that evening. As soon as the old man gets to the house he begins to unset the orderly procedure and to irritate Fred Prouty's wife who bears with him as patiently as possible. Matters come to a climax when he brings two of his old cronies in as Nettie Prouty has all fixed up for a meeting of a swell club. The old men litter up the place and eat all the sandwiches. But to make matters worse Old Man Prouty keeps butting into the meeting, finally breaking it up. Nettie's nerves give way and she quarrels with Fred and says either she or the old man must go. The Old Man finally visits his cronies at the Old Man's home and is so pleased that he decides to go there. Fred and Nettie dissuade him, but when he overhears Nettie say to a friend that she is expecting a baby and don't know how they will manage as they need his room, he slips away to the Home leaving word that the old must make way for the new.

"Daughters Who Pay"

John Bowers and Marguerite de la Motte in Melodramatic Banner Picture

Reviewed by Sumner Smith

"Daughters Who Pay," a Banner Production, depends for its chief appeal upon melodrama. The story is thrilling, the acting adequate and the suspense well sustained, so plausibility may be dispensed with. The principal characters are a business woman and a Russian Broadway dancer, who are one and the same person; an erring brother, a rich man's son and numerous radicals and secret service operatives. The common theatrical trick of extolling the poor girl and using the actress for a villainness goes by the boards here; in fact, both of them, being the same girl, get the best of treatment.

Marguerite de la Motte has the double role and by the successful use of make-up and by good acting prevents discovery of the dual identity until the story gives it away. John Bowers plays the rich man's son in love with the Broadway actress and gives a sincere performance. The remainder of the cast is equally good.

The title refers to the modern woman who, at the death of her father, becomes the head of a family in place of the son. In this case the son was a weakling who stole from his employers, and his sister's efforts to save him from prison without disclosing her Broadway career, closely linked with secret service work, start the plot moving. Thereafter it is a love story with melodramatic counter-plot supplied by the dangerous radicals.

"Daughters Who Pay" should prove satisfactory entertainment for audiences not too highly sophisticated, which are more interested in fast-moving action and colorful characters than in plausibility.

Cast

Margaret Smith / Sonia Borisoff .....Margaret de la Motte
Dick Foster.....John Bowers
Henry Foster.....J. Barney Sherry
Serge Oumansky.....Bela Lugosi
Maid.....Alyce Mills
Story by William B. Laub.
Directed by George Terwilliger.
Length, 5,800 feet.

Story

In an effort to save her brother from prison, Margaret Smith goes to Henry Foster, millionaire business man, from whom Bob Smith stole. Foster refuses to aid her. Dick Foster, Henry's son, is in love with Sonia, an exotic Broadway dancer. Margaret apparently meets Sonia on leaving the Foster home, and Sonia promises the millionaire that she will give up Dick if he is lenient toward Bob Smith. Sonia keeps her word by making love to Serge Oumansky, a Russian radical, before Dick and a crowd of radicals with whom she associates. She insults Serge when Dick leaves. The reds lure her to a lonely house to kill her, but Dick intervenes. The reds again corner her in her apartment but secret service men arrest them. Margaret Smith and Sonia are revealed as the same person and as an agent of the secret service. Dick and she marry.

"Marvels of Motion"

(Red Seal—Magazine—One Reel)

This reel is divided into several sections, all of which analyze different types of motion. These include a man in a hurdle race, two dancers in action, a tiny little girl dancing and doing cartwheels, a dog jumping and Harry Houdini performing card tricks, together with trick photography showing a cow which becomes elongated and telescoped and disappears into nothing, runs, stops, and shimmies. With the exception of trick printing in some of the scenes with the cow, slow motion, stop motion and reversed motion as well as scenes in which the motion effect is given a cumulative effect by a series of photographs merging into each other, have all been employed with good effect and make this a reel that should entertain the majority. Probably the most interesting from a popular standpoint are the scenes which show the cleverness with which Harry Houdini performs his card stunts.—C. S. S.

"Baree, Son of Kazan"

Vitagraph's Production of Curwood's Appealing Story of a Dog Should Please the Majority

Reviewed by C. S. Sewell

So successful was James Oliver Curwood's dog story, "Kazan," that he wrote a sequel, "Baree, Son of Kazan," which also proved popular. The former story was filmed several years ago, and now "Baree, Son of Kazan," has reached the screen as a David Smith production for Vitagraph, starring Anita Stewart.

Characteristic of Mr. Curwood's stories, the action is laid in the far Northwest, the Hudson Bay country, and is marked by the ruggedness and virility of the surroundings. While the dog, Baree, furnishes the title and has an important part in the action, it is really the human beings in the picture who have the principal roles. In this respect it is not essentially a dog story although the dog adds greatly to the interest and appeal.

The story follows considerably along the general lines of stories of this type; however, there is good suspense and a tenseness to the action, and this, together with the fact that the plot has been given twists which keep the spectator guessing as to what will happen next, sustains the interest well.

Anita Stewart gives a good performance in the leading role and we do not recall having seen her look more attractive. The supporting cast is thoroughly capable and the dog that handles the title role is intelligent and gives a good account of himself, particularly in some remarkably handled scenes where he springs a couple of steel traps by himself without getting caught.

Another feature of this picture is the beautiful backgrounds, which have been finely photographed. "Baree, Son of Kazan," is a good story of the Northwest and with the added appeal of the dog, which, by the way, has not been made to do any stunts that stretch the credulity, should prove a good attraction for the majority of patrons.

Cast

Nepeese .....Anita Stewart
Jim Carvel.....Donald Keith
Pierre .....Joe Rickson
McTaggart .....Jack Curtis
Baree .....Wolf (a dog)
Based on story by James Oliver Curwood.
Directed by David Smith.
Length, 6,803 feet.

Story

Jim Carvel's father is killed and the guilty man freed because of insufficient evidence. Jim takes the law in his own hands and shoots the murderer. Believing he has killed him, he escapes to the Canadian Northwest and hides. He comes upon a puppy in the wilderness and in chasing him falls and breaks his leg. He is found by Pierre and his daughter, Nepeese, and they become fast friends, but Jim continues his wanderings. McTaggart, the factor, desires to marry Nepeese, but she will not have him. He plans to lure Pierre away and attacks Nepeese. Pierre is not deceived and in a fierce fight McTaggart kills him. Nepeese runs away and to save herself jumps off a cliff into the water. Carvel finds an injured member of the Mounted Police and nurses him to health and is informed that the man he thought he killed recovered and confessed. Carvel, returning to seek Nepeese, finds the puppy, Baree, now fully grown, caught in a trap, releases him and takes him home. In the spring Baree wants to go back to his old home. Jim lets him do so, and they come upon Nepeese, who has been rescued by an Indian, so all ends happily for Jim and Nepeese when Baree attacks McTaggart and puts him out of the way.

(Other Reviews on page 557)

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Curses"

(Educational—Comedy—Two Reels)

Al St. John in his newest comedy for Educational has sprung a new one, for this is a broad burlesque on the thrilling melodramatic type of serials, even to being divided into episodes and carrying over the suspense in the middle of a thrill with the subtitle, "To be continued next week." Numerous situations familiar to serials and easily recognized by the fans have been travestied and naturally under the circumstances Al appears not as the hero but as the "cruel" villain who is after little Nell. The locale is in the Northwest, the villain attempts to get the "papers," a murder is committed, the hero comes to the girl's rescue, and the bad men kill each other. Nell is tied to a big saw frame and when the hero fails to arrive, the saw vainly attempts to cut her in two. The pair is caught in clutching claws and the hero tied so a sneeze will cause a huge rock to crush him. He sneezes again and the rock rolls back up hill. A lot of cleverness has been used in burlesquing the situations, and the two reels contain a number of good laughs and chuckles. Everyone, except the serial fan who takes his serial so seriously he objects to having it kidded, should enjoy this comedy.—C. S. S.

"Good Morning, Nurse"

(Pathe—Comedy—Two Reels)

A flivver that can carry twice its weight is a feature of "Good Morning, Nurse," a Mack Sennett comedy with Ralph Graves in the lead. The comedy moves along at a rattling good pace and should provide ample amusement for any audience. Graves assumes the role of a young millionaire who has an obsession for cleanliness. He examines his food through a microscope then he sprays it with a disinfectant. His nurse decides it is time to convert him to the ways of real men. He sends home his chauffeur and climbs behind the wheel of a flivver. A huge creature—the nurse's uncle—plops himself in the front seat and the little car careens from side to side. At the hunting grounds there are many ludicrous caperings which all wind up with a violent thunder storm. The party, very wet and disgruntled, starts home. The return trip provides quite a few thrills when the brakes give way and the car several times narrowly misses the edge of precipices.—T. W.

"Hot Times in Iceland"

(Pathe—Cartoon—One Reel)

Noah's Ark goes on a north pole expedition in "Hot Times in Iceland' a cartoon by Paul Terry. The farmer is the only human being aboard and he gets considerable bumping by the animals, among which are specimens of prehistoric vintage. The cartoon is comically entertaining.—T. W.

"Shorts" Reviewed In This Issue

Ask Grandma (Pathe)
Curses (Educational)
Daisy Bell (Red Seal)
Dude Ranch Days (Pathe)
Good Morning, Nurse! (Pathe)
Hello Goodbye (Educational)
Hot Times in Iceland (Pathe)
Locked Out (Universal)
Sit Tight (Educational)
Slick Articles (Universal)
Two Poor Fish (Educational)

"Slick Articles"

(Universal—Comedy—Two Reels)

Hilliard Karr and Billy Engle in this Century Comedy are cast as two impecunious artists who aid a maiden in distress. In gratitude she poses for them and helps them try and sell pictures to her wealthy father. The pictures are stolen and when the real owner appears there begins a regulation chase scene which ends in the pair being lured into a jail attached to a motorcycle. There is a clever bit of slapstick in which a fish lifts the rowboat from the water and twirls it around and a novel scene shows the girl by means of a unique costume posing for one of the comedians as a dancer and the other as a society woman at the same time. Most of the action is of a familiar sort and as a whole this comedy offers average entertainment value.—C. S. S.

"Dude Ranch Days"

(Pathe—"Sportlight"—One Reel)

How members of the tenderfoot class are welcomed on some cattle ranches in the West is the subject of "Dude Ranch Days," a Grantland Rice "Sportlight." The ranch portrayed in this one-reeler specializes in the accommodation of tourists, thus Rice's title. Cowboys roping steers, life in cheery sitting rooms where log fires blaze, and lots of sunshine and mountains make this presentation smack of the wholesome outdoors.—T. W.

The House of FEATURETTES

"ROXY" plays "Daisy Bell" (On a Bicycle Built for Two) a Ko-Ko Song Car-tune, week of May 24th, Capitol Theater, N. Y.

Stanley, Philadelphia, plays "Ko-Ko Trains 'Em" (Out-of-the-Inkwell) same week.

To list all first run exhibitors playing Ko-Ko Song Car-tunes and Out-of-the-Inkwells would be a "Who's Who in Filmdom."

"A good program must have novelties"

1600 Broadway RED SEAL New York City

EDWIN MILES FADMAN, Pres.

"Hello Goodby"

(Educational—Comedy—Two Reels)

Jack White's newest Mermaid Comedy for Educational presents Lige Conley in a dual role, as a fortune-hunting foreign prince and as Customs Inspector whom he bribes to take his place to elude conspirators who threaten his life. This furnishes the material for the action which concerns efforts of the prince to elude these swarthy persons. Much of the action occurs on the steamship pier and there is familiar and well-handled slapstick followed by fast action in a well-handled chase scene. The climax comes during a mask ball which the conspirators attend. While White's cleverness in devising comedy situations is evident throughout, it is particularly noticeable in a scene that will mystify and entertain, in which a cat chases a canary and the bird finally rides on the cat's back. Another good scene shows the hero and his valet diving through a window onto a mattress that is painted on a billboard. This comedy should thoroughly amuse slapstick patrons.—C. S. S.

"Ask Grandma"

(Pathe—Comedy—Two Reels)

Grandma turns out to be a real sport in "Ask Grandma," featuring the "Our Gang" youngsters. Little freckled faced Mickey has a role quite novel for him—that of the carefully washed and starched son of a mother who would wax strong in the community's society. How Grandma plays the part of boxing instructor and football coach for this natural kid in unnatural attire will provide any audience with a lot of fun.

Grandma's coaching gets Mickey into condition to "lick" the child bully of the neighborhood. The fight is exciting as well as comic, with Grandma leaning out of a second story window egging her protege on to victory. The gang furnishes the crowd of kid spectators who prove themselves enthusiastic fight fans. The picture although entertaining and a good bet for any house, is not quite so actionful or clever as some of the other "Our Gang" comedies.—T. W.

"Two Poor Fish"

(Educational—Cartoon—One Reel)

Props, the busy little character in the Earl Hurd Pen and Ink Vaudeville cartoons distributed through Educational, who seems called upon to do all sorts of things of an unusual nature, is instructed to go out and catch fish for a trained seal in this number. This reel is filled with amusing action in which Props has an awful time trying to catch the fish which continually elude him. Finally he lands on a floating target and the seal catches a bomb that is about to explode. Props races to get away and the seal keeps up with him. Finally the bomb explodes and both are buried in a shower of fish. There are only two substitles, and its main fault is that some of the action is held longer than necessary.—C. S. S.

(More "Shorts" on page 557)

"Daisy Bell"

(Red Seal—Song Car-tune—One Reel)

In the second of the series of Song Car-Tunes Fleischer's familiar little cartoon clown, Ko-Ko, leads a cartoon quartet singing the old song, "Daisy Bell," or as it was better known a generation ago, "On a Bicycle Built for Two." As in the previous number, the words appear on the screen and a moving dot keeps up with the tune played by the orchestra. When the chorus is reached this dot is replaced by a figure of a man who jumps from word to word doing funny stunts finally ending in riding away with his bride on a bicycle built for two, followed by a troop of children on little bicycles. This is a novelty and the handling of the chorus is good for a number of laughs. It should prove to be a pleasing offering.—C. S. S.

"Locked Out"

(Universal—Comedy—One Reel)

This is one of the most amusing of Universal's "Sweet Sixteen" comedies featuring the youngsters, Arthur Lake and Olive Hasbrouck. There is a real plot here that has been smoothly developed with an eye to laughs, although there is no especial originality in the idea. Arthur has a date with Olive, but father hides his clothes. Arthur takes father's new suit and climbs in Olive's window. Her father takes him for a burglar. He escapes but tears his trousers. Next day, father wears the suit and is arrested as the thief. It is all straightened out and the respective fathers give both Arthur and Olive a good spanking. There are a number of laughs and plenty of action in this reel.—C. S. S.

"Sit Tight"

(Educational—Comedy—Two Reels)

Literally, as well as figuratively, a fast start has been given to this Christie Comedy with a series of scenes in which before the star, Jimmie Adams, appears, the havoc he wrought with his high-powered auto is shown. It develops that he is racing to get his sweetheart so that he can meet his uncle in time to win $10,000. It is a chase comedy from start to finish for after he gets the girl, the motorcycle cop overtakes him and from then on it is a wild dash to meet uncle and elude the guardians of the law, ending in a police court with uncle, sweetie and everybody put away for thirty days, postponing the wedding. Speed is the keynote of this comedy and while there is nothing new in the idea, it has been smoothly developed and filled with amusing stunts that should please the average audience.—C. S. S.

The beautiful Allene Ray has been the star, or featured feminine lead, in several Pathe serials.

"The Teaser"

Laura La Plante and Pat O'Malley Immense in Corking Universal-Jewel Comedy Drama

Reviewed by Sumner Smith

"The Teaser" scores as distinctly entertaining. This Universal Jewel co-starring Laura La Plante and Pat O'Malley is a corking comedy drama that should please any type of audience. Director William A. Seiter has given a more or less conventional story unusual treatment, particularly in placing the camera, and this fact, coupled with excellent acting, makes the picture far and away better than most of its kind, good though they are.

The story concerns the adoption of a flirtatious, ignorant girl by wealthy people, her affairs with some forty or fifty men and her love for a breezy cigar salesman who does everything wrong at a conventional social function.

Seldom has Miss La Plante appeared to better advantage, partly, perhaps, because Pat O'Malley is beside her. The two constitute a great comedy team, but the whole cast is so uniformly good that the two stars do not walk away with all the honors. Hedda Hopper is excellent as a society woman, Wyndham Standing effective as a society man and Frank Finch Smiles, in the role of a butler, impresses as one of the best supporting comedians seen in a couple of years. He could be used to advantage in any comedy drama.

The tempo of the picture is perfect. It begins at a rapid pace and moves swiftly throughout the entire length. There is no need to cut a single foot of the 6,800. And it may be said without much exaggeration that there is a good laugh every ten feet, or a bit of pathos as a relief from the fun-making.

Typical of Selter's ingenuity is his introduction of the rural Commercial House. The scene is shot from the sidewalk through the glass into the lobby of the hotel. Traveling men, cigars aslant in their mouths, are lolling in the leather chairs and watching the passersby. A girl passes, the camera catches her reflection in the glass and the men are all attention. They subside as a man goes by. There are about five good laughs in this one scene. The best scene is the social function. Here it is all O'Malley. He gives the girl silk stockings, dances like an Indian and loses his reserve collars. Your theatre ought to rock with laughter when this goes on the screen.

Cast

Ann Barton.....Laura La Plante
James MacDonald.....Pat O'Malley
Margaret Wyndam.....Hedda Hopper
Roderick Caswell.....Walter McGrail
Perry Grayle.....Byron Munson
Lois Caswell.....Vivian Oakland
Jeffry Loring.....Wyndham Standing
Janet Comstock.....Margaret Quimby
Jenkins.....Frank Finch Smiles

From the story by Adelaide Mathews and Martha Stanley.
Scenario by Edward T. Lowe, Jr.
Adapted by Lewis Milestone.
Directed by William A. Seiter.
Photographed by George Barnes.
Length, 6,800 feet.

Story

Ann Barton, scion of a wealthy family, has to work as cigar-counter girl in a village hotel. She falls in love with James MacDonald, a breezy, flashy salesman. An aristocratic aunt adopts her, James messes things up socially and Ann and James part company. Ann vamps all the men, gets into compromising situations, gets out of them by pointing the finger of suspicion at other people and generally revenges herself on the aunt for exposing James to ridicule. James in the meantime educates himself and wins Ann after a new meeting.

Scenes in the Metro-Goldwyn-Mayer picture, "Daddy's Gone A-Hunting," a Frank Borzage production, with Alice Joyce and Percy Marmont featured.

THE FIRST RUN

PRESENTATIONS – PROLOGUES – MUSIC

Edited by Colby Harriman

Exhibit of Presentation Art.

LAST week an announcement was made to all producers in First Run Theatres requesting them to send in photographs of their best presentation and prologue productions which would form the nucleus of a Traveling Exhibit anent such work.

This idea is a good one, and while it will not bring any direct monetary results, it is another step in securing recognition from the patrons of the theatre relative to the importance of this part of the program structure.

The purpose underlying this action is primarily one of publicity, a dignified introduction to one of the most attractive forms of theatrical production. Locally, the producer has secured the plaudits of his patrons, but little is generally known of the intensive artistic programs pursued throughout the nation and in other countries. Acquainting the public with the work being done in other theatres, the high degree of the stage novelties attained, the artistic advancement in scenic design, costume interpretation and colorful lighting treatment are all worth while.

To successfully accomplish this plan it is necessary that the producers lend their cooperation. Photographs of the sets, or scenes, together with any other photographic material, such as costume plates, sketches, etc., are needed. The size of the sketches and photographs need not be standardized as this can be adjusted in mounting the pictures for the exhibit. If possible, two photographs of each scene submitted are requested.

The exhibit will consist of groups of individually mounted photographs and groups on screens. The producer and artist will be given full credit in connection with the showing of his work. No partiality will be shown, the work of the leaders will be exhibited identical with that of the more limited producers. There is no political move back of the idea, but the honest desire to procure sufficient subject matter to constitute an unbiased and unprejudiced exhibit of the presentation art. The exhibit is open to all producers in First Run houses throughout the country, a special invitation being extended to producers in other countries.

The present plan is to exhibit the collection in lobbies or mezzanines of the leading theatres. Managers who are interested in securing this attractive display may communicate directly with the editor for booking dates. To meet the demands and more adequately serve it has been suggested that the exhibit be grouped into four sections. This arrangement will permit a more general exhibition and not limit the value of same.

Photographs are being received now and it is the wish of this department that all subject matter be recorded within thirty days.

Another Color Organ.

ATthe Kiel Music Festival in June, color music, which has already been presented under various conditions in New York, will be shown for the first time in Germany under the direction of a well known Hungarian pianist, Alexander Lasslo. This musician has been working for many years on the problems of translating sounds into colors. He has constructed an instrument which matches the notation by graduations of color. He has invented a parallel color for all the notes and it is his boast that he can play Beethoven or any other composer on his instrument and translate him on the screen in terms of rhythm, form and color.

The inventor is indeed fortunate in having valuable data and experimental shop notes to consult. The past few years have brought forth a number of "color organs" but all have lacked the "elusive something" to popularize them. There have been three distinct exhibitions of what the "best" devices could do demonstrated by three inventors. The fault dominating these color dispensing machines is that the inventor advances some notion attendant to its showing which brands it as another impractical idea, because he contends that the color device should predominate, "that music isn't necessary," "that some day there will be theatres built where only the colors will be revealed, all other agencies eliminated." It is perfectly permissible to prophecy and catch the veil aside giving us a glimpse into the unborn tomorrows but the theatre is not the place where iconoclastic ideas can be propounded. The theatre is the logical laboratory for the development of such ideas as relate to the synchronization of color and music as these two elements are closely allied and devices sanely arrived at which emphasizes the proper interpretation of music with color, and color with music, will be popularly acclaimed. To present new ideas and treatments it behooves the sponsor to proceed carefully and intelligently. Man is seldom interested in anything that is vague and undefinabe unless it has a basic principle which he does understand and is magnetic enough to arrest his interest.

A little book published a few years ago by a professor of one of our largest art schools gives a comprehensive parallel of the proper color for all musical combinations in all keys. This work has been invaluable to many in the proper color treatment for musical features.

From all indications the lay mind is still pretty well content with color combinations analogous to the pictorial beauty of earth and sky in all their infinite coloring and unlimited variety. Any really important move in creating what must be more or less of a new art (this color pictorial blending and motion with a musical base or interpretation) must have the idea of natural effects as the basis on which to build toward anything really new, which will have a permanent value at the same time.

Individuality in art is developed through sincerity. Believe thoroughly in yourself and your ideals. Art more than anything else reveals the personality of the artist, and just as every human being is different than any other, so can your work be entirely your own creation.

A Moving Picture World Presentation

Complete working plans of the presentation suggested herewith, including blueprints, color charts, costume plates, music cue sheets, and other necessary information, are prepared for each subect. The folios are available for IMMEDIATE DELIVERY without charge to any producer or exhibitor engaged in actual production work, and desiring to avail himself of the Colby Harriman suggestions.

"KWAN-YIN RITUAL DANCE

A Chinese Festival Dance Symbolic of the Spring Season

A "Moving Picture World" Presentation Devised by Colby Harriman

THERE is an extreme fascination in certain rituals of Far Eastern faiths, which have survived the centuries. Certain rites attendant to Buddhist worship are particularly attractive, among them, the "Kwan-yin Ritual Dance," where the fairest virgins display their bodily graces and charms before the shrine of this mighty "Bodhisattva."

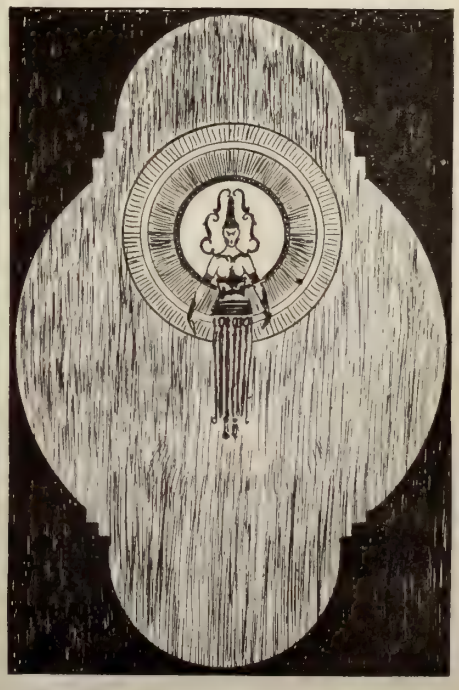
The locale of the shrine together with a brief description of the rite can be thrown on the screen with a trailer or slides.

The action concerns itself with the temple or monastic shrine on the Island of Puto, which is one of the small islands in the Chusan Archipelago, separated from the other islands by a stretch of water known as the "Sea of Lilies." Many legends cling about the place, and a certain beauty and religious peace is found at the shrine of the patron saint of the island, "Kwan-yin" —the incarnation of divine love and pity, she having refused to enter paradise, so that, remaining on the sad earth, might be attentive to the tears and prayers of humanity and depart from the mortal habitation only when the Starry Gates have closed behind the last sinner and troubled hearts.

When the blossoms appear on the trees, the fairest maidens make a pilgrimage to this shrine and perform a dance in adoration of the goddess, offering her the emblems of the lilies which are protective agencies, according to legend, of the island and its shrine.

The sketches above depict a section of the temple, or before the inclosure of the saint's abode. Two large square columns are right and left of the center opening. In the center, a scrim is painted with the emblem of the dragon guarding the treasures beyond. A black drop is hung back of the scrim to give body to the design painted on it. The dragon is painted in gold and blue, against a green-ivory background, with red flames, painted at sides. The flames are accentuated with a flame effect which operates on the face of the scrim. The balance of the setting in the foreground is either black patent leather or canvas painted black and shellacked. The inner side of the columns are highlighted with a deep red, and from the outer sides, and off on right and left, green is thrown. A canary spot from the bridge defines the dancing area, which can be toned down with two other spots carrying an amber medium.

Four or six girls dressed in long white silk Chinese costumes, which are lined with green, enter from right and left carrying the emblems of the shrine, large lily-leaves and lily-buds mounted on gilt bamboo rods. They enter slowly to the booming of a gong off stage, followed by a chanting of men's voices in the distance, in a weird but rythmic monotone. As the dance reaches the climax, a large incense bowl is placed center, and the dancers kneeling in obesiance beseech the goddess to appear and bless them. The rumbling notes of varied drums preceeds the appearance. The lights come up gradually from the back of the scrim, as the backing is taken away, revealing the form of the goddess apparently suspended in the air. A large gold halo, glittering in the light is back of the figure. A spangled drop is used as a backing and as a covering for the platform she is on. The costume of the goddess is silver, the disc motif in gold and the spangled background treated with greens. The dazzling scene can be very effectively accomplished with attention to lights. The goddess becomes animated, begins a slow dance movement as the girls who are kneeling before the shrine, slowly arise, letting their shrouded coats drop from them as they appear revealed, transfigured by the goddess, their bodies a mass of jewels, all over tights covered with silver spangles. The music off stage becomes more animated as the dance mounts to a frenzied finale, the goddess disappearing in darkness at the finale as the flame effects on the center piece are brought in and the lights come up revealing the protecting dragon, the dancers whirling in mad gyrations before the flaming shrine.



First scene depicting the shrine in the Temple of Kwan-yin. The set is placed in two. The Symbol of Protection (Dragon) is painted on a scrim.

The second scene is set back of the scrim, the Goddess being revealed as the lights are brought up. The entire setting is very colorful.

Big First Run Presentations

CAPITOL THEATRE
New York City

Featured Picture: "Black Cyclone" (Hal Roach)

Music

Program is dedicated to visiting French Canadians on their 75th international convention. Capitol Grand Orchestra conducted by David Mendoza rendered "Pyramids" (Liberati) as overture feature. Pietro Capodiferro, Solo Trumpeter.

Moment Mozartesque

S. L. Rothafel has devised a presentation which is marked particularly for its dignity, and the gradual ascendancy of its action towards an artistic climax. The setting consists of a long panel window of French Colonial type at center, which is dressed with net curtains drawn at the bottom, backed with a sky drop with a tree motif in silhouette between the window and the sky backing. The setting on either side of the window consists of the red plush which carries off. A spinet is placed right, a gilt tapestried settee center in front of window, gilt and tapestried armchair left to dress. Red foots tone the setting, with canary, light blue and amber from the sides; two candelabra torcheres are placed up right center and left center. A large crystal chandelier hangs from center. The lamps on the candles of the torcheres and also in the clusters on the chandelier are dipped in amber. The characters are dressed in the French court costume and present an attractive appearance against the dark background as the lights from the sides tone the light costumes of the various players. The various characters group themselves around the set during the rendition of the following program, the action ending with the dance number: Malvine Gardner Spinet and Vlado Rolitsch, Violin—Doris Niles and Ballet Corps, Ruth Williams, (a) Largetto (b) Minuet (c) An Ariette.

Lieutenant Gitz-Rice

Mr. Rothafel gives this popular soldier-composer and one of the latest additions to his "gang" an excellent introduction to his audiences. Gitz-Rice singing and plays his own compositions assisted by Thomas Cowan and Arthur Lang and the Male Ensemble of twenty-four. A scrim drop upon which is painted two large French colonial windows with drapes and a panel with a mural design in the center in a frame similar to the casings of the window. Gitz-Rice is seated extreme right at a large grand piano. A large table is placed at left center and plain chairs to dress. The men assisting are dressed in tuxedos. For the finale, the "Canada, My Home" song, the act is given a scenic punch which is emphasized by the spirited music and the manner in which the number is put over. The lights on the set back of the scrim come up revealing a mountainous exterior on the edge of a cliff overlooking a wooded valley. Cut drop is hung in two which represents a brush-strewn incline, the right end of the drop runs on to center as a narrow row and left of center the ground line shoots up to about 12 feet and then gradually trends off to left. Cliff effect is accentuated with a trunk of a large tree visible at the top of the cliff left center. Back of the drop are set pine trees against a sky drop tinged green and mixed with canary. A large red sun is hung up visible over the edge of the cliff. Purple with a mixture of blue and red is used as highlighting for sun effect.

MARK STRAND THEATRE
New York City

Featured Picture: Johnny Hines in "The Crackerjack" (C. C. Burr)

Music

Excerpts from "The Chocolate Soldier" (Strauss) are given as the overture feature by the Mark Strand Symphony Orchestra, Carl Edouarde, conductor. Kitty McLaughlin sings the "My Hero" number.

Gypsy Life

Joseph Plunkett creates excellent atmosphere with a very simple setting in his cycle of Romany numbers. The setting is an exterior resembling a section of a gypsy camp. About ten set trees with sapling trunks and green leafed tops are set in a semi-circle across stage. Several bush and foliage set pieces are used upstage to dress and mask; a blue cyclorama completes the scene. A striped tent is placed right with a campfire over which a kettle is suspended on a stick tripod. The various characters are dressed as a Romany maiden enters from Amund Sjovik and Male Ensemble sing "Gypsy Love" by Lehar. Pauline Miller dressed as a Romany maiden enters from the tent right and sings another Lehar composition "You're in Love," accompanied by the Male Ensemble, and a wild spirited "Gypsy Dance" featuring Mlle. Klemova and M. Daks, completing the action. Canary and amber on the sides with green shot in highlighting tree tops, filter through the leaves casting mottled shadows on various characters, forming an artistic blending when the various artists work downstage in amber and canary flood. For the dance number three canary spots from overhead are brought on to flood stage. Blue border on cyc.

RIVOLI THEATRE
New York City

Featured Picture: "Welcome Home" (Paramount)

Music

Rivoli Orchestra plays "Thirteenth Hungarian Rhapsody" (Liszt) with Hugo Riesenfeld and Willy Stahl, conducting. This is followed with another popular Riesenfeld Classical Jazz.

"Katherina Everywhere"

An unusually interesting stage number is offered this week showing how the popular song, "Oh, Katherina" would be sung and danced in Vienna, the Orient, Hungary, Vienna and in Spain. For this number John Wenger, art director, has provided appropriate settings for the five different scenes. Blue floods the closein curtain as two slides announce the presentation, the locale of the various scenes and that it is presented by the Rivoli Ensemble, the lyrics written by Morris Ryskind. A male singer and two girls as dancers dressed in the costumes of the succeeding characters precede each scene in front of a red plush hung in one, sing the song in fashion characteristic of the country: (a) "In Vienna." A tab drop about 10 feet wide painted with a tapestried subject design is hung center with black plush to carry off. Two compo-board candelabras with spiral standards are placed right and left of the tapestry. Three girls and three men dressed in Viennese ballroom costumes; amber from the sides highlights and dancers. (b) "In the Orient." Black plush drop hung back, two large brass brazieres on metal standards up right and left with incense rising from them. A couch covered with ornately designed material is up center upon which reclines a man dressed in oriental costume. A dancer, in black lace and spangled costume which is barely visible, renders an excellent oriental dance. Red foots with canary and amber from the sides are used. (c) "In Hungary," Black plush hung back. Three large square lantern fixtures hung down in one with streamers of vari-colored crepe paper hung from a batten down about midway. Figured set pieces resembling box trees and made of compo-board are placed extreme right and left. Canary, white and amber are used in the toning of the set. Six dances are used; the three men being dressed in Hungarian officer's costume. (d) "In Venice." This is the most attractive of the sets. A black border with legs hung back forming an arch through which is visible the end of a large gondola decorated with accordion type Jap lanterns against a canopy of light figured material. A sky backing is toned green blue, rippler is used on a water row upstage; a large spile is up right. Quartette is grouped at pier which is suggested by a step running across stage with a lady seated in the gondola. A festoon of lanterns of the type similar to those used on the gondola are hung down in one. These lanterns are in vivid tones. Foreground is subdued in its lighting treatment; the ambers, blues and reds being centered on the area upstage. (e) "In Spain." A drop hung down in one resembling the grandstand of an arena as seen by the bull fighters. A box in which certain Spanish characters are standing is placed left. The various members of the Ensemble are dressed in Spanish costume and enter for a spirited Spanish dance. One of the characters deftly portraying the role of a "bull" the antics of this serious miened dancer resulted in much amusement to the audience, and a happy finish to a very clever idea.

RIALTO THEATRE
New York City

Featured Picture: "Baree, Son of Kazan" (Vitagraph)

Music

"Zampa" by Herold is the overture played by the Rialto Orchestra with Emanuel Baer conducting. Riesenfeld Classical Jazz follows this number. Betty Paulus, Mezzo Soprano, sings, "You Are Free" from "Appleblossoms," (Jacobi-Kreisler), "Love's First Kiss" by Dorothy Foster is the love theme played as an orchestral accompaniment for the picture.

Dolores Farris

This popular little dancer is featured this week, clad in a very attractive dance costume which causes her to appear as a cameo in the dark toned setting. Black plush hung back with long streamers of tinsel hung full length about one foot apart across the face of the drop. Two flat set pieces, cone shaped trees painted with blues and greens on compo-board are right and left. Blue to tone with canary amber and white to highlight.

CAPITOL THEATRE
Chicago

Featured Picture: "The Crimson Runner"

Francis A. Mangan has arranged an attractive program for this week which includes as the overture feature by the Capitol Grand Orchestra conducted by Albert E. Short, two numbers (a) "The Fortune Teller" (Herbert) and (b) "An Operatic Nightmare" (Short). Lorna Doone Jackson appears in a number entitled "Carmen" with an ensemble, the ballet and Spanish dancers. A four part presentation follows entitled "Revue in Comics" which is (a) "In The Alley," (b) "Before the Curtain," (c) "On the Street," (d) "In The Forest." Banks Kennedy, the organist, presents a feature "Playing Baseball." Miss Priscilla Dean and assisting company appear in person and enact a scene in the fifth reel of the picture.

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STRATFORD THEATRE
Chicago

Featured Picture: "The Dressmaker From Paris" (Paramount)

The Stratford Versatile Orchestra with Edouard Peerigo conducting present as overture feature "Oberon" (Weber) and Classical Jazz "Yearning" (Short). The divertissements include, "Blue Bird Land" which introduces (a) "The Blue Birds' Cage" and a soprano soloist, (b) "The Whistling Blue Bird," a whistler, (c) "In The Forest," six dancers as blue birds. Egbert Van Alstyne, a composer of popular songs appears with Clem Dacy and James Jordan. Bert Earle and Girls present a Triple Saxophone Quartette. Sherman, Van and Hyman do a comedy act, and Leo Terry at the organ presents "Weather, Whether or Not."

EASTMAN THEATRE
Rochester

Featured Picture: Gloria Swanson in "Madame Sans Gene" (Paramount)

The overture featured played by the Eastman Theatre Orchestra with Frank Waller conducting is "Robespierre" (Litolff). This seems to be the proper orchestral introduction to the picture as it reflects so many moods characteristic of the feature. Quoting from the program anent the overture "Aside from the original object (the aforesaid musical composition) to supply a fitting musical introduction to a drama of the same name, this tone poem reflects a splendid picture of the famous hero of the French people, imbued with majestic greatness and sketches with brilliant tonal color. The introduction, in ominous minor mood and sharp disonances, furnishes a realistic background in which the political troubles and rebellious voices of the Parisian mob, as well as the distinctive characteristics of Robespierre, are strikingly pictured. The following Allegro Impetuoso embodies various ideas, such as personality, struggles and ambitions of this most influential leader of the French Revolution. The downfall of the mighty leader amidst the shouts and rejoicings of the people is illustrated by the introduction of the Marseillaise. The overture has gained a lasting position among great works of its kind and its musical worth and value place it on a par with the most famous of descriptive compositions." The organ recital with Robert Berentsen at the console renders selection from "Monsieur Beaucaire" (Rosse).

COLONY THEATRE
New York City

Featured Picture; (Third Week) "Friendly Enemies" (Producers Distributing Corp.)

Music:

Selections from "Mlle. Modiste" (Herbert) is the overture feature played by the Colony Melody Masters under the leadership of Dr. Edward Kilenyi and E. Charles Eggett. For the organ solo, John Priest, at the console, plays "Rustic March" (Boex).

Divertissments:

J. De Rosa has arranged a trio of vaudeville attractions in presentation garb which are popular with the audiences.

1. "Snowbound in the Sahara," a novel scenic creation featuring Ben Blue, a sensational eccentric dancer who executes some excellent steps in skating fashion. A white drop is hung in one, and by manipulating a specially designed piece of lighting equipment, painted masks and snow and water effects, the scene is silhouetted in color on the drop. The scene depicts a mountainous region with a patch of water in the center. A deep blue sky, and a vari-colored landscape with pinks, greens, yellows and white in the scheme. The snow effects and an occasional water ripple are very effective. The idea as developed by Mr. De Rosa is excellent for presentations where multiple scenes are used or area limited.

2. Frederick Brindley. This popular tenor renders a song number in a special setting. A deep umbre tree motif with large trunks on either side, the branches interlacing forming an arch through which a dull gray blue sky is visible. A scrim is hung in one, the drop in two. The singer, dressed in a Romany costume, stands at center before a glowing campfire. He is highlighted from left with canary.

3. La Bernicia. This excellent dancer appears in a cycle of dances from the "Days of 1861 to 1925," assisted by Olga Morselli, violinist, and a gentleman at the piano. The set consists of a fabric drop hung back, with an arched opening, and two artistic scenes painted in panels on either side of the opening. A medium platform fills the opening, with three small steps leading down. The platform and steps are covered with a striped material in light tones. Fabric backing. Two legs down stage for returns are black with a gold flower design. The setting is toned pink and blue, with magenta and amber to highlight for the sides. A grand piano is down right center. Attractive costumes are worn by the dancer, the violinist appearing in a beautiful evening gown with rhinestone design in color, the pianist in tuxedo. White and canary spots to work.

No Presentation Can Be Better Than Its Mechanical Equipment

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PRODUCERS' FORUM

Mr. Harriman desires to hear from all producers and will appreciate their opinions, ideas and suggestions on all matters appertaining to general production work, publishing same in this section with credit to the author.

Riesenfeld Musical Suggestions:

A few suggestions by Hugo Riesenfeld, Managing Director of the Rivoli, Rialto and Criterion theatres, New York City, relative to sure fire vocal and instrumental solos.

"In the case of instrument solos—violin and 'cello—the selections include:

VIOLIN: "Gypsy Airs".....Sarasate
"Souvenir" .....Drdla
"Meditation" from "Thais".....Massenet
"Humoresque" .....Dvorak

and different Kreisler arrangements.

'CELLO: "The Swan" .....St. Saens
"Kol Nidre" .....Bloch

"There is one number which can be especially well adapted for the French horn, 'Berceuse' by Goddard.

"In passing it might be mentioned that it is well to remember that the public still likes cornet and trumpet solos.

"For vocal solos experience has proved that the following selections seem to call forth the most applause. I have not discriminated between operatic arias and ballads in this list:

COLORATURA SOPRANO SOLOS:

"Cara Noma" from "Rigoletto"...Donizetti
"Polonaise" from "Mignon".....Thomas
"Thou Charming Bird" from "The Pearl of Brazil" .....David
"Ah, fors' e Lui," from "LaTraviata".Verdi
"Lo, Hear the Gentle Lark."

LYRIC SOPRANO SOLOS:

"Song of Songs" .....De Moya
"Oh, Dry Those Tears .....Del Riego
"Sweethearts" from "Maytime"..Romberg
"Sweetest Story Every Told" .....Stutts
"When You and I Were Young, Maggie"
"Roses of Picardy" .....Wood
"I Hear You Calling Me"
"Somewhere a Voice Is Calling"
"Gianina Mia," from "The Firefly"..Friml
"Prince Charming" .....Lehman
"Love Sends a Little Gift of Roses"....
.....Oppinshaw
"Elegie" (with violin or 'cello obligato)..
.....Massenet
"Melody of Love" from "Gypsy Love"..
.....Lehar
"Chansonette" .....Friml
"Happy Days" .....Strelezki
"Serenade" .....Schubert

CONTRALTO SOLOS:

"My Heart at Thy Sweet Voice" from "Samson and Delilah" .....St. Saens
"O Don Fatale" from "Don Carlos"..Verdi

TENOR SOLOS:

"Tommy Lad" .....Margitson
"Celestia Aida" .....Verdi
"Vesti la Guibba" from "Pagliacci".....
.....Leoncavallo
"Ah, Moon of My Delight" .....Lehman
"Dear Old Pal Of Mine" .....Gitz Rice
"Mother Machree"
"The Old Refrain" .....Kreisler
"The Trumpeter"

TENOR ARIAS FROM:

"Martha" .....von Flothow
"Il Trovatore" .....Verdi
"Rigoletto" .....Verdi

BARITONE AND BASS SOLOS:

Prologue from "Pagliacci".....Leoncavallo
"Brown October Ale" from "Robin Hood"
"Keep the Home Fires Burning"
"My Song Is of the Sturdy North".German
"Cavatina" from "Faust" .....Gounod
"Toreador Song" from "Carmen"....Bizet
"Volga Boat Song"
"Big Bass Viol"
"Rocked in the Cradle of the Deep"
"When the Bell in the Lighthouse Rings"
"Where My Caravan Has Rested"
"Armorer's Song" from "Robin Hood"..
De Koven

"We have discovered that American audiences are showing a constantly growing preference for songs in their own language. They want to be able to understand what is being sung. For this reason every conductor and producer should insist that the artist have a distinct pronunciation. In winning appreciation for a vocal number, clear pronunciation is half the battle."

Costumes Of Net

For a special revue or dance number, inexpensive costumes can be made of net. The following notations will assist the costumer.

For each costume, purchase two yards and a half of large mesh curtain net and color with two packages of dye selected. After dyeing stretch the net on a frame so that the dye drys evenly.

Fold the net so as to cut out the largest size circle possible. Then cut another circle from the center whose circumference is about equal to a high waist-line. The bodice is shaped by carefully laying a brassiere on the net and using it for a pattern. Shoulder straps and bindings are made of bright colored ribbon.

The circular skirt is folded in half. Each side has a band of raffia trimming about two and a half inches wide, made by weaving six or seven strands of colored raffia through the net mesh. A panel seven inches wide on the middle front of the skirt is marked by weaving a band of two colors of raffia in the same way, seven inches apart. A placket six inches long opens the back of the skirt. A strip of hook and eye tape sewed on the back of the bodice and the skirt makes an easy fastening.

The costume may be decorated with vivid colored raffia. Unusual flowers or medallions are made by folding five or six strands of raffia to a length of six or seven inches. Two little bundles of contrasting colors thus folded are crossed and fastened at the crossing with a strand of still another color of raffia, the remaining end of which is wound in and out around the center crossing. The end is fastened on the under side with a heavy needle. When a large flower is made another cross is laid or superimposed on the first one and the fastening strand of raffia used to bind the two crosses together by weaving it in and out between the eight sections. The looped ends of each section are cut and fluffed like a pom-pom to give the flower softness. These flowers or medallions are scattered over the skirt, back and front and tacked on the under side. Smaller ones are used for trimming on the bodice and hat.

The colors of raffia used are purple, cerise red, grass green, orange and yellow.

The foundation of the hat, which can be of various shapes but a tubular style suggested, is a strip of buckram as long as the head measurement and three quarters of a yard wide. It is rolled so as to make the top slightly larger than the headband. Basting holds the joining together. Bright toned muslin or crepe paper may be used to cover the buckram before the net used in the costume scheme is stretched over it. Two thicknesses of the net are stretched over the top of the hat and over-handed on with a strand of raffia. A lining that fits snugly on the head is sewed inside the hat and a piece of hat elastic added. This balances the hat on the head and makes it easy to carry. The flower trimming and the band of colored ribbon are sewed in place before the lining is secured.

Posters for Presentations

Jay Weaver, whose artistic posters are weekly attraction bait in the lobby and street frames of the Mark Strand Theatre, New York City, enjoys not only the distinction of being the first poster artist to specialize in high-grade posters for motion picture theatres but also as an originator of posters exploiting several special presentations by Joseph Plunkett, managing director of the Mark Strand. Weaver brings to his work the creative ability of a scenic specialist together with the finished art and technique of a portrait artist.

New Stage in New York Rivoli

John Wenger is preparing plans under the supervision of Hugo Riesenfeld concerning the enlargement and alteration of the stage at the Rivoli Theatre. The addition to the present stage is necessary owing to the elaborate plans being made for stage productions to be presented during the summer months.

Two Governors and Many Mayors Guests on Metro's Trackless Train in New England

BOSTON'S reception of America's First Trackless Train has surpassed every other reception thus far accorded the Metro-Goldwyn special on its transcontinental trip. The crowds in front of City Hall when the train drew up at the steps for Mayor Curley were so large that newspaper men found it impossible to get close-ups of Mayor Curley as he sat in the cab of the engine.

A motorcycle escort cleared the way for the special on its trip through the principal streets through cheering crowds. The train then called at the State House for Governor Fuller, who boarded the special with other celebrities and enjoyed a tour about the city through enthusiastic crowds. The Governor's enthusiasm over the Trackless Train found expression in the remark that he would adjourn any session at the State House at any time the special called for him.

The train then visited Loew's Orpheum and there attracted immense numbers of people. A similar ovation greeted the special before Loew's State Theatre. On the following morning over 150 important exhibitors inspected the train and endorsed the special's trip as the greatest promotion innovation in the annals of motion picture exploitation. Prominent space was accorded the train's visit by all the Boston papers.

The tremendous ovation accorded the special in Boston completes a series of phenomenally enthusiastic receptions tendered the train all along the way from New York into Massachusetts. Mayor Keating and city officials greeted the train in Stamford at the head of an enormous crowd of people. At Norwalk all work was suspended for half an hour at the famous Knapp hat factory in order that the thousands of employees might inspect the train. A motorcycle escort met the special at the city limits of Bridgeport and conducted the train to City Hall, where Mayor Behrens boarded it and rode through the principal streets.

Mayor Behrens conferred the freedom of the city on its crew. The townspeople of New Haven also went wild with enthusiasm over the Trackless Train. Mayor Fitzgerald and other celebrities received the train in New Haven, where the train was parked for an hour before the Hyperion Theatre, showing Lillian Gish in "Romola." It is estimated that over 150,000 people inspected the train in these cities. Newspapers accorded the special's visit generous space.

At Branford the town siren blew a fifteen minute welcome. The train was received with enthusiasm at Madison, Guilford, Clinton, Westbrook, Saybrook, Lyme and Norwich. The special's entrance to the square in New London was greeted by cheering crowds and a fanfare of automobile horns. Enthusiasm ran high beyond expectations in New London, and was exceeded only by the enthusiasm demonstrated in Providence, R. I.

Over 100,000 people lined the streets in Providence, cheering and shouting and waving. No event in the history of the city, it was said on all sides, had aroused so much public interest. Six motorcycle traffic cops and four mounted police cleared the way for the special on its tour through the principal streets. The Mayor, the Chief of Police and Commissioners were guests of Metro-Goldwyn on this tour.

Governor Porthier and his staff inspected the train at the State House and posed for photographs, and the special was later given a tremendous send off. Riverpoint and Onleyville were visited, and on the journey to Boston brief calls were made at North Attleboro, Walpole and Norwood, at all of which stops the train was received with immense acclaim.

Louis B. Mayer, vice-president of Metro-Goldwyn-Mayer and production head of the corporation, started back to Hollywood last week after a visit East. He remained over in Chicago to greet the Midwest showmen.

Louis B. Mayer, vice-president in charge of production for Metro-Goldwyn-Mayer, was tendered a royal reception on his visit to his old home town, Boston, last week. He was met by crowds of his friends at the train and, led by a band, escorted to the Copley-Plaza, where an elaborate luncheon was tendered him. In the photograph, left to right, Vic Morris, Loew representative in Boston; Tom Spry, Mrs. Louis B. Mayer, Mr. Mayer and their two daughters, the Misses Edith and Irene.

Matt Moore to Star

"Three Weeks in Paris," Gregory Rogers's mirth-provoking story, has been selected as the next starring vehicle for Matt Moore and the next big comedy special by Warner Bros. Dorothy Devore, Willard Louis, Helen Lynch, Gayne Whitman, John Patrick and Frank Bond, each a favorite in comedy, will have important roles.

Jackie Will Make Two More for Metro-Goldwyn

An agreement is pending whereby the Metro-Goldwyn Distributing Corporation will handle the Jackie Coogan productions for the coming year. This agreement is expected to be signed soon.

Jackie will make two productions. The first will be "Old Clothes," by Willard Mack, a sequel to his original story, "The Rag Man," in which Jackie appeared recently with great success. The second has been temporarily entitled "Dirty Face." Both productions will present Jackie in type of role which first brought him fame—that of "The Kid."

Lasky Lays Out Paramount's Program Before Coming East

SATISFIED that all details for the most ambitious production program ever mapped out by Paramount are perfected, Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, left Hollywood last week for New York. Before leaving he completed the last of a strenuous series of conferences with directors, stars and writers which have occupied almost fourteen hours of every day for the last three weeks, and also made known Paramount's latest production plans.

One of the most important announcements made by Mr. Lasky was that Betty Bronson of "Peter Pan" fame will be starred in "The Golden Princess," which is based on Bret Harte's "Tennessee's Partner." Neil Hamilton, new Paramount leading man, obtained by arrangement with D. W. Griffith, will make his first trip west to play opposite Miss Bronson. Clarence Badger will direct.

In order to confer with Mr. Lasky on the production of "The Vanishing American," which will be made a big Paramount special, Zane Grey, the author, and Lucien Hubbard, one of Paramount's production editors, rushed up from Red Lake, Arizona, where "Wild Horse Mesa" is being filmed.

"There is a feeling at the studio which I fully share," stated Mr. Lasky, "that in 'The Vanishing American' Zane Grey has provided us with the greatest literary work of his career and in the hands of William K. Howard it is destined to be another screen epic. It is the final chapter in the dramatic story of the Red Man's last stand.

"Another of our big undertakings will be the James Cruze production of 'The Pony Express.' I firmly believe this will be equally as great as 'The Covered Wagon.'"

Mr. Lasky conferred with Pola Negri about her next production, "Flower of the Night," which will be made in Hollywood upon completion of "The Crossroads of the World," scheduled for production at the Paramount Long Island studio.

Several pictures in the editing stage occupied Mr. Lasky's attention. Among them are "Light of the Western Stars," produced by William K. Howard; the James Cruze production, "Marry Me," and "Paths to Paradise," co-featuring Betty Compson and Raymond Griffith, which was directed by Clarence Badger. Upon Mr. Lasky's return to New York he will view "Lost—A Wife," which William de Mille brought to New York for final cutting and editing.

Mr. Lasky also found time to supervise filming scenes of several photoplays, including Raoul Walsh's lavish production, "The Wanderer," the screen version of the biblical story of "The Prodigal Son" which Mr. Lasky predicts will make new screen history; Zane Grey's "Wild Horse Mesa," directed by George B. Seitz and co-featuring Jack Holt, Noah Beery, Billie Dove and Douglas Fairbanks, Jr.; "Not So Long Ago," a Sidney Olcott production with Betty Bronson and Ricardo Cortez in the leads; "A Son of His Father," Victor Fleming's production of Harold Bell Wright's novel, featuring Warner Baxter, Bessie Love and Raymond Hatton; Gloria Swanson's "The Coast of Folly," which Allan Dwan is producing, and "Rugged Water," Irvin Willat's production of Joseph Lincoln's story, with Lois Wilson, Warner Baxter and Wallace Beery in featured roles.

Olcott Begins New Picture

Sidney Olcott has begun work upon "Not So Long Ago," with Betty Bronson and Ricardo Cortez, in the Paramount studio in Hollywood. "Not So Long Ago" is a charming comedy of life in New York during its most picturesque and romantic period. As in "Little Old New York," also directed by Mr. Olcott, the picture has the same opportunity for introducing famous people and places.

Rod LaRocque (left) and Richard Dix in a scene in Cecil B. DeMille's colossal Paramount production, "The Ten Commandments."

D. W. GRIFFITH
Who will shortly begin work on his first Paramount picture, "That Royle Girl."

Completing 'Sally of the Sawdust'

Winter having relented sufficiently to clothe the trees and shrubs near New York with foliage suitable to his needs, D. W. Griffith has resumed the shooting of "Sally of the Sawdust," which features Carol Dempster, W. C. Fields and Alfred Lunt, and for which only the exteriors remained to be filmed.

Griffith reassembled his production unit at the Paramount Long Island studio, where the interiors were made, and with the cast and equipment hit the trail for the wide open spaces of Syosset, L. I., and Greenwich, Conn., to complete the outdoor scenes.

Signs Five-year Contract

The double announcement that Director William K. Howard has been signed to a five-year contract with the Famous Players-Lasky Corporation and that his first assignment will be the making of "The Vanishing American," which is to be one of Paramount's greatest efforts during 1925, was contained in a wire received from Jesse L. Lasky in Hollywood.

All of Paramount's resources and facilities will be thrown into the filming of "The Vanishing American," which is Zane Grey's new and powerful story of the crumbling of the Red Man's empire.

Goldbeck Preparing New Play

Willis Goldbeck, who wrote the adaptation for Herbert Brenon's "Peter Pan," has been engaged to prepare another of Sir James M. Barrie's plays for screen production by the same director, according to an announcement from Paramount. "A Kiss for Cinderella," which nine years ago served as a vehicle for the final stage triumph of Maud Adams, will be put into production soon by Herbert Brenon.

Seitz Begins First Production

At the Red Lake, Arizona, ten miles from the nearest civilization, at Flagstaff, George B. Seitz, Paramount director, has started making the outdoor scenes of "Wild Horse Mesa." This is Zane Grey's latest story of the rugged West, of wild horse hunting and capturing, of horse thieves, Indians, perils, drama and romance.

Alice Joyce and Percy Marmont in a scene in "Daddy's Gone a-Hunting," a Metro-Goldwyn-Mayer production of the Zoe Atkins stage success directed by Frank Borzage. The reconciliation here depicted is one of the closing scenes in the picture.

"The Best Picture I Have Seen in Five Years"—Roxy

"BLACK CYCLONE," the new Hal Roach feature starring Rex, the wild horse, has received very high praise from S. L. Rothafel, of the Capitol Theatre, New York, who gave this Pathe release its premiere presentation the week of May 17, at the big Broadway theatre.

Speaking to his radio audience of a million or more through WEAF and six allied broadcasting stations on Sunday evening, May 10, Mr. Rothafel was heard to say:

"I do not as a rule say this about pictures playing the Capitol Theatre, but I say to you now that the picture that is to be presented at this theatre next Sunday is the best picture that I have ever seen in five years, and I would like to have all of you see it. It is entitled 'Black Cyclone' and is the story of a wild horse."

Exhibitors throughout the country who play "Black Cyclone" should reap the benefit of Mr. Rothafel's enthusiastic praise and recommendation of this Hal Roach feature as the chain of radio stations broadcasting the popular showman's talk covers a very broad extent of territory. The stations sending out the Capitol Theatre talk in addition to WEAF, New York, are:

WJAR, Providence, R. I.; WEEI, Boston, Mass.; WCTS, Worcester, Mass.; WCAP, Washington, D. C.; WCAE, Pittsburgh, Pa., and WWJ, Detroit, Mich. Mr. Rothafel further commended "Black Cyclone" to his patrons in the house program:

"I like this picture—I like it as well as any picture I've seen in a long, long while."

Further announcement of the coming of "Black Cyclone" to the Capitol Theatre was published in the program as follows:

"'Black Cyclone,' the Hal Roach feature which comes to the Capitol next week, is the story of Rex, a wild horse, a flashing black of great power, an ebony streak in the sunlight. He was born in the wild lands, self-raised and self-taught, for a rattlesnake bite had deprived him of his mother while he was still of tender age. He sought protection in a herd, but its leader, the ferocious killer, drove him out. He had no place in his herd for an outcast—a weakling, a baby stallion. But there came a day when this untamed weakling was a magnificient, powerful creature who defeated the Killer, who had never before known anything but victory! Rex, who made his film debut in 1924 in 'The King of Wild Horses,' is an even more magnetic creature in 'Black Cyclone.'

"Thousands of acres of Nevada's beautiful plains and hills supply the background for 'Black Cyclone' which is hailed as one of the year's greatest sensations—both as to dramatic value and photography."

Taylor Starts Production on Associated's "Miracle of Life"

IMMEDIATELY upon the completion of camera activity last week on "Camille of the Barbary Coast," Mae Busch, who portrays a leading role in the film, began work on her second picture for Associated Exhibitors entitled "The Miracle of Life," an S. E. V. Taylor production.

"The Miracle of Life," a modern society drama, will be the first of a series of feature pictures that Mr. Taylor has contracted to make for Associated Exhibitors' distribution.

Adapted by Marion Leonard

"The Miracle of Life" was adapted for the screen by Marion Leonard, from a story written by Olga Printzlow, and is now in the second week of production at the Cosmopolitan Studios at which Mae Busch and Owen Moore recently finished Hugh Dierker's "Camille of the Barbary Coast." The first week of camera work was spent in shooting of exteriors in which Miss Busch and Percy Marmont appeared while awaiting the arrival of Nita Naldi, another featured member of the cast, from the Coast.

This is the first time that these three prominent screen players have ever appeared together in a film, and is in keeping with the Associated Exhibitors' policy of acquiring big stars for its 1925-1926 product. According to J. S. Woody, president of the distributing organization, "The Miracle of Life" will be released sometime in October on the program of the second group of features arranged for the new season.

Production Head for Thomson

Milton Gardner, formerly production manager at Goldwyn, and one of the best known executives in the motion picture industry on the West Coast, has been affiliated with the new Fred Thomson unit at the F. B. O. Studios in Hollywood. Mr. Gardner will serve in the capacity of production manager and will begin work immediately in the preparation of Thomson's next F. B. O. attraction. It will be "The Wild Bull of Skull Mountain." Silver King, the star's big white horse, will, of course, have an outstanding part.

Gilbert E. Gable *presents*

The SKY RAIDER

with Jacqueline Logan
and Capt. Nungesser
(World's greatest living Ace)

From the romantic story
"The Great Air Mail Robbery" by Jack Lait
A T. Hayes Hunter Production

Played to tremendous business at the Fulton Theatre, Jersey City. Has proven its worth as a go-getter at every engagement.

ASSOCIATED EXHIBITORS
Physical Distributor - Pathe Exchange Inc John S Woody, President Foreign Representative Sidney Garrett

Producers Distributing Lists First 26; Rork and Neilan Productions Included

IN A preliminary announcement to the trade by John C. Flinn during the M. P. T. O. A. convention, Producers Distributing Corporation revealed the scope and strength of its program for 1925-26. Avoiding all advance heralding and carefully guarding the details of all forthcoming releases while perfecting its plans, Producers Distributing Corporation now discloses an impressive aggregation of productive genius in an affiliation that will contribute at least forty powerful and wholly independent attractions during the coming year.

The influential names of Marshall Neilan and Sam Rork are now found listed with Cecil B. De Mille, Al and Charles Christie, Hunt Stromberg, Frances Marion, Renaud Hoffman and A. H. Sebastian in the roster of big producers associated with Producers Distributing Corporation and the names and achievements of these men are advanced in the company's official announcement as "a warranty for the theatre owner against empty seats and a warranty for the public against empty entertainment."

Only twenty-six of the forty odd productions to be released during the coming year are listed in this preliminary announcement, but among the pictures enumerated are the titles of six of the biggest stage successes, including "Eve's Leaves," "Seven Days," "Three Faces East," "The Road to Yesterday," "Silence" and "Strongheart," which will be produced under the screen title of "Brave Heart."

In addition to these plays fifteen popular and famous works of fiction are listed for screen adaptation, including "The Last Frontier" by Courtney Riley Cooper, "Simon the Jester" by William J. Locke, "The New Magdalen" by Wilkie Collins, "Hell's Highroad" by Ernest Pascal, "The People vs. Nancy Preston" by John Morosco, "The Wedding Song" by Ethel Watts Mumford, "The Open Switch" by Frank H. Spearman, "Her Two Men" by Richard Washburn Child, "The Volga Boatman" by Konrad Bercovici, "The Million Dollar Handicap," adapted from "Thoroughbreds" by W. A. Frazer; "Red Dice," adapted from "The Iron Chalice" by Octavius Roy Cohen; "Made for Love," adapted from "The Valiant Gentleman" by M. J. Stuart; "Steel Preferred" by Herschell Hall, "The Valley of Fear" by W. G. Tuttle, and "The Man From Red Gulch" by Bret Harte.

This imposing collection of material from the pens of great dramatists and writers is rounded out with three especially written original stories. These include "The Flame of the Yukon," "The Unknown Soldier" and "Fifth Avenue." The first title will be a Hunt Stromberg production, Renaud Hoffman will produce "The Unknown Soldier" and "Fifth Avenue" will be a Sam Rork feature.

Two personally directed Cecil B. De Mille super productions are announced in "The Road to Yesterday" and "The Volga Boatman." The first of these exceptionally lavish subjects will be an adaptation by Jeanie Macpherson and Beulah Marie Dix from the famous stage play, "The Road to Yesterday" by E. J. Sutherland and Miss Dix. This play is a colorful romance of modern mannerisms and medieval chivalry in which the distinguished and debonair stage star Joseph Schildkraut will be featured with Vera Reynolds and Jetta Goudal. De Mille's second personally directed production, "The Volga Boatman," will be adapted from Konrad Bercovici's story dealing with the virile lives of men in the raw in the picturesque and adventurous Volga country. These big subjects will be given splendidly lavish production and the finest players in all filmdom will be cast in every part.

In addition to the two personally directed specials, nine productions are listed to be supervised by De Mille. These include "Silence," Max Marcin's current dramatic success that will go on tour next season with four road companies in addition to opening for a run in Chicago with the original cast. The elaborate screen adaptation of this play will be directed by Rupert Julian.

"Eve's Leaves," another big dramatic hit on Broadway by Harry Chapman Ford, will be interpreted on the screen with Leatrice Joy as the star under the direction of Paul Sloane. "Three Faces East," adapted from the great stage play by Anthony Paul Kelly, will be directed by Frank Urson and Paul Iribe with an all star cast headed by Agnes Ayres and Robert Ames. "Hell's Highroad," adapted by Eve Unsell from Ernest Pascal's novel, will star Leatrice Joy, supported by

STARS AND FEATURED PLAYERS ON PRODUCERS DIST. COP.'S NEWEST PROGRAM

Top row: Leatrice Joy, Rod La Rocque, Joseph Schildkraut, Julian Eltinge, Verna Reynolds. Middle row: Lewis Stone, Priscilla Dean, Trixie Friganza, Jetta Goudal, Robert Ames. Bottom row: Lillian Rich, Edmund Burns, Harry Carey, Robert Edeson, Ann Pennington

New producers allied with Producers Dist. Corp. Left to right: Cecil B. De Mille, Sam Rork, Frances Marion, Marshall Neilan.

Edmund Burns, Robert Edeson and Julia Faye under the direction of Rupert Julian.

"The Coming of Amos," starring Rod La Rocque with Jetta Goudal, Trixie Friganza and Noah Beery in featured roles, adapted from William J. Locke's novel, will be directed by Paul Sloane.

Paul Sloane will also direct "The Wedding Song," adapted from the novel by Ethel Watts Mumford, and "Made for Love," adapted from M. J. Stuart's novel, "The Valiant Gentleman." Leatrice Joy will be starred in both these productions supported by Edmund Burns.

Rupert Julian will direct Rod La Rocque in "Red Dice," adapted from the Octavius Roy Cohen story, "The Iron Chalice," and "Brave Heart," adapted from the big dramatic success, "Strongheart," by William C. De Mille.

The famous stage farce, "Seven Days," by Avery Hopwood and Mary Roberts Rinehart and founded on Mrs. Rinehart's book, "When a Man Marries," will be produced as an Al Christie special feature comedy under the direction of Scott Sidney, director of "Charley's Aunt." This production will have an all star cast featuring Lillian Rich, Creighton Hale, Lilyan Tashman, Mabel Julienne Scott, Hallam Cooley, William Austin, Tom Wilson, Rosa Gore, Eddie Gribbon and Charles Clary.

Six Hunt Stromberg productions are listed. Two of these will be Priscilla Dean pictures, two Harry Carey pictures and two personally directed Stromberg Specials. The great western story, "The Last Frontier," by Courtney Riley Cooper, originally started by the late Thos. H. Ince as the greatest film creation of his career, will be completed by Stromberg as his first special during the coming year. This will be followed by "The Open Switch," adapted from Frank Spearman's powerful railroad story, "Whispering Smith."

Priscilla Dean will be starred under Tom Forman's direction in "The People vs. Nancy Preston," adapted from the successful novel by John Morosco, and in "The Flame of the Yukon," an original story of the Alaskan gold rush especially written for Priscilla Dean's dynamic dramatic style.

Harry Carey will be starred under Tom Forman's direction in "The Valley of Fear," from the Liberty Magazine story by W. G. Tuttle, and in "The Man from Red Gulch," from Bret Harte's great western story, "The Idyll of Red Gulch." These stories were selected for the new series of Carey westerns because their dramatic portrayals of western adventure may be shown in pictorially artistic settings.

The newly organized Metropolitan Productions will release four George Melford Productions, including "Without Mercy," adapted from John Goodwin's celebrated novel, featuring Vera Reynolds, Dorothy Phillips, Robert Ames, Rockliffe Fellows, Patricia Palmer, Lionel Belmore, Fred Malatesta, Sidney D'Albrook and Gene Pallette; "Steel Preferred," adapted from Herschell Hall's series of Saturday Evening Post stories; "Her Two Men," by Richard Washburn Child, another popular Saturday Evening Post story, and "The Million Dollar Handicap," adapted from the famous novel of the race track by W. A. Frazer.

Frances Marion is scheduled to contribute her first two pictures as an independent producer in "The New Magdalen," adapted from Wilkie Collins's world famous novel, and "Simon the Jester," adapted from William J. Locke's great story of the same title. Both of these adaptations will be made personally by Miss Marion and the picture produced under her personal supervision.

Sam Rork is listed for four productions, including "Fifth Avenue," a story of a thousand emotions in which Lewis Stone will be starred under the direction of Alfred E. Green.

Renaud Hoffman will contribute another epic on humanity in "The Unknown Soldier" from the story by Dorothy Farnum that deals with the human sidelights of the world war and pictures the strife as it was waged in the hearts of those left at home.

Additional attractions bringing the total for the year to between forty and fifty will be announced later when the details of their production with casts and directors have been set.

Prominent directors identified with Producers Dist. Corp. releases thus far announced. Left to right: Scott Sidney. Rupert Julian, George Melford, Alfred Green, Tom Forman, Paul Sloane

F. B. O. Working on Program of 64 Features and 76 "Shorts"

SHOOTING on F. B. O.'s huge 1925-26 program, embracing sixty-four features, twelve of which will be Gold Bond specials, and seventy-six short subjects has this week begun at the Coast Studios of the company.

James Leo Meehan, son-in-law of the late Gene Stratton-Porter, who is transferring "The Keeper of the Bees," now running serially in McCall's Magazine, one of the novelist's late books, to the screen will conclude casting this week, and actual shooting will commence on Monday. Mr. Meehan has already assembled an unusually distinguished cast. To Robert Frazer has been assigned the role of James Lewis MacFarlane, world war hero of the book, and to Gene Stratton, granddaughter of the novelist, that of Little Scout, a girl tom-boy, who is one of the motivating forces of the story. Josef Swickard has been cast as the Bee Master, with Martha Maddox as the mother. Several other well known box-office names will be added to the cast by Mr. Meehan, and will be announced shortly.

Emory Johnson and his mother, Mrs. Emilie Johnson, are preparing the story and continuity of "The Last Edition," the young director-producer's new effort which will immortalize the profession of journalism.

Another note of interest on the F. B. O. lot is the completion of "The Bandit's Baby," the first of the new series of super-Western productions starring Fred Thomson and his horse, Silver King. "The Bandit's Baby" is a story of the great open spaces and the regeneration of a kind hearted bandit by a deserted waif. Del Andrews is the director.

Among other productions in work are Evelyn Brent's sixth crook melodrama, "Smooth as Satin," which is based on Bayard Veiller's stage success, "The Chatterbox." It was directed by Ralph Ince. It is to be followed by a melodrama in a colorful Spanish setting, in which Miss Brent will devote her talents to a somewhat different character than those she has recently interpreted. It is called temporarily "Tizonia—the Firebrand," and is an original story by Clifford Howard and Burke Jenkins.

Plans are under way for Harry Garson to start work on another comedy drama, "High and Handsome," from a Red Book Magazine story by Gerald Beaumont.

Richard Talmadge is bounding and diving through "Twenty Years After," based by the author, James Bell Smith, on Dr. Samuel Johnson's classic, "History of Rasselas, Prince of Abyssinia." Jack Nelson is directing.

Bob Custer has started work on "The Bloodhound" by H. H. Van Loan. The players include Mary Beth Milford, Ralph McCullough, Emily Barry and David Dunbar. William James Craft will direct.

Wesley Ruggles, who is directing the new H. C. Witwer two-reel series, "The Pacemakers," is at work on Chapter Ten, called "What Price Gloria?" co-starring George O'Hara and Alberta Vaughn.

Larry Kent, the new juvenile lead, who has recently been signed by F. B. O., is reading scripts, preparatory to his first starring entrance on the F. B. O. lot.

"The Thoroughbred"

Oscar Apfel is directing "The Thoroughbred" on the West Coast for Phil Goldstone Productions and Truart release.

Will Hays pays a visit to the Metro-Goldwyn-Mayer studios at Culver City. Here he is shown with Irving Thalberg, Louis B. Mayer and Harry Rapf, and at the extreme right in uniform is Corporal Nagel, a featured player in "The Exquisite Sinner," a forthcoming Metro-Goldwyn-Mayer release.

JOSEPH SCHILDKRAUT

Prominent American actor, signed for a featured role in "The Road to Yesterday," Cecil B. DeMille's first personally directed production to be released through Producers Distributing Corporation

Get "Tearin' Loose" Print

First Wally Wales Arrives in New York at Weiss Brothers' offices

Louis Weiss, managing director of Weiss Brothers' Artclass Pictures Corporation announces that he has received the first print and negative of "Tearin' Loose" the first of the eight five-reel acrobatic-stunt novelty features starring Wally Wales, the cowboy prince.

Wally Wales is the third of the trio of hard riding Western stars featured in Weiss Brothers' 1925-26 program. According to his first picture this new star will maintain the high standard of popularity made by Buddy Roosevelt and Buffalo Bill Jr., the other two of the trio.

Lester Scott Jr. of Action Pictures Inc. who produced the picture has put the very best possible material in this picture. There are a number of well known Western players in the cast. Among them are Jean Arthur, Charles Whitaker, H. Alfred Hewston, Harry Belmour, Polly Van, Bill Ryno, Vester Pegg and Frank Ellis.

The picture was directed by Richard Thorpe who has been responsible for a number in both the Buddy Roosevelt and Buffalo Bill Jr. Series. The story was written by Sergey Sergeyeff and the scenario by Frank L. Inghram.

A special press book with a full line of exhibitor aids and accessories will be printed in two colors for this whole series.

Three Leading Ladies

Glenn Tryon Needs Them in New Hal Roach-Pathe Comedy

Three leading ladies support Glenn Tryon in the latest of his two-reel comedies for Pathe release, now in the course of production at the Hal Roach Studios under the direction of Fred L. Guiol.

The beauties enhancing the Tryon cast are Blanche Mehaffey, Katherine Grant and Jane Sherman, all of whom have appeared to advantage in Hal Roach comedies. Chester Conklin and James Finlayson will do the "heavy" roles.

Plans for Warners' Forty Revealed At Sales Convention in Los Angeles

WITH complete plans for forty pictures in the 1925-26 season tucked away in their pockets, Harry M. Warner, Abe Warner, Sam E. Morris, Meyer Lesser and Herman Starr, of Warner Bros., arrived home Monday, May 18, from the Warner convention in Los Angeles where a sales meeting of the Vitagraph Exchanges and Warner officials was held four days last week.

The convention was the first get-together of the Warner executives and the Vitagraph sales managers since the recent purchase of the Vitagraph company. The business sessions were held in the Ambassador Hotel. Full plans for the coming season were discussed, and production plans outlined.

On the return of the home executives, it was announced that the Warner Forty for next season would consist of: Two by Ernst Lubitsch; two with John Barrymore; two with "Syd" Chaplin; four with Marie Prevost; four with Monte Blue; four with Irene Rich; two with Lowell Sherman; four with Matt Moore and Dorothy Devore; four with Kenneth Harlan and Patsy Ruth Miller; four with Rin-Tin-Tin and eight with All Star casts.

The titles of the stories, principal players, directors and scenarists of all the forty with the exception of the all-star cast pictures, which will be selected within a few days, follow:

John Barrymore in "Captain Alvarez" by H. F. Sheldon, directed by Millard Webb, scenario by Bess Meredith, who has just completed "Ben Hur." A colorful and romantic story of the life of Maximillian, Emperor of Mexico, during the reign of Napoleon III.

Catherine Brody's "Why Girls Go Back Home," sensational sequel to "Why Girls Leave Home" with Marie Prevost. The cast includes: Willard Louis, John Roche, Gayne Whitman, Clyde Brook. Directed by Harry Beaumont.

"His Majesty, Bunker Bean," by Harry Leon Wilson, another great comedy story for Matt Moore and Dorothy Devore. The cast includes: Willard Louis, Louise Fazenda, John Patrick, and directed by Roy Del Ruth.

An Ernst Lubitsch Production, "The Third Degree," from the all-powerful story by Charles Klein. Directed by Ernst Lubitsch.

"The Limited Mail," greatest of all railroad thrillers by E. E. Vance, with Monte Blue. The cast includes: Willard Louis, Vera Reynolds, Tom Gallery, Eddie Gribbon, Jackie Huff, John Roche, Otis Harlan. Directed by George Hill.

"The Pleasure Buyers," a thrilling mystery novel by Arthur Somers Roche, with Irene Rich. The cast includes: Clive Brook, Gayne Whitman, Don Alvarado, Charles Conklin, Wanta Hall, June Marlowe, Frank Campeau, Frank Leigh. Directed by Chester Withey.

The story sensation of the year, "Bobbed Hair," by twenty celebrated authors, starring Marie Prevost. The cast includes: Louise Fazenda, Kenneth Harlan, John Roche, Walter Long, Emily Fitzroy, Pat Hartigan. Directed by Alan Crosland.

Rin-Tin-Tin in "Below the Line," by Charles Logue. The cast includes: John Harron, June Harlowe, Pat Hartigan, Charles Conklin and Victor Potel. Directed by Herman Raymaker.

"The Love Toy," author anonymous, with Lowell Sherman and a tremendous all-star supporting cast. Directed by Alan Crosland.

"The Man on the Box," by Harold McGrath, starring the screen's greatest comedian, Syd Chaplin, hero of "Charlie's Aunt." The cast includes: Alice Calhoun, Charles Reisner, David Butler, Charles Gerard, Kathleen Calhoun, Charles Conklin. Directed by Fred Newmeyer.

"The Golden Cocoon," by Ruth Cross, with Helene Chadwick, Huntly Gordon, Richard Tucker, Margaret Seddon, Frank Campbell. Directed by Millard Webb.

"The Climbers," by Clyde Fitch, with Irene Rich, Huntly Gordon and a typical Warner cast.

A second big Ernst Lubitsch Production of a famous international stage success.

"Three Weeks in Paris," by Gregory Rogers with the screen's greatest comedy pair, Matt Moore and Dorothy Devore. The cast includes: Louise Fazenda, Willard Louis, Helen Lynch, John Patrick, Gayne Whitman, Frank Bond. Directed by Roy Del Ruth.

Rin-Tin-Tin in "Clash of the Wolves," by Charles Logue. The cast includes: Dolores Costello, Don Alvarado, June Marlowe. Directed by Herman Raymaker.

John Barrymore, in his second big Warner picture, "The Social Highwayman," by Elizabeth Phipps Train. Directed by Harry Beaumont, scenario by Bess Meredith.

"Red Hot Tires," by Gregory Rogers, with Monte Blue, Patsy Ruth Miller, Lincoln Steadman, William Lowry, Charles Conklin, Fred E. Smelton. Directed by Earle Kenton.

One of the biggest of the season's stage dramas, "Hell Bent Fer Heaven," by Thatcher Hughes, with Monte Blue. The cast includes: June Marlowe, Gayne Whitman, John Harron. Directed by William Beaudine.

"The Passionate Quest," E. Phillips Oppenheim's greatest novel, with Marie Prevost, Huntly Gordon, John Roche. Directed by James Flood.

"Satan in Sables," by Bradley King with Lowell Sherman, John Harron, June Marlowe. Directed by James Flood.

"The Fighting Edge," by William McLeod Raine, with Kenneth Harlan and Patsy Ruth Miller.

"The College Widow," by George Ade, outstanding stage success for a whole decade, starring Syd Chaplin. Directed by Charles Reisner, who has just finished co-directing Charlie Chaplin in "The Goldrush."

Rin-Tin-Tin in "A Flower of the North," by James Oliver Curwood. The cast includes: John Harron, Gayne Whitman, Helen Costello. Directed by Herman Raymaker.

"Compromise," by Jay Gelzer with Irene Rich. The cast includes: Huntly Gordon, John Patrick, John Harron, Alice Calhoun. Directed by Chester Withey.

"The Vengeance of Durand," by Rex Beach, with Irene Rich and Clyde Brook and a sterling supporting cast.

"Wild Youth," by Sir Gilbert Parker, with

(Continued on following page)

"Captain Alvarez" Picked by Warners for John Barrymore's First Picture

JOHN BARRYMORE has a new ambition. He confided to Warner Bros. this week his yearning to make an outdoor thrill picture, and the Warners obliged by handing him the scenario of the colorful play, "Captain Alvarez."

"This'll do!" exclaimed Mr. Barrymore when he had finished reading. "It's the very thing I've been looking for.

"You see," he continued, "hardly anybody believes I can do a thrill picture. I like to do the unexpected. Every play different, every leading role different, that's my idea of the way to keep the public interested. I have just finished the great classic, 'Hamlet.' What finer stunt for me now than to chase a whale like 'Down to the Sea in Ships,' or something else on that order?

"I'm tired of the 'Miss Nancy' roles," he went on, glancing at a portrait of himself in the finery of Beau Brummel. "I want to get out in the open and do a red-blooded part—something different. And I think that's what the public wants. Just to prove that my theory is correct let me remind you that I've played only about seven really great roles, but each one was so individual and so different from the others that it seems as though I've done about seventy."

So, just to make Mr. Barrymore happy, Warner Bros. selected "Captain Alvarez," which, as a play, was staged by Sanger & Jordan in 1914, with Paul Gilmore in the leading role. It concerns the hero of a South American revolution who is kept busy enough to satisfy even Mr. Barrymore, and is full of dash and action.

"Captain Alvarez" was the work of Harry S. Sheldon, author also of "The Havoc" and other stage successes. As a four-act play it made a hit and there is general agreement that it is admirably suited for screen translation. Everything will be in readiness for Mr. Barrymore to start work on the production when he reaches the West Coast, June 1.

Though definite information is lacking at the moment, there is talk that Harry Beaumont, well-known Warner Bros.' director, will wield the megaphone in the production of this first starring vehicle for Mr. Barrymore. In spite of reports, the selection of the leading woman is yet to be announced.

First National Activities in New York City Studios

WITH one picture in the cutting room, another in production, another starting within a few days and two more scheduled for production within a few weeks, Earl Hudson's Eastern production units of First National are facing a busy summer.

Milton Sills' first starring picture, "The Making of O'Malley," adapted from Gerald Beaumont's recent magazine story of the same name, has just been completed. Marion Fairfax is busy with the titles, and the picture will be ready for an early release.

Practically all the cast for "The Half-Way Girl" is selected, and John Francis Dillon is making rapid strides with the filming of this colorful vehicle in which Doris Kenyon is featured, with Lloyd Hughes playing the male lead. An excellent cast has been chosen for this picture, including Hobart Bosworth, Tully Marshall, Teddy Sampson, Sam Hardy, Sally Crute, Harriet Sterling, Martha Madison and Charles Wellesley.

Fred Stanley, Director Lambert Hillyer and Roy Carpenter, cameraman, have gone to the lumbering regions, one hundred and fifty miles northwest of Ottawa, Canada, to prepare for the exterior scenes of Sills' next starring picture, "The Knockout," which will start in a few days. The Canadian Government has turned over its motion picture bureau with all its resources to Hudson in connection with the making of this picture. Sills is in California for a brief visit. He will go direct to the Canadian location.

Mary Astor has arrived from the Coast to play the leading feminine role in "The Scarlet Saint," the screen adaptation of Gerald Beaumont's magazine story, "The Lady Who Played Fidele." Eugene Clifford and Jack Jungmeyer of the scenario department, are working on the script for this picture.

Ben Lyon is expected from the Coast shortly. Shortly after his return "The Pace That Thrills," an auto racing story, will be started with Ben in the featured role.

Meanwhile Hudson, when he is not supervising the work on the various scenarios and productions, is working on the story of "Atlantis," which will be placed in production in the near future as a sequel to "The Lost World."

When Milton Sills has finished "The Knockout," from M. D. C. Crawford's novel "The Come-Back," a great super-special in which he will have the stellar role will be placed in production. It will be "Men of Steel," an adaptation of R. G. Kirk's Saturday Evening Post story, "United States Flavor."

HOPE HAMPTON
Who has signed to make five pictures in all for Associated Exhibitors Release.

Fox Signs Miss Livingston

Fox Film Corporation placed Margaret Livingston under contract to play important roles in forthcoming big specials. Her first assignment was the role of Violet Derring in the motion picture version of "Havoc," which was directed by Rowland V. Lee. She will also have an important part in "The Wheel," one of the John Golden group of clean plays now being filmed at the Fox West Coast Studios.

Plans for Warners' Forty Revealed

(Continued from preceding page)

Kenneth Harlan and Patsy Ruth Miller.

"The Wife Who Wasn't Wanted," by Gertrude James, with Irene Rich. The cast includes Huntly Gordon, John Harron, June Marlowe, Ed. Piel, Gayne Whitman, Wilfred Lucas, Don Alvarado, Eleanor Faire, Gertrude Astor. Directed by James Flood.

"The Honeymoon Express," a mile-a-minute laugh sensation with Matt Moore and Dorothy Devore. The cast includes Willard Louis, Louise Fazenda, John Patrick. Directed by Roy Del Ruth.

"The Gay Ones," by Charles Hanson Towne, with Marie Prevost, Clyde Brook, John Roche. Directed by Millard Webb.

Rin-Tin-Tin in "The Fighting Chance," by James Oliver Curwood, with a stupendous supporting cast. Directed by Herman Raymaker.

"The Priceless Pearl," by Alice Duer Miller, with Kenneth Harlan and Patsy Ruth Miller.

"Rose of the World," by Kathleen Norris, with Patsy Ruth Miller, Alan Forrest, Rockcliffe Fellows, Pauline Garon, Alec Francis, Helen Dunbar. Directed by Harry Beaumont.

"The Inevitable Millionaires," by E. Phillips Oppenheim, with Matt Moore and Dorothy Devore. The cast includes John Patrick, Willard Louis, Louise Fazenda. Directed by William Beaudine.

"The Cave Man," by Gelett Burgess, with Kenneth Harlan and Patsy Ruth Miller.

The pilgrimage of exchange managers to Los Angeles was under the personal direction and guidance of George Balsdon, associated with the Warner Bros. business for the past year or more.

The trip to the Coast was made over the Santa Fe, most of the men joining the party in Chicago. Those aboard when the train arrived were: S. N. Burns, Albany, N. Y.; Ira P. Stone, Atlanta, Ga.; C. W. Sawin, Boston, Mass.; C. W. Anthony, Buffalo, N. Y.; John A. Steinson, Chicago, Ill.; C. L. Kendall, Cincinnati, O.; J. E. Beck, Cleveland, O.; Charles A. Gilmour, Denver, Colo.; J. H. Young, Detroit, Mich.; C. A. Schultz, Kansas City, Mo.; Fred H. Knispel, Minneapolis, Minn.; C. R. Osborn, Montreal, Can.; J. Leighton, New Haven, Conn.; Robert S. Horsley, New York City; J. N. Byrd, Oklahoma City, Okla.; E. F. Tarbell, Omaha, Nebr.; J. S. Hebrew, Philadelphia, Pa.; Frank W. Redfield, Pittsburgh, Pa.; R. Romney, St. John, N. B., Can.; A. Danke, St. Louis, Mo.; Frank Meyers, Toronto, Can.; Stanley Snoehr, Washington, D. C.; J. M. Duncan and George Balsdon. Messrs. J. E. Huey, Dallas, Tex.; Thos. G. Guinan, New Orleans, La.; R. S. Stackhouse, Salt Lake City, Utah; W. C. Wheeler, San Francisco, Cal.; H. A. Black, Seattle, Wash.; and A. S. Chatworthy, Winnipeg, Can.; traveled to Los Angeles individually from their respective cities. C. M. Hill, manager of the Los Angeles branch, missed a train ride when his city was chosen as the meeting place for the convention.

Huntly Gordon, Margaret Seddon, Helene Chadwick and Director Millard Webb rest from making "The Golden Cocoon" for Warner Bros.

Pathe Material Provides for All-Comedy Bills

THERE is no question about the audience appeal of all-comedy programs. The public likes to laugh and practice has proved that programs replete with laughs are business-getters.

Pathe reports that all-comedy programs are increasing in vogue and points with particular pride to the recent experiences of two of San Francisco's first-run houses, the Egyptian and the Aztec. Max Graf, managing director of both houses, after presenting his first all-comedy program, wired Pathe as follows:

"It is the first time that an all-comedy week has been tried in this city and our business is beyond expectations."

Harold Lloyd in "Now or Never," was the principal picture of the first bill shown by Graf. The supporting program included such popular short subjects as "Our Gang" in "The Love Bug," the "Spat" Family in "Excuse My Glove," and a Pathe Review. The whole program was booked into the theatres by the Pathe Exchange.

The program was heavily advertised in advance and with a promise of "your money back if you don't laugh." The public responded even better than the management anticipated and the box-office records of the theatres were broken on several occasions.

Another San Francisco house to fall into the all-comedy program line is the Granada. This first-run house played an all-comedy program comprising the Asscoiated Exhibitors' feature comedy "Introduce Me," an "Our Gang" comedy and an Aesop Film Fable. The short-subject comedy offerings were from the Pathe program and the semi-weekly issues of Pathe News completed the bill.

Pathe provides exhibitors with excellent advertising matter on its two-reel comedies. Of very practical value is the trailer issued by the distributing concern for each release which gives the exhibitor opportunity to give his comedy subjects the same type of advance announcement as the feature.

Bruce Fowler, managing director of McVickers Theatre, Chicago, is a big-time exhibitor who has found these trailers worthwhile advertising aids. Just recently Mr. Fowler used the trailer advantageously for Harry Langdon in "Boobs in the Woods." In addition to the special trailer he exploited the Pathe comedian with billing in the "lights" equal to the given the feature-length picture. With the increasing vogue for comedy pictures, exhibitors should find properly exploited all-comedy programs profitable attractions.

Ruby Blaine, who has a featured role in "Headlines," a St. Regis Pictures Production directed by E. H. Griffith. Miss Blaine is now under a two-year contract with St. Regis for featured roles. "Headlines" will be released through Associated Exhibitors.

Plans Rushed for Initial "Winds of Chance" Showing

PLANS are now being rushed by E. A. Eschmann and his associates in First National's distribution department, for the premiere showing of the company's next big special, "Winds of Chance," which Frank Lloyd is personally producing. He has been at work on this production for three or four months, and its early completion is assured.

The production of this Rex Beach story of the gold-rush days to Alaska is particularly timely, following close on the heels of the discovery of gold in Canada where so many gold-seekers are now flocking.

Mr. Lloyd has found a theme, a background and a set of characters entirely to his liking in this Beach novel and has developed an enthusiasm equal to his own or the part of his assistants and his actors. It is being made on a scale of bigness that will bring it direct comparison with "The Sea Hawk," Mr. Lloyd's outstanding production up to date.

The cast is a roster of many of the biggest names in the screen world. Victor McLaglen, who has one of the leading parts, is an exception. He is an English actor comparatively new in this country, but First National was so impressed by his work in "Winds of Chance," that it has placed him under a five-year contract.

Players in the cast whose names are household words to the picturegoers of the world include Ben Lyon, Anna Q. Nilsson, Viola Dana, Hobart Bosworth, Claude Gillingwater, Tully Marshall, John T. Murray and Fred Koehler. Another player who will, it is believed, emerge from this production with a great reputation is Dorothy Sebastian.

Robert Lieber and Richard Rowland, First National executives, bid Colleen Moore and her husband, John McCormick, goodbye on the ship which is taking them to Europe for a two months' vacation.

Buys Right to Stage Play

Louis B. Mayer announces the purchase of the motion picture rights to "Sally, Irene and Mary," the famous musical comedy by Edward Dowling which enjoyed a successful run here at the Biltmore a short time ago. As nearly every large producing company was bidding for this comedy, which is one of the most successful of recent years, its acquisition by Metro-Goldwyn-Mayer is considered a distinct triumph.

Macfadden Will Supervise Eight Astor Corp. Pictures

THE 16,400,000 readers of the Macfadden publications will read the announcement in the forthcoming issues of the Macfadden publications that Bernarr Macfadden, head of the publishing house, will supervise a series of eight productions to be made by True Story Film Company, Inc., from stories which will be published as novelettes or as installments in the Macfadden publications.

At the head of True Story Film Company, Inc., is Nathaniel G. Pendleton, who will act in the capacity of general manager. Mr. Pendleton has had practical experience in the work of film production and has a broad knowledge of stories and the magazine-reading public.

All of the eight productions will be released through the Astor Distributing Corporation, of which Harry Rathner is president.

"The preliminary announcement we made in stories in the newspapers, trade papers and in our advertising was not meant to fully cover the ground," said Mr. Rathner in his offices in the Loew State Building.

"We feel that the affiliation between Astor Distributing Corporation and Macfadden publications is one of the most important moves ever made in behalf of independent exhibitors. It should be kept in mind that this alliance represents an advertising tie-up totalling $480,000. I do not know where else it would be possible to reach a reading and motion picture public with such force.

"Independent exhibitors are well aware of the millions of people who read Macfadden publications, but I think it is no more than fair that we should take this opportunity to show the intensity of the campaign through the Macfadden magazines.

"The Macfadden publications are 'Movie Weekly,' 'Radio Stories,' Romances,' 'True Story,' 'True Detective Mysteries,' 'Dream World,' 'Dance Lovers,' 'Modern Marriage,' 'Muscle Builder,' 'Physical Culture,' 'Fiction Lovers,' 'Your Car' and the New York daily tabloid newspaper, the Graphic.

"Titles of the forthcoming 'Gold Medal' productions to be made by True Story Film Company are the following: 'A Rogue's Riches,' 'False Pride,' 'Bad Habits,' 'The Danger Line,' 'The Harem Girl,' 'Wives at Auction,' 'The Wrongdoers' and 'Broken Homes.'

"In addition to these eight from True Story Film Company, Astor will offer to independent exhibitors these productions: 'The Shining Adventure,' from the novel by Dana Burnett, produced by Madeline Brandeis, directed by Hugo Ballin and starring Percy Marmont and Mabel Ballin, with Ben Alexander prominently cast. 'The Lover's Oath,' a Ferdinand Pinney Earle production starring Ramon Novarro, with Kathleen Key playing opposite him. 'The Business of Love,' a Jesse L. Lasky production, starring Edward Everett Horton and with Barbara Bedford playing opposite. Preparations are under way under the supervision of Major Maurice Campbell for the big Astor 'Aristocrat' special, 'Child Wives.'"

Otto Selected to Direct

Henry Otto, director of "Dante's Inferno," has been chosen by Fox Film Corporation to make "The Rhyme of the Ancient Mariner," already in production at the William Fox West Coast Studio.

Bert Lytell is the proverbial "rose between two thorns," when Anita Stewart as Tamea and Justine Johnstone as Maisie both want him as a partner, to Huntly Gordon's amusement in this scene from "Never the Twain Shall Meet," a Cosmopolitan picture distributed by Metro-Goldwyn

Everybody who has ever heard of motion pictures has heard of the mammoth production of "Ben Hur" which Fred Niblo is directing for Metro-Goldwyn-Mayer, and everybody who has heard about "Ben Hur" knows that Ramon Novarro is playing the title role in the picturization of Lew Wallace's famous novel, and his past successes insure his latest production of equal popularity.

De Mille Buys "Silence"

H. B. Warner Stage Success For Producers Distributing Corporation

"Silence," one of the outstanding dramatic successes of the current theatrical season in New York City, has been secured by Cecil B. De Mille for screen translation and will be produced under the direction of Rupert Julian for release through Producers Distributing Corporation on the coming season's program.

This play is an exceptionally tense subject written by Max Marcin, who has taken extraordinary precautions through the theatrical producer, Crosby Gaige, to protect every dramatic scene in the story by publishing illustrations of the action in magazines and trade journals.

The play was produced in New York this season by Crosby Gaige at the National Theatre with H. B. Warner in the leading role, and next season it will be presented for a run in Chicago while four companies take it on tour. The story deals with a notorious criminal who refuses to marry a girl he loves because he wishes to save her from the shady life he leads.

Stromberg Buys "Shipwrecked"

The motion picture rights to "Shipwrecked," one of the strongest melodramatic successes on the speaking stage in several years, have been purchased by Hunt Stromberg and will be produced by him as a Hunt Stromberg Special to be released by Producers Distributing Corp. sometime during the coming year.

"Shipwrecked" was written by Langdon McCormick, author of "The Storm," and was first produced at the Frazee Theatre on Broadway, New York, where it enjoyed a successful run and attracted wide attention because of its spectacular features.

"The Tower of Lies"

Victor Seastrom is directing Lon Chaney in "The Tower of Lies," for Metro-Goldwyn.

"The Birth of the West," A First National Picture

"THE Birth of the West," an epic of American frontier and Indian fighting days that followed the Civil War, produced in Colorado on a huge scale by Frank J. Carroll, with a cast including more than 4,000 Indians and soldiers, is announced by First National as an important screen release for July.

The theme of "The Birth of the West" is new, as, for the first time in picture history, an Indian is seen as the hero. The reproduction of Custer's last stand is said to be one of the most vivid ever photographed. Another high point in the story is the attack of Indians on Fort Remington. A moon

Some 2,000 Navajos and Utes were permitted by the United States government to appear in the picture, made in Southwestern Colorado, and as many cowboys and soldiers were used to oppose them. Robert Frazer has the leading male role as Cardelanche, the educated son of a Sioux chieftain, who, when he fails to bring enlightenment to his own people, accepts a commission in the army as a captain, acting as a scout under General Kinnard, in command of Fort Remington. The plot revolves around his romance with the general's flirtatious daughter, Miriam, played by Clara Bow.

Other roles of importance are taken by Johnny Walker, who as Lieutenant Parkman, is Miriam's sweetheart; Robert Edeson as General Kinnard; Walter McGrail, Gaston Glass, Helen Ferguson, Ruth Stonehouse, Martha Francis and Florence Crawford.

The picture, made under the direction of John G. Adolfi, required six months of research and was five months in the making.

Grainger Sells Fox Product to the Ike Libson Circuit

THE William Fox product has been booked in the Ike Libson chain of theatres for Cincinnati and Dayton, Ohio, and Louisville, Kentucky, according to a statement made by James R. Grainger, general sales manager of Fox Film Corporation, who has just returned from a three weeks' trip during which he visited Canada, Milwaukee and cities in the Middlewest.

This means that Cincinnati and Dayton will play "The Iron Horse," "The Fool," "Lightnin'," "Havoc," "Lazybones" and all the other big Fox "Supreme Attractions," including the John Golden pictures, during the coming season. Louisville also will play the biggest pictures on the Fox schedule. Fox films has thus assured itself of first-run outlets in the three key cities named.

Coincident with this announcement, Mr. Grainger confirms the fact that Finkelstein & Rubin have booked the Fox product solid for that firm's important chain of theatres in Minneapolis, St. Paul and Duluth. Here are three more vital centers in the Middlewest territory in which Fox has gained first-run outlet for his "Supreme Attractions."

Dorothy Gish signing her long term starring contract with Inspiration Pictures, Inc. Left to right—Mr. J. Boyce Smith, Jr., vice-president and general manager; Mr. Walter Camp, Jr., president of Inspiration Pictures, Inc., and Miss Gish. Miss Gish will play opposite Richard Barthelmess in his next picture, "The Beautiful City," by Edmund Goulding, after which she will head her own productions.

Mrs. Samuel Goldwyn, formerly Frances Howard, remembered for her splendid work in Paramount's "The Swan," has been released from her contract with Famous Players. She will settle down to home life in Hollywood.

Leatrice Joy in Culver City

Ready to Begin Work in Productions Under Supervision of Cecil B. De Mille

Immediately following the completion of "The Dressmaker From Paris," her last Famous-Players Lasky starring vehicle, Leatrice Joy supervised the dismantling of her commodious dressing and lounging rooms on the Lasky lot, and the removal of her effects to Culver City, where she began at once with preparations for the forthcoming productions in which she will be starred under the direct supervision of Cecil B. De Mille.

Regarding her leaving the Famous-Players organization, Miss Joy said: "I have nothing but the most kindly feeling for those for and with whom I worked, and the genial and whole-hearted co-operation I always enjoyed in my work will linger long in my memory as one of the most pleasant associations I have ever enjoyed.

"Under these conditions, 'parting is a sweet sorrow,' for I will always be in close contact with my former co-workers, and under the guidance of Mr. De Mille, to whom I attribute my present success, I hope to rise to greater heights than might be achieved with any other producer. He knows the public's taste and recognizes box-office values, and has given me as my first vehicle 'Hell's Highroad,' which is now in production."

Ann Pennington Signed

To Appear With Julian Eltinge in Christie Feature

Dainty little Ann Pennington, famous Broadway stage star and one of the brightest lights of the Ziegfeld Follies, has affixed her signature to a contract with Al Christie to appear with Julian Eltinge in a big Al Christie feature that will be released through Producers Distributing Corporation following "Seven Days."

This gives the Christie's two of the biggest names in the entire world of amusements in addition to the merits of the picture itself which, by presenting Julian Eltinge in skirts, will be an attraction that may parallel their present great success, "Charley's Aunt."

Fred Thomson in scenes in "The Bandit's Baby," an F. B. O. production.

Schulberg to Supervise Filming of Three Next Season's Releases

B. P. SCHULBERG will return to California this week to begin the supervision of the first three pictures to be released on the 1925-1926 program of B. P. Schulberg productions. Mr. Schulberg came East a fortnight ago to confer with J. G. Bachmann, general manager of distribution, and to be present at the Milwaukee Convention of the M. P. T. O. A.

While in New York he laid definite plans for the filming of the eighteen Schulberg productions for the coming year, and completed a production and release schedule. Immediately upon his arrival in Hollywood, camera work will get under way on the first three releases for the fall. These will be "The Girl Who Wouldn't Work," "Parisian Love" and "With This Ring."

"The Girl Who Wouldn't Work" is from the pen of Gertie D. Wentworth James. It created a stir among the reading public in England when published there last year. It is soon to be issued here under the trademark of a prominent American publishing house.

"With This Ring" is a Saturday Evening Post serial, now published in book form by Dodd, Meade and already boasting of large sales. Its author, Fanny Heaslip Lea, has many literary successes to her credit.

"Parisian Love" by F. Oakley Crawford, is said to be a fast and colorful melodrama.

The other properties that will reach the screen next season as Schulberg releases are: "Shenandoah," the great American play; "The Plastic Age," by Percy Marks; "Horses and Woman," "Dancing Days," by J. J. Bell; "Lew Tyler's Wives," by Wallace Irwin; "Exclusive Rights," by Evelyn Campbell; "Shameful Behavior," by Mrs. Belloc Lowndes; "The Aristocrat," and "The Worst Woman," both by Larry Evans; "Shopworn," by Patricia Wetherill; "Eden's Fruits," "The Other Woman's Story," by Peggy Gaddis; "Studies in Wives," by Mrs. Belloc Lowndes, and "When A Woman Reaches Forty," by Royal A. Baker.

Percy Marks in New York

Percy Marks, author of "The plastic Age," was a visitor this week to the New York office of B. P. Schulberg Productions, the company which will bring his famous novel to the screen next year. Mr. Marks is spending a brief vacation in the East on a leave of absence from the University of California where he is a member of the faculty.

Novarro Comes East

Ramon Novarro is headed for New York to start work on "True Blue," which Christy Cabanne will direct.

"Play Ball"

Patheserial Unit Using Long Island Studio for Interiors

Interiors for the Patheserial "Play Ball," now in production under the direction of Spencer Bennett, are being staged at the Long Island Studio, formerly known as the Pyramid, at Astoria. F. W. Seitz is studio manager for the Pathe unit.

The leading roles in this baseball story, written by John J. McGraw, manager of the New York Giants, are Allene Ray and Walter Miller. Supporting players include J. Barney Sherry, Harry Semels, "Wally" Oetel, Mary Milner, and many baseball players and celebrities.

The fourth chapter of this ten episode Patheserial is at present in the making. Although "Play Ball" is essentially a baseball story the action is not limited to scenes on the diamond, even underwater scenes being called for in the scenario prepared by Frank Leon Smith.

Loew Circuit Books Educationals

What is undoubtedly the largest booking ever made for sort subjects by one exchange was recently consummated between the New York branch of Educational Film Exchanges, Inc., and the Loew circuit.

This huge booking covering booking dates on seven Educational subjects, covers a total of 576 days, of which 425 are in the month of May.

This booking, both in number of play dates contained and the gross amount of the contract constitutes what is without doubt a record in Short Subject history.

Scenes from Chadwick's "A Man of Iron," starring Lionel Barry more supported by Mildred Harris. The production was directed by Whitman Bennett.

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

	Kind of Picture	Review.	Feet
ARROW			
Come On, Cowboys (Hatton)	Western drama	May 24..	4,700
Mysteries of Mah Jong	Novelty	May 24..	2,000
Two After One (West)	Comedy	May 24..	2,000
Lash of Pinto Pete (Dearholt)	Stunt drama		4.437
Two Fisted Sheriff (Canutt)	Western drama	Dec. 6..	4,625
Sell 'em Cowboy (Hatton)	Western drama		4.821
Ridin' Mad (Canutt)	Western drama		4.927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4.648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Rip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4.920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20..	6,751
Lena Rivers (Earle Williams)	Drama		6,000
ASSOCIATED EXHIBITORS			
Spitfire (all-star)	Modern drama	July 5..	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26..	6,000
Never Say Die (MacLean)	Comedy of thrills	Sep. 13..	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Adventurous Sex (C. Bow)	Flapper drama		
Children of the Whirlwind			
Great Air Mail Robbery			
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,718
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21..	6,710
Sky Raider (Logan)	Drama		
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28..	5,628
EDUCATIONAL FILM CORP.			
In a Drop of Water	"Secrets of Life"	June 14..	1,000
Grandpa's Girl	Kathleen Clifford	June 21..	2,000
The Chase	Alps Novelty	June 21..	2,000
Snapshots of the Universe	Hodge-Podge	June 21..	1,000
The Farewell	Bruce Scenic	June 21..	1,000
Wedding Showers	Jack White prod.	June 28..	2,000
The Ex-Bartender Retires	Bruce scenic	June 28..	1,000
Family Fits	Cameo comedy	June 28..	1,000
His First Car	Tuxedo comedy	July 5..	2,000
Pardon Us	Cameo comedy	July 5..	1,000
Melodious Moments	"Sing Them Again"	July 5..	1,000
Pigskin	Mermaid comedy	July 12..	2,000
Heads Up	Cliff Bowes	July 12..	1,000
Jumble in the Jungle	Hodge-Podge	July 12..	1,000
Never Again	Tuxedo comedy	Aug. 2..	2,000
Turn About	Cameo comedy	Aug. 2..	1,000
Frozen Water	Hodge Podge	Aug. 9..	1,000
Savage Love	Jimmie Adams	Aug. 9..	2,000
Good News	Cliff Bowes	Aug. 23..	1,000
Oh, Teacher	Juvenile comedy	Aug. 23..	2,000
Boneyard Blues	Earl Hurd cartoon	Aug. 23..	1,000
Drenched	Cliff Bowes	Aug. 30..	1,000
Wild Game	Mermaid comedy	Aug. 30..	2,000
Don't Fail	Cameo comedy	Sep. 6..	1,000
Jonah Jones	Lloyd Hamilton	Sep. 6..	2,000
Hazardous Hunting	Hodge-Podge	Sep. 13..	1,000
Rough and Ready	Lige Conley	Sep. 13..	2,000
Cheer Up	Cliff Bowes	Sep. 20..	1,000
Stupid but Brave	Al St. John	Sep. 20..	2,000
Dirty Hands	Juvenile comedy	Sep. 27..	2,000
Short Change	Hiers comedy	Sep. 27..	2,000
Bright Lights	Vernon comedy	Sep. 27..	2,000

How to Use This Chart

First—Booking! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over—and under-length program.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and a fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

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$1 for Your Time

Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Picture World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts alter the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review.	Feet
Her Boy Friend	Larry Semon	Oct. 4..	2,000
Court Plaster	Neal Burns	Oct. 4..	1,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4..	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 11..	1,000
Fast and Furious (Conley)	Comedy	Oct. 11..	2,000
No Foolin' (Bowes)	Comedy	Oct. 18..	1,000
Sawmill Four	Hurd cartoon	Oct. 18..	1,000
Why Hurry? (Adams)	Comedy	Oct. 25..	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25..	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25..	2,000
Empty Heads (Bowes)	Comedy	Nov. 1..	1,000
High Gear (Vernon)	Comedy	Nov. 1..	2,000
The Mosquito	Instructive	Nov. 15..	1,000
Artist's Model	Hurd cartoon	Nov. 15..	1,000
Poor Butterfly	Mermaid comedy	Nov. 15..	2,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 22..	1,000
Easy Pickin's	Christie com.	Nov. 22..	2,000
Cut Loose (Dunham-Vance)	Cameo comedy	Nov. 29..	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29..	1,000
Go Easy (Bowes)	Cameo com.	Dec. 6..	1,000
Low Tide (J. White prod.)	Comedy	Dec. 6..	2,000
Little People of the Garden	Instructive	Dec. 13..	1,000
Earth's Oddities	Hodge-Podge	Dec. 13..	1,000
Goat Getters	Juvenile com.	Dec. 20..	2,000
French Pastry (Vernon)	Christie com.	Dec. 20..	2,000
Broadcasting	Hurd cartoon	Dec. 27..	1,000
Lovemania (St. John)	Tuxedo comedy	Dec. 27..	2,000
Mad Rush (Bowes)	Cameo comedy	Jan. 3..	1,000
Step Lightly (Lige Conley)	Mermaid com.	Jan. 3..	2,000
Hi-Fliers	Hodge-Podge	Jan. 17..	1,000
Hooked (Hamilton)	Comedy	Jan. 17..	2,000
Weak Knees (Bowes)	Cameo Com.	Jan. 17..	1,000
Have A Heart (Ruth Hiatt)	Cameo Com.	Jan. 24..	1,000
Good Spirits	Christie com.	Jan. 24..	2,000
Motor Mad	Mermaid com.	Jan. 31..	2,000
Sea Legs (Neal Burns)	Christie com.	Jan. 31..	2,000
Judge's Crossword Puzzles	Novelty	Jan. 31..	1,000
Paris Creations	Fashions	Feb. 7..	1,000
Topsy Turvy Travel	Hodge-Podge	Feb. 7..	1,000
His High Horse (Lee Moran)	Mermaid com.	Feb. 7..	2,000
He Who Gets Socked	Hurd cartoon	Feb. 14..	1,000
High Hopes (Cliff Bowes)	Cameo comedy	Feb. 14..	1,000
Wild Cat Willie	Juvenile com.	Feb. 21..	2,000
Our Six-Legged Friends	Secrets of Life	Feb. 21..	1,000
Great Guns (Bobby Vernon)	Comedy	Feb. 21..	2,000
Welcome Danger (Cliff Bowes)	Cameo comedy	Feb. 28..	1,000
Paris Creations in Color	Fashions	Feb. 28..	1,000
Half a Hero (Lloyd Hamilton)	Comedy	Mar. 7..	2,000
Two Cats and a Bird	Cartoon	Mar. 7..	1,000
Lots of Knots	Hodge-Podge	Mar. 7..	1,000
Voice of the Nightingale	Novelty	Mar. 14..	1,000
Love Goofy (Adams)	Christie com.	Mar. 14..	2,000
Hello, Hollywood (Conley)	Mermaid com.	Mar. 14..	2,000
Dynamite Doggie (Al St. John)	Tuxedo com.	Mar. 21..	1,000
Judge's Crossword Puzzles	Novelty	Mar. 21..	1,000
Merrymakers (Cliff Bowes)	Cameo comedy	Mar. 21..	1,000
Rarin' Romeo (Walter Hiers)	Comedy	Mar. 28..	2,000
Red Pepper (St. John)	White-Mermaid	Apr. 4..	2,000
Inside Out (Bowes)	Cameo comedy	Apr. 4..	1,000
Movie Morsels	Howe Magazine	Apr. 4..	1,000
Mellow Quartette	Hurd cartoon	Apr. 4..	1,000
Why Hesitate? (Burns)	Comedy	April 11..	2,000
In the Spider's Grip	Novelty	April 11..	1,000
Ship Shape (Bowes)	Comedy	Apr. 18..	1,000
Iron Mule (St. John)	Tuxedo com.	Apr. 18..	2,000
Don't Pinch (Bobby Vernon)	Comedy	Apr. 25..	2,000
Dome Doctor (Larry Semon)	Comedy	Apr. 25..	2,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Village School	Hodge-Podge	May 2..	1,000
Wide Awake (Lige Conley)	Mermaid comedy	May 2..	2,000
King Cotton	Hamilton comedy	May 9..	2,000
Dragon Alley	Juvenile comedy	May 9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May 9..	1,000
Tender Feet (Hiers)	Hiers comedy	May 16..	2,000
Fares Please (St. John)	Mermaid com.	May 16..	2,000
Only a Country Lass	Novelty	May 16..	1,000

FILM BOOKING OFFICES OF AMERICA

Napoleon and Josephine (all-star)	Hist. romance	June 7..	6,591
Fighting Sap (F. Thomson)	Western	June 14..	5,138
There's Millions In It (all-star)	Romantic thriller	June 28..	6,000
Swords and the Woman (DeCordoba)	Romantic drama	July 12.	6,000
Fools in the Dark (Patsy R. Miller)	Melo. farce	July 26	7,002
Neglected Women (Seena Owen)	Society drama	Aug 9..	6,265
Messalina	Italian spectacle	Sep. 6	8,473
American Manners (R. Talmadge)	Thrill-com.-dr.	Sep 6..	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20.	5,044
Vanity's Price (A. Q. Nilsson)	Society drama	Sep. 20..	6,124
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western	Dec. 6..	5,033
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama	Jan. 31..	6,413
Cheap Kisses (all-star)	Jazz drama	Nov. 15..	6,538
Go-Getters Series	Thrill comedy	Oct. 18..	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
Going of Cumming	Go-Getters	Dec. 13..	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20..	5,000
Who's Hooligan?	Go-getters	Dec. 20..	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27..	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3..	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3..	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,000
Sleeping Cutie	Go-Getters	Jan. 31..	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000
Range Terror (Bob Custer)	Western	Feb. 14..	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28..	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7..	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 9..	2,000
Texas Bearcat (Bob Custer)	Western drama	May 16..	4,770

FIRST NATIONAL

Abraham Lincoln (G. A. Billings)	Drama	Feb. 2..	9,759
Why Men Leave Home (J. M. Stahl prod.)	Comedy-drama	May 3..	8,002
Woman on the Jury (all-star)	Drama	May 17..	7,408
Son of the Sahara (all-star)	Melodrama	May 24..	7,603
Sea Hawk (all-star)	Romantic drama	June 14..	11,527
Marriage Cheat (all-star)	Drama	June 21..	6,623
Those Who Dance (Ince prod.)	Drama		7,512
White Moth (LaMarr)	Drama	June 21..	6,571
Perfect Flapper (C. Moore)	Comedy	June 28..	7,030
Self-Made Failure (B. Alexander)	Comedy	June 28..	7,285
For Sale (all-star)	Drama	July 5..	7,304
Born Rich (C. Windsor)	Society drama	Dec. 20..	7,389
Single Wives (C. Griffith)	Society drama	Aug. 9..	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,260
Flirting With Love (C. Moore)	Comedy	Sep. 6..	6,926
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20..	6,685
Husbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,822
Madonna of the Streets (Nazimova)	Drama	Oct. 25..	7,674
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6..	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15..	6,298
Sandra (LaMarr)	Drama	Dec. 6..	7,905
Classmates (R. Barthelmess)	Drama	Nov. 29..	6,923
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,678
Silent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,530
Love's Wilderness (Griffith)	Drama	Dec. 20..	7,037
So Big (C. Moore)	Drama	Jan. 17..	8,562
If I Marry Again (Doris Kenyon)	Drama	Jan. 24..	7,401
Idle Tongues (Marmont)	Comedy-drama	Dec. 27..	5,447
Sundown (all-star)	Western epic	Oct. 25..	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,967
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17..	7,307
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31..	7,649
Enticement (Mary Astor)	Drama	Feb. 7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14..	7,357
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28..	8,745
Lost World (Conan Doyle story)	Special	Feb. 28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb. 28..	7,811
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7..	5,831
One Year to Live (Pringle)	Drama	Mar. 7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7..	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21..	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr. 4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4..	5,600
My Son (Nazimova)	Emotional dr.	Apr 18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr 18..	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr. 25..	6,565
Chickie (Mackaill)	Drama	May 9..	7,600
Soul Fire (Barthelmess)	Emotional dr.	May 16..	8,262

FOX FILM CORP.

Arizona Express (D. Butler)	Railroad drama	Mar. 29..	6,316
Plunderer (Mayo)	Drama	Apr. 5..	5,000
A Man's Mate (Gilbert)	Drama	Apr. 5..	5,812
Circus Cowboy (Jones)	Western drama	May 3..	6,400
Trouble Shooter (Mix)	Western drama	May 17..	5,702
Lone Chance (Gilbert)	Western drama	May 24..	4,385
When Wise Ducks Meet	Comedy	May 24..	2,000
Western Luck (Jones)	Comedy-drama	June 28..	5,000
Magic Needle	"Etching"	June 28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12..	4,471
Heart Buster (Mix)	Comedy-drama	July 19..	4,500
Beaten Gold	Educational	July 19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9..	4,899
Pam as You Enter (Moran)	Comedy	Aug. 9..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
It Is the Law (all star)	Drama	Sep. 13..	6,895
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13	11,000
The Fool (all-star)	Drama	Apr. 25..	9,500
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,300
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,535
Rambles of a Raindrop	Instructive	Sep. 27..	1,000
Daughters of the Night (all-star)	Modern drama	Dec. 13..	5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special	Dec. 27..	
Gold Heels	Race track dr.	Feb. 7..	6,320
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14..	5,250
Teeth (Mix Tony Duke)	Western drama	Nov. 15..	6,190
Tainted Souls	Modern drama		
Darwin Was Right	Monkey novelty com.	Nov. 8..	4,992
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama	Jan. 3..	5,677
Hunting Wild Animals in Hollywood	Novelty		
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18..	4,986
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Educational	Nov. 1..	750
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Educational	Nov 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,505
Paul Jones, Jr	Van Bibber com.	Nov. 22..	2,000
Pinger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Educational	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13..	7,619
The Burglar	Van Bibber	Dec. 13..	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20..	6,700
Deadwood Coach (Mix)	Western drama	Jan. 10..	6,346
Troubles of a Bride	Melodrama	Dec. 27..	4,915
Dick Turpin (Mix)	English drama	Feb. 7..	5,224
Arizona Romeo (Jones)	Western drama	Jan. 31..	4,694
Curlytop (Mason)	Melodrama	Jan. 10..	5,828
Stardust Trail (Mason)	Melodrama	Mar. 7..	4,686
Scuttlers (W. Farnum)	Western drama		4,686
Movie Mad Maid (Babe London)	Slapstick	Dec. 20..	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24..	2,000
Hell Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,000
Nobody Works But Father	Slapstick	Feb. 7..	2,000
Trail Rider (Jones)	Western	Feb. 21..	4,752
Man Without a Country (all-star)	Special	Feb. 28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14..	5,080
Mysterious Stranger	Comedy	Mar. 14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar. 21..	5,578
House of Flickers	Imperial com.	Mar. 21	2,000
Gold and the Girl (Jones)	Western	Mar. 28..	4,512
Amateur Detective	Van Bibber	Mar. 28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr. 4..	2,000
From Mars to Munich	"arieties"	Apr. 4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11..	4,800
Where the Waters Divide	"Varieties"	Apr. 25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May 2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May 9..	5,783
Neptune's Stepdaughter	Comedy	May 9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May 9..	5,340
Concerning Cheese	Varieties	May 9..	1,000

METRO-GOLDWYN

Rejected Woman (Rubens-Nagel)	Drama	May 3..	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19..	4,909
Fool's Awakening (Ford)	Drama	Feb. 16..	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1..	6,459
Thy Name Is Woman (LaMarr)	Drama	Mar. 1..	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8..	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,414
Women Who Give (all-star)	Sea drama	Mar. 22..	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,010
Shooting of Dan McGrew (all-star)	Drama	Apr. 12..	6,318
Sherlock Jr (Keaton)	Comedy	May 17..	4,065
Arab (Novarro-Terry)	Drama	July 12	6,770
Bread (all-star)	Drama	Aug. 2..	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,736

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16..	6,126
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,089
Wine of Youth (all star)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,558
Bandolero (all star)	Drama	Oct. 11..	6,904
Great Divide (all star)	Drama	Feb. 21..	7,811
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Sporting Venus (Sweet)	Drama		
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Romola (Lillian Gish)	Famous novel	Dec. 13..	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14..	5,921
A Man's World (Joyce-Marmont)	Drama		
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7..	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7..	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844

PARAMOUNT

Men (Negri)	Society dr.	May 17..	6,700
Wanderer of Wasteland (Holt-Technicolor)	Western	May 31..	6,086
Code of the Sea (LaRocque-Logan)	Sea melodr.	Jun. 7..	6,550
Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21..	6,550
Guilty One (Ayres)	Heavy mystery	Jun. 28..	5,365
Tiger Love (Melford prod.)	Modern dr.	Jun. 28..	5,325
Changing Husbands (Joy)	Dual role dr.	July 5..	6,799
Unguarded Women (Daniels-Dix)	Society dr.	July 5..	6,051
Enemy Sex (Compson)	Romantic dr.	July 12..	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2..	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9..	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9..	6,337
Monsieur Beaucaure (Valentino)	Spectacle melo.	Aug. 23..	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30..	6,976
Lily of the Dust (Negri)	Drama	Sep. 6..	6,811
The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Demestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,736
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Worldly Goods (Ayres)	Drama	Nov. 15..	6,055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Sainted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3..	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3-10,	9,593
Locked Doors (Compson)	Original story	Jan. 24..	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24..	5,903
East of Suez (Negri)	Drama	Jan. 17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb. 21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr. 4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May 2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar. 21..	6,186
New Lives for Old (Compson)	Drama	Mar. 7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar. 28..	7,000
Air Mail (feature cast)	Melodrama	Mar. 28..	6,000
Grass	Drama	April 11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April 11..	6,732
Men and Women (Dix)	Feature	April 11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr 18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr. 18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr. 25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May 2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May 9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May 16..	5,721

PATHE

	Kind of Picture	Review.	Feet
Suffering Shakespeare	"Spat Family"	June 14..	2,000
Young Oldfield	Charles Chase	June 21..	1,000
His New Mama	Sennett comedy	June 21..	2,000
Don't Park There	Will Rogers	June 21..	2,000
Her Memory	Will Nigh Miniature	June 21..	1,000
Solitude and Fame	"Sportlight"	June 28..	1,000
Stolen Goods	Charles Chase	June 28..	1,000
Jubilo, Jr.	'Our Gang"	June 28..	2,000
Jeffries, Jr.	Charles Chase	July 5..	1,000
The Wide Open Spaces	Stan Laurel	July 5..	2,000
The Body in the Bag	Terry cartoon	July 5..	1,000
Yorktown	Chronicles of America	July 12..	3,000
Why Husbands Go Mad	Charles Chase	July 12..	1,000
Desert Sheiks	Terry cartoon	July 12..	1,000
Radio Mad	"Spat Family"	July 12..	2,000
Maud Miller	Special	July 19..	2,000
Our Congressman	Will Rogers	July 19..	2,000
A Woman's Hour	Terry cartoon	July 19..	1,000
A Ten-Minute Egg	Charles Chase	July 19..	1,000
It's a Bear	"Our Gang"	July 26..	2,000
The Sport of Kings	Terry cartoon	July 26..	1,000
Our Defenders	"Sportlight"	July 26..	1,000
Seeing Nellie Home	Charles Chase	July 26..	1,000
Into the Net	Mulhall-Murphy serial	Aug. 2..	
Romeo and Juliet	Sennett comedy	Aug. 2..	2,000
Flying Fever	Terry cartoon	Aug. 2..	1,000
Short Kilts	Hal Roach comedy	Aug. 2..	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9..	2,000
The Puritans	"Chronicles" series	Aug. 9..	3,000
Amelia Comes Back	Terry cartoon	Aug. 9..	1,000
The First Hundred Years	Sennett comedy	Aug. 16..	2,000
A Truthful Liar	Will Rogers	Aug. 16..	2,000
The Battling Orioles	Special	Aug. 23..	5,000
East of the Water Plug	Sennett comedy	Aug. 23..	2,000
High Society	"Our Gang"	Aug. 23..	2,000
The Prodigal Pup	Terry cartoon	Aug. 23..	1,000
Hoofbeats	"Sportlight"	Aug. 23..	1,000
House Cleaning	Terry cartoon	Aug. 23..	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6..	3,000
Lizzies of the Field	Sennett comedy	Sep. 6..	2,000
Barnyard Olympics	Terry cartoon	Sep. 6..	1,000
South of the North Pole	"Spat Family"	Sep. 6..	2,000
One Third Off	Cobb-Rice comedy	Sep. 6..	2,000
The Happy Years	"Sportlight"	Sep. 6..	1,000
Why Men Work	Charles Chase	Sep. 6..	1,000
Message From the Sea	Terry cartoon	Sep. 6..	1,000
Luck of the Foolish	Harry Langdon	Sep. 13..	2,000
Outdoor Pajamas	Charles Chase	Sep. 13..	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13..	2,000
In Good Old Summertime	Terry cartoon	Sep. 13..	1,000
Danger Lure	Sportlight	Oct. 11..	1,000
Dixie	Chronicles	Oct. 11..	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1,000
Sporting Rhythm	Sportlight	Oct. 18..	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18..	2,000
Every Man for Himself	Our Gang	Oct. 18..	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5,000
On Leave of Absence	Detective	Oct. 25..	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,000
Galloping Bungalows	Sennett com.	Nov. 1..	2,000
Stunts	Sportlight	Nov. 1..	1,000
Hot Stuff	Spat family	Nov. 1..	2,000
Cat and the Magnet	Terry cartoon	Nov. 1..	1,000
Fast Company	Our Gang	Nov. 15..	2,000
She Knew Her Man	Terry cartoon	Nov. 15..	1,000
Gridiron Glory	Sportlight	Nov. 15..	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2,000
Out of the Storm	Detective	Nov. 22..	2,000
Good Old Circus Days	Terry cartoon	Nov. 22..	1,000
All Wet (Chase)	Comedy	Nov. 29..	1,000
Deaf, Dumb and Daffy	Spat Family	Nov. 29..	2,000
Cannon-Ball Express	Sennett com.	Nov. 29..	2,000
Champions	Sportlight	Nov. 29..	1,000
Lumber Jacks	Terry cartoon	Nov. 29..	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6..	6,091
Feet of Mud (Sennett cast)	Comedy	Dec. 6..	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6..	2,000
Bucking the Bucket Shop	Detective series	Dec. 6..	2,000
She's In Again	Terry cartoon	Dec. 6..	1,000
Mysterious Mystery	Our Gang	Dec. 13..	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13..	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13..	1,000
Just a Good Guy (Stone)	Comedy	Dec. 20..	2,000
Royal Razz (Chase)	Comedy	Dec. 20..	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20..	1,000
Nature's Rouge	Sportlight	Dec. 20..	1,000
Rubber Neck	Spat Family	Dec. 27..	2,000
Bull and Sand	Sennett comedy	Dec. 27..	2,000
Invaders	Sportlight	Dec. 27..	1,000
Down on the Farm	Terry cartoon	Dec. 27..	1,000
The Sea Squawk	Sennett com.	Jan. 3..	2,000
On the Ice	Terry cartoon	Jan. 3..	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan. 3..	
Wages of Tin (Tryon)	Comedy	Jan. 3..	2,000
Rat's Knuckles (Chase)	Comedy	Jan. 10..	1,000
Rough and Tumbling	Sportlight	Jan. 10..	1,000
Our Game Pup	Terry cartoon	Jan. 10..	1,000
The Big Town (Our Gang)	Comedy	Jan. 10..	2,000
Plumber (Graves)	Comedy	Jan. 10..	2,000
Wild Goose Chaser (Turpin)	Sennett Com.	Jan. 17..	2,000
Hello Baby (Chase)	Comedy	Jan. 17..	1,000
Laugh That Off	Spat Family	Jan. 24..	2,000
Honeymoon Hardships	Sennett comedy	Jan. 24..	2,000
Brain and Brawn	Sportlight	Jan. 24..	1,000
Boobs in the Woods (Langdon)	Sennett comedy	Jan. 31..	2,000
Hold That Thought	Terry cartoon	Jan. 31..	1,000
Fighting Fluid (Chas. Chase)	Comedy	Jan. 31..	1,000
Beloved Bozo (R. Graves)	Sennett comedy	Feb. 7..	2,000
Circus Fever	Our Gang	Feb. 7..	2,000
Biting the Dust	Terry cartoon	Feb. 7..	1,000
Transatlantic Flight	Terry cartoon		1,000
Change the Needle (Arthur Stone)	Comedy	Feb. 14..	2,000

	Kind of Picture	Review.	Feet
Family Entrance (Chas. Chase)	Comedy	Feb. 14..	1,000
Bigger and Better Jails	Terry cartoon	Feb. 14..	1,000
Fisherman's Luck	Terry cartoon	Feb. 21..	1,000
A Fox Hunt	Spat Family	Feb. 21..	2,000
Sporting Armor	Sportlight	Feb. 21..	1,000
Idaho (Vivian Rich)	Serial	Feb. 21	10 ep.
Water Wagons	Sennett com.	Feb. 21..	2,000
His Marriage Wow (Langdon)	Comedy	Feb. 28..	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb. 28..	1,000
Clean-Up Week	Terry cartoon	Feb. 28..	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb. 28..	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb. 28..	2,000
Neptune's Nieces	Sportlight	Mar. 7..	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar. 7..	2,000
In Dutch	Terry cartoon	Mar. 7..	1,000
Dog Days	Our Gang	Mar. 7..	2,000
Percy (Charles Ray)	Typical dr.	Mar. 14..	6,000
Should Husbands Be Watched	Comedy	Mar. 14..	1,000
Hard Boiled (Chase)	Comedy	Mar. 14..	2,000
Jungle Bike Riders	Terry cartoon	Mar. 14..	1,000
Excuse My Glove	Spat Family	Mar. 21..	2,000
Giddap (Billy Bevan)	Comedy	Mar. 21..	2,000
Traps and Troubles	Sportlight	Mar. 21..	1,000
Pie Man	Terry cartoon	Mar. 21..	1,000
Zowie!	Stereoskopik	Mar. 21..	1,000
At the Zoo	Terry cartoon	Mar. 28..	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar. 28..	1,000
Plain Clothes (Langdon)	Comedy	Mar. 28..	2,000
Sailor Papa (Tryon)	Comedy	Mar. 28..	2,000
Breaking the Ice (Graves)	Comedy	Apr. 4..	2,000
Love Bug	Our Gang	Apr. 4..	2,000
Housing Shortage	Terry cartoon	Apr. 4..	1,000
Marriage Circus (Turpin)	Sennett com.	April 11..	2,000
Bad Boy (Chase)	Comedy	April 11..	2,000
Are Husbands Human? (Findlayson)	Comedy	April 11..	1,000
Sunken Silver (Ray-Miller)	Serial	Apr. 18..	10ep
Lion's Whiskers	Sennett com.	Apr. 18..	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr. 25..	2,000
S-O-S	Terry cartoon	Apr. 25..	1,000
Adventures of Adenoid	Terry cartoon	Apr. 25..	1,000
Deep Stuff	Terry cartoon	Apr. 25..	1,000
Beauty Spots	Sportlight	Apr. 25..	1,000
Remember When (Langdon)	Comedy	Apr. 25..	2,000
Shootin' Injuns	Our Gang com.	May 2..	2,000
Big Red Riding Hood (Chase)	Comedy	May 2..	1,000
Sporting Judgment	Sportlight	May 2..	1,000
He Who Gets Smacked	Sennett comedy	May 2..	2,000
Permanent Waves	Terry cartoon	May 2..	1,000
Looking For Sally (Chase)	Comedy	May 9..	2,000
Grief in Bagdad	Comedy	May 9..	1,000
Darkest Africa	Terry cartoon	May 9..	1,000
Wild Papa	Spat Family	May 16..	2,000
Skinners in Silk	Sennett com.	May 16..	2,000
Fast Worker	Terry cartoon	May 16..	1,000
Luna-cy	Stereoskopik	May 16..	1,000

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May	10..	6,242
Daring Youth (Daniels)	Comedy-drama	May	17..	5,975
Daughters of Pleasure (Prevost)	Drama	May	24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May	31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June	7..	5,198
Captain January (Baby Peggy)	Sea story	July	12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama			
Mine With Iron Door (all-star)	Adventure drama	Dec.	27..	7,800
Re-Creation of Brian Kent	Drama	Mar.	14..	6,878

PRODUCERS DISTRIBUTING CORP.

Love's Whirlpool (Lee-Kirkwood)	Drama	Mar.	22..	6,605
Hoosier Schoolmaster (Hull)	Drama	Mar.	29..	5,556
His Darker Self (L. Hamilton)	Comedy	Apr.	5..	5,000
Try and Get It (Washburn)	Comedy-dr.	Apr.	12..	5,607
Not One to Spare (all star)	Pathos dr.	Apr.	19..	5,000
Wandering Husbands (Lee-Kirkwood)	Drama	May	10..	6,300
Hold Your Breath (Devore)	Thrill com.	Jun.	7..	5,900
Miami (Compson)	Drama	Jun.	14..	6,317
Night Hawk (Carey)	Western	Jun.	14..	5,115
Lightning Rider (Carey)	Western	Jun.	21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun.	28..	6,000
Legend of Hollywood (Marmont)	Drama	Jan.	10..	5,414
Wise Virgin (Miller)	Drama			5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct.	25..	6,618
Ramshackle House (Compson)	Comedy-dr.			6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct.	11..	7,179
Chalk Marks (M. Snow)	Drama			
House of Youth (Logan)	Drama			6,669
Roaring Rails (Carey)	Railway dr.	Oct.	25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov.	1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance	Comedy feature	Nov.	22..	5,530
Siren of Seville (Dean)	Drama	Nov.	29..	6,724
Girl on the Stairs (Miller)	Comedy-dr.			6,214
Chorus Lady (Livingston)	Comedy-dr.	Feb.	21..	6,020
Cafe in Cairo (Dean)	Drama	Mar.	28..	5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			
Let Women Alone (O'Malley-Hawley)	Drama			
Soft Shoes (Carey)	Western			
Off the Highway (Logan)	Drama			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb.	21..	7,243
Her Market Value (Ayres)	Drama			
Girl of Gold (Vidor)	Drama			
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			
Crimson Runner (Dean)	Drama			
Beauty and the Bad Man (Star)	Western			
Friendly Enemies (Weber & Fields)	Comedy dr.	May	16..	6,288

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	Society drama			6,940
White Man (Joyce)	Jungle romance	Nov.	22..	6,370
Triflers (Busch-Mayo)	Paris soc. dr.	Dec.	27..	6,626
Capital Punishment (Clara Bow)	Prison dr.	Jan.	24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar.	21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan.	31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar.	14..	6,147
Go Straight (Star cast)	Drama	May	9..	6,107

	Kind of Picture	Review	Feet

UNITED ARTISTS

Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May	17..	9,351
America (Griffith prod.)	Historical drama	Mar.	8..	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec.	13..	8,000
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar.	29..	12,000
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb.	14..	5,900
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April	11..	4,892

UNIVERSAL

The Signal Tower (Super-Jewel)	Drama	May	24..	6,714
Honor of Men (N. Hart re-issue)	Western	May	24..	2,000
Reckless Age (Denny)	Drama	May	31..	6,954
Fighting American (all star)	Drama	May	31..	5,251
Boss of the Bar-20 (Lawrence)	Western	May	31..	2,000
Delivering the Goods (Pal)	Comedy	May	31..	2,000
The Gaiety Girl (Philbin)	Drama	Jun.	7..	7,419
High Speed (Rawlinson)	Drama	Jun.	7..	4,927
Back Trail (Hoxie)	Western	Jun.	21..	4,615
Fight and Win (Jack Dempsey)	Fight series	Jun.	21..	...
Blue Wing's Revenge (Lawrence)	Western	Jun.	28..	2,000
Dark Stairway (Rawlinson)	Drama	Jun.	28..	5,000
Iron Man (Albertini)	Serial	Jun.	28..	...
Behind the Curtain (Bryson)	Drama	July	5..	4,875
Why Be Jealous? (Roach)	Comedy	July	5..	1,000
Young Ideas (LaPlante)	Comedy-dr.	July	12..	4,845
Her Fortunate Face	Century com.	July	12..	2,000
Little Savage	Short Western	July	12..	2,000
Sawdust Trail (Gibson)	Western	July	19..	5,500
Cry Baby (Summerville)	Comedy	July	19..	1,000
Starving Beauties (Wiley)	Comedy	July	26..	2,000
Flying Eagle (Lawrence)	Short Western	July	26..	2,000
Patching Things Up (Roach)	Comedy	July	26..	2,000
Fighting Fury (Hoxie)	Western	Aug.	2..	4,491
Kid Days (Snooky)	Comedy	Aug.	2..	1,000
Her City Sport (Wiley)	Comedy	Aug.	2..	2,000
The Gun Packer (Morrison)	Western	Aug.	2..	2,000
Big Timber (Desmond)	Forest dr.	Aug.	9..	4,650
Paging Money	Century com.	Aug.	9..	2,000
King's Command (Lawrence)	Short Western	Aug.	9..	2,000
Love and Glory (all star)	Drama	Aug.	16..	7,084
Hit and Run (Gibson)	Baseball dr.	Aug.	16..	5,504
Wolves of the North (Duncan)	Serial	Aug.	16..	...
Wine (C. Bow)	Drama	Aug.	23..	6,220
Hysterical History (Z Series)	Novelty	Aug.	23..	1,000
Sagebush Vagabond	Western	Aug.	23..	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug.	30..	7,472
The Blow Out (Messinger)	Comedy	Aug.	30..	2,000
K—The Unknown (Valli-Marmont)	Drama	Sep.	6..	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep.	6..	2,000
So This Is Paris (Dempsey)	Fight and win	Sep.	6..	2,000
Scared Stiff	Century com.	Sep.	6..	2,000
Mind the Baby (Pal)	Comdey	Sep.	13..	2,000
College Cowboy	Western	Sep.	13..	2,000
Traffic Jams (McCoy)	Comedy	Sep.	13..	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep.	13..	2,000
That's the Spirit (Roach)	Comedy	Sep.	13..	1,000
Measure of a Man (Desmond)	Drama	Sep.	20..	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep.	20..	6,506
Low Bridge (Messinger)	Comdey	Sep.	27..	2,000
Game Hunter (Roach)	Comdey	Sep.	27..	1,000
Between Fires	Western	Sep.	27..	2,000
Rose of Paris (Philbin)	Drama	Oct.	4..	6,362
Rip Van Winkle	Hysterical Hist.	Oct.	4..	1,000
Trouble Fixer	Century com.	Oct.	4..	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct.	11..	4,611
Hello, Frisco (Summerville-Dunn)	Comedy	Oct.	11..	1,000
Snappy Eyes (Wiley)	Comedy	Oct.	11..	2,000
An Eyeful (Sullivan)	Short drama	Oct.		
Pocahontas & John Smith	Hysterical hist.	Oct.	18..	1,000
What an Eye	Comedy	Oct.	18..	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct.	25..	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov.	1..	
Robinson Crusoe	Hysterical hist.	Nov.	1..	1,000
Some Tomboy (Wiley)	Comedy	Nov.	1..	2,000
The Tornado (H. Peters)	Melodrama	Nov.	15..	6,375
Sweet Dreams	Century comedy	Nov.	15..	2,000
Antony and Cleopatra	Gysterical History	Nov.	15..	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov.	22..	2,000
Oh, Doctor (R. Denny)	Comedy	Nov.	29..	6,587
Omar Khayyan (Hysterical history)	Comedy	Nov.	29..	1,000
Double Cross (Sullivan)	Drama	Nov.	29..	2,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec.	13..	7,356
Hurricane Kid (Gibson)	Western	Jan.	3..	5,296
Secrets of the Night (Kirkwood-Bellamy)	Drama	Dec.	20..	6,138
Mad Whirl (May MacAvoy)	Comedy-dr.	Dec.	27..	6,184
Saddle Hawk (Gibson)	Western dr.	Mar.	7..	4,419
Eyes of Fools (Rubens-Marmont)	Society dr.			
Fifth Avenue Models (Mary Philbin)	Drama	Jan.	24..	6,581
Up The Ladder (Valli)	Drama	Jan.	31..	5,922
Let 'Er Back (Gibson)	Western	Jan.	3..	5,500
Dangerous Innocence (LaPlante-O'Brien)	Drama	Mar.	28..	6,759
Man in Blue (Rawlinson-Bellamy)	Drama	Feb.	28..	5,624
Taming the West (Gibson)	Western	Feb.	28..	5,304
Paul Revere	Hysterical histy.	Dec.	20..	1,000
Border Maid (Ed Cobb)	Drama	Dec.	20..	2,000
Family Row (Messinger)	Comedy	Dec.	20..	2,000
Present Arms (Wiley)	Comedy	Dec.	27..	2,000
Red Age (Sullivan)	Drama	Jan.	3..	2,000
Ponce de Leon	Hysterical history	Jan.	3..	1,000
Prehistoric Man	Hysterical history	Jan.	3	1,000
Sign of the Cactus (Hoxie)	Western	Jan.	10..	4,938
Ridin' Pretty (Desmond-Forrest)	Western com.-dr.	Jan.	17..	4,812
Looking Down (Wiley)	Comedy	Jan.	24..	2,000
Aggravatin' Kid (Messinger)	Comedy	Jan.	31..	2,000
Pistol Point Proposal (Eddie Polo)	Western dr.	Jan.	31..	2,000
Whip Hand (Billy Sullivan)	Western dr.	Jan.	31..	2,000
Rembrandt	Hysterical histy.	Jan.	31..	1,000
Last Laugh (Emil Jannings)	Human drama	Feb.	7..	6,500
Fighting Ranger (Sedgwick-Daugherty)	Serial	Feb.	7..	
Roaring Adventure (Jack Hoxie)	Western	Feb.	14..	4,800
Sir Walter Raleigh	Hysterical Histy.	Feb.	14..	1,000
Taming the East (Messinger)	Comedy	Feb.	14..	2,000
Tempest Cody's Man Hunt (Walcamp)	Western series	Feb.	21..	2,000
Seeing Red (Billy Sullivan)	Cowboy drama	Feb.	21..	2,000
Lost Chord (Bert Roach)	Comedy	Feb.	21..	1,000
Nobody's Sweetheart (Wanda Wiley)	Century comedy	Feb.	21..	2,000
Itching for Revenge (Eddie Gordon)	Comedy	Mar.	7..	2,000
Kicked About (Gordon)	Comedy	Mar.	7..	2,000
Puzzled by Crosswords (Gordon)	Comedy	Mar.	7..	2,000
Olympic Games	Hysterical histy.	Mar.	14..	1,000
Dangerous Peach (Al Alt)	Century com.	Mar.	14..	2,000

(Continued from preceding page)

	Kind of Picture	Review	Feet
Don't Worry (Wanda Wiley)	Century com.	Mar. 21..	2,000
Cowpuncher's Comeback	Mustang westn.	Mar. 21..	2,000
Storm King	Mustang westn.	Mar. 21..	2,000
Both Barrels	Mustang westn.	Mar. 21..	2,000
Girl Problem	Sweet 16 com.	Mar. 21..	1,000
Headwinds (H. Peters-Patsy R. Miller)	Drama	Mar. 28..	5,486
Fighting Terror (Sullivan)	Mustang westn.	Mar. 28..	2,000
Powdered Chickens (Edna Marian)	Century com.	Mar. 28..	2,000
Tenting Out (Neely Edwards)	Comedy	Mar. 28..	1,000
Burning Trail (Wm. Desmond)	Western	April 11..	4,783
Loaded Dice (Ed. Cobb)	Mustang western	April 11..	2,000
Papa's Pet (Roach-Edwards-Howell)	Bulls-eye com.	April 11..	1,000
Putting On Airs (Edna Marian)	Century comedy	April 11..	2,000
Smoked Out	Bulls-eye com.	April 11..	1,000
Getting Trimmed (Wiley)	Century com.	Apr. 18..	2,000
Raisin Cain (Beth Darlington)	Century com.	Apr. 18..	2,000
Valley of Rogues (Perrin)	Mustang western	Apr. 18..	2,000
Black Gold Bricks	Bullseye com.	Apr. 25..	1,000
Spook Ranch (Gibson)	Western	May 2..	5,147
Open Trail (Hoxie)	Blue Streak westn.	May 9..	4,800
Tourists De Luxe	Century comedy	May 9..	2,000
Here's Your Hat	Comedy	May 9..	1,000
Line Runners	Western reissue	May 9..	2,000
Ridin' Thunder (Hoxie)	Western	May 16..	4,354
Raffles (House Peters)	Drama	May 16..	5,537
Queen of Aces (Wiley)	Century comedy	May 16..	2,000
Roaring Waters	Mustang western	May 16..	2,000
Wild West Wallop	Mustang western	May 16..	2,000

VITAGRAPH

One Law For The Woman (Landis)	Mining camp		6,000
Code of the Wilderness (Bowers-Calhoun)	Modern west.	July 12..	6,480
Behold This Woman (Rich)	Movie romance	Aug. 2..	6,425
Captain Blood (Star Cast)	Sabatini romance	Sep. 20..	10,680
Clean Heart or Cruelties of Life	Modern dr.	Sep. 27..	7,950
Greater Than Marriage (Tellegen-Daw)	Theatre dr.		
Beloved Brute (De La Motte)	Melodrama	Nov. 22..	6,719
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama	Feb. 21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31..	6,227
Barree, Son of Kazan	Special		
Fearbound (Daw-Welch)	Melodrama	Feb. 14..	5,700
Steele of Royal Mounted	Special		
Tides of Passion	Drama	May 2..	6,279
Happy Warrior	Special		
Road That Led Home	Special		
Unknown Story	Special		
School for Wives (Tearle-Holmquiest)	Drama	April 11..	6,182

WARNER BROTHERS

Daddies (Belasco)	Comedy-drama	Feb. 21..	7,228
Conductor 1492 (Hines)	Comedy-drama	Feb. 23..	7,080
Beau Brummel (J. Barrymore)	Romantic drama	Apr. 12..	10,930
Broadway After Dark (Menjou)	Comedy-drama	May 31..	7,019
Babbitt (all-star)	Character drama	July 1..	7,900
Being Respectable (all-star)	Society drama	Aug. 16..	6,040
How to Educate a Wife (star cast)	Society drama		6,000
Her Marriage Vow (all-star)	Society drama		7,100
Cornered (all-star)	Society drama		7,300
Lovers' Lane (all-star)	Character drama	Nov. 29..	5,100
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct. 4..	7,300
This Woman (Rich)	Society drama	Nov. 1..	7,100
Lover of Camille (all-star)	Romantic drama	Nov. 29..	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6..	6,800
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan. 17..	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan. 10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb. 7..	6,700
Broadway Butterfly (Devore-Landis)	Broadway dr.		7,705
On Thin Ice (Moore-Roberts)	Crook drama		7,298
Man Without a Conscience (Rich-Lewis)	Drama		6,858
Recompense (Prevost-Blue)	Society drama	May 2..	7,480
My Wife and I (Irene Rich)	Domestic dr.		6,700
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar. 21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr. 4..	6,694

MISCELLANEOUS

IVAN ABRAMSON

Lying Wives (C. K. Young)	Domestic dr.	May 2..	7,000

ARTCLASS PICTURES CORP.

Rarin' to Go (Buffalo Bill, Jr.)	Thrill dr.	Aug. 2..	5,000
Battling Buddy (B. Roosevelt)	Thrill dr.	Sep. 13..	4,000
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20..	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct 18..	5,000
Gold and Grit (B. Roosevelt)	Thrill dr.	April 11..	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.		4,650
After Six Days	Biblical spec.		10,000
Woman Who Believed (Ann Luther)			5,700
Deerslayer (J. W. Kerrigan)			5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr. 4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May 2..	4,851

BANNER PRODUCTIONS

The Truth About Wives	Sherman-Hampton	Aug. 2..	5,600
The Man Without a Heart	Novak-Harlan	Aug. 2..	6,000
Those Who Judge	All star	Aug. 2..	5,700
Empty Hearts	Bow-Bowers		6,300
Daughters Who Pay	All star cast		5,800

COLUMBIA

Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6..	5,967

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug. 30..	6,000
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,500
The Early Bird (Hines)	Comedy	Dec. 27..	7,000
Cracker Jack (Johnny Hines)	Drama		6,500

	Kind of Picture	Review	Feet

CHADWICK PICTURES CORP.

Fire Patrol (all-star)	Melo. of Sea	May 24..	6,600
Meddling Women (L. Barrymore)	Dom. melo.	Oct. 18..	6,400
Painted Flapper (all-star)	Comedy-drama	Oct. 25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,600
Flattery (Bowers)	Political dr.	Nov. 8..	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar. 28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr. 25..	6,300

CRANFIELD & CLARKE

Lily of the Alley (Chrissie White)	Slum drama		6,289
Strangling Threads (Alma Taylor)	Society drama		5,410
A Soul's Awakening (LeBreton)	Slum drama		5,597
Speak No Evil (Alma Taylor)	Society drama		5,500
Comin' Thru The Rye (all-star)	Romantic dr.		6,500

DAVIS DISTRIBUTING CORP.

Tales of 1,001 Nights (French Cast)	Arabian Nights	Feb. 14..	6,800

J. J. FLEMING PROD.

Shackles of Fear (Ferguson)	Melodrama		5,000
Trail of Vengeance (Ferguson)	N. W. Police		5,000
Phantom Shadows (Ferguson)	Melodrama		5,000
Scarlet and Gold (Ferguson)	N. W. Police		5,000

FRENCH SUBJECT

(American Distributor not announced)

Miracle of the Wolves	Historical dr.	Mar. 7..	10,246

INDEPENDENT PICTURES CORP.

Barriers of the Law (Desmond-Holmes)	Bootlegging dr.	Nov. 29..	4,960
Bill Cody series of eight	Stunt dramas		
Baffled (F. Farnum)	Western dr.		4,940
Bandit Tamer (E. Farnum)	Comedy west.		5,240
Barriers of the Law (Desmond-Holmes)	Society dr.		4,980
Billy, The Kid (F. Farnum)	Western		4,790
Blood and Steel (Desmond-Holmes)	Society dr.		5,000
Calibre 45 (F. Farnum)	Western dr.		4,950
Courage (F. Farnum)	Western dr.		5,020
In Spider's Web (Alice Dean)	Melodrama		6,000
Moonshine (B Cody)	Western		4,980
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb. 7..	4,356
Riders of Mystery (Bill Cody)	Western	May 2..	5,000
Range Terror (Bob Custer)	Western	May 9..	5,000
Gambling Fool (F. Farnum)	Western	May 9,..	5,000

RAYART

Battling Brewster (Farnum)	15 ep. ser.		6,067
Easy Money (All-Star)	Drama		
Butterfly Comedies (Gloria Joy)			
Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7..	5,227
Geared to Go (Howes)	Drama		5,117
Right Man (Larkin)	Drama		4,571
Winning a Woman (Perrin-Hill)	Drama		4,863
Getting 'Em Right (Larkin)	Drama		4,660
Snob Buster (Howes)	Drama		
Quick Change (Larkin)	Drama		
Youths Gamble (Howes)	Drama		
Double Fister (Perrin)	Drama		

RED SEAL PICTURES CORP.

The Cure (Out of Inkwell)	Cartoon	Dec. 13..	1,000
Zoo's Who's Who (Gem of Screen)	Novelty	Dec. 27..	1,000
Film Facts	Magazine	Jan. 10..	1,000
Marvels of Motion (Issue B)	Slow motion nov.	Jan. 17..	1,000
Animated Hair-Cartoons	Marcus cartoon	Jan. 24..	300
Cartoon Factory	Cartoon nov.	Jan. 24..	1,000
Mother Goose Land	Cartoon	Jan. 24..	1,000
Storm (Out of Inkwell)	Cartoon	Mar. 21..	1,000
Do You Remember	Scenic novelty	Mar. 21..	1,000
Animated Hair (Issues R and UU)	Marcus cartoon	Mar. 28..	300
Film Facts (Issue D)	Magazine	Mar. 28..	1,000
Ko-Ko the Barber (Out of Inkwell)	Cartoon novelty	Mar. 28..	1,000
Day With the Gypsies	Screen Gem	April 11..	1,000
Animated Hair Cartoon F	Novelty	April 11..	300
Shakespeare (Special)	Life of poet	Apr. 18..	1,000
Film Facts (Issue E)	Magazine	Apr. 18..	1,000
Suwanee River	Song Car-tune	Apr. 25..	1,000
Hair Cartoons (Subject RR)	Marcus cartoon	Apr. 25..	300
Hair Cartoons (Issue O. O.)	Marcus cartoon	May 2..	300
Big Chief Ko-Ko (Out of Inkwell)	Fleischer cartoon	May 2..	1,000
River Conway	Scenic	May 9..	1,000
Ko-Ko Trains 'Em (Out of Inkwell)	Fleischer cartoon	May 9..	1,000
Hair Cartoons (Issue K K)	Marcus cartoon	May 23..	300

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29..	4,712
Courageous Coward (Jack Meehan)	Western	Dec. 6..	4,052

WM. STEINER PROD.

Poison (Hutchison)	Stunt dr.	Sep. 13..	5,000
Turned Up (Hutchison)	Stunt dr.	Sep. 27..	4,900
Riding Double (Maloney)	Western dr.		5,008
Tucker's Top Hand (N. Hart)	Western dr.		4,618
Rainbow Rangers (Morrison)	Western dr.		4,982
Perfect Alibi (Maloney)	Western dr.		5,108
Left Hand Brand (N. Hart)	Western dr.		4,854
Pot Luck Pards (Morrison)	Western dr.		4,927
Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11..	5,175
On Probation (Edith Thornton)	Drama	Dec. 13..	5,000
Across the Dead Line	Western		5,000
Always Ridin' to Win	Western		5,000
Hidden Menace	Stunt dr.		5,000
Branded a Thief	Western		5,060
Verdict of the Desert	Western		4,745
Valley of Vanishing Men	Western		4,652
Trouble Buster (Leo Maloney)	Western	Feb. 21..	5,000

SERING D. WILSON

Wonder Book (Kellycolor)	Series	Apr. 25..	625
Thundering Waters (Kellycolor)	Niagara Falls	Apr. 25..	700
In a Cottage Garden Kellycolor)	Floral subject	Apr. 25..	700
Flying Elephant (Kellycolor)	Novelty	Apr. 25..	650

PROJECTION

EDITED BY F. H. RICHARDSON

Thomas A. Edison

Recently I had some matters I desired to consult Thomas A. Edison upon. Upon one or two occasions I have made an attempt to see men who think themselves Moguls in the film industry, usually to find the task of seeing King George would probably be about as simple. Their "Secretary" looks upon one with a cold, fishy eye, and demands to know all about what you presume to have the temerity to hope to present to the consideration of Mr. Very High Andmighty, and unless you tell him, her or it all about it, down to the most minute detail, the only way you will "see" the gentleman will be to deliberately waylay him on the street, or blast your way through the wall of his office with TNT. All of which, by the way, is idiotic, because it not only places every one at the absolute mercy of this whippersnapper of a "Secretary," but also places the Big Boss at his or her mercy, because the applicant does not and cannot know whether or not he or she has placed the matter before Mr. Big Man correctly or not, NOR CAN HIS OR HER EMPLOYER KNOW IT EITHER.

For this reason I've stopped bothering trying to place anything at all before these alleged "big men."

Thomas A. Edison, however, is a really BIG man, therefore not at all hard to approach, always provided a man has any claims to reputation or standing at all. Mr. Edison had but just returned from Florida the day before, and was to go to Boston the day following to attend the wedding of his son, yet when I phoned asking for an interview, Mr. Meadowcroft, his Secretary—a man of years and discretion—promptly informed Mr. Edison that I wanted to see him, and in less than three minutes the matter had been arranged, with the warning that he, Mr. Edison, could give me but a brief time, due to the many things he had to do.

I mention all this as illustrative of the foolish procedure of many men in this industry who apparently imagine they gain something by making themselves to all intents and purposes unapproachable. THE REALLY BIG MAN IS NEVER UNAPPROACHABLE. Abraham Lincoln was not, and it was one of his marks of real greatness. Of course it is true that busy men cannot be constantly bothered with, or intruded upon by every Tom, Dick and Harry. That is common sense, BUT let me add that this "very busy" racket is rather sadly overworked. The Big Man seldom is a bit more busy than you or I, and very often even not nearly so busy.

Mr. Edison seems hale and hearty, though his always poor hearing has failed sadly since last I met him. But his mind is as keen and sharp as ever, and I hope and believe he is to be spared to us for still many years. It is a matter of deep regret to him that the great fire at his laboratories a few years ago destroyed his first original camera. I was able to present to him, on behalf of the Nicholas Power Company, some photographs of various models of Edison projectors, some of which also were wiped out in the fire.

Bluebook School

Question No. 291—Tell us, in your own words, how work is accomplished by electricity.

Question No. 292—In electrical calculations, what do the letters E, C, and R stand for?

Question No. 293—For what reasons is it not only advisable and desirable but also necessary that a projectionist understand electrical wiring, and the problems connected therewith?

Question No. 294—What is a "Mil"? A "Circular Mil"?

Question No. 295—Explain what is meant by a "degree" as applied to a circle.

Interesting Letter

From Roy H. Saxon, Projectionist Palace Theatre, San Benito, Texas, comes a letter which seems to me to be very interesting. It is no easy matter to edit a department from week to week, and make and KEEP it interesting. If I stick to dry-as-dust technical matters, then soon only a few enthusiasts would read it, and usually they are the very ones who really need to read a department of that kind least.

I must therefore try to leaven the serious matter with things which are not of much technical value, but are interesting reading. It is thus that I have managed to hold the interest for all these years, where many others who have tried the same thing in other papers invariably have failed. Apparently I waste a lot of space thus, but in fact it is not wasted at all, or at least I don't think it is. It is the "human interest" side of matters, without which we would have few readers, and a department without readers is ALL wasted space.

Brother Saxon says:

Dear Brother Richardson: Although I've been reading your department for a long while, I have not written to it. This was for the simple reason that I have never yet been able to complete a letter which suited me when it was finished, though I've written a lot of them. So now I'll try again.

I started my "career" as an operator—yes, as "Operator," for in those days (1912) there were few real motion picture projectionists. In that year I was dispensing carbonated water (soda) at five cents per dispense, in return for the truly munificent wage of nine great, big whole dollars per each seven days.

"Position" Vacant

It so happened that in the town there was a theatre which employed a boy to rewind, post bills, ship films, etcetera—and the "etcetera" was in itself quite some considerable job. This "position" became vacant. I applied for it, got it, and by so doing sawed six of those unnecessary nine dollars off my weekly stipend, for I started in the theatre at three dollars per WEEK, which proves how badly I wanted to become a motion picture projectionist. Further proof is found in the fact that I stuck at that three-dollar-a-week job for one and one-half years. Gosh!

You will remember when you made a trip into this country. You visited that theatre, which had a real projectionist. When you came into the projection room I was changing reels, for I had studied hard and had then reached the dizzy heights where I was entrusted with threading up.

In the next issue of the Moving Picture World my name appeared beside that of the projectionist, in great, big black letters! Proud? Huh! My vest buttons nearly all popped off under the strain.

Competent at Last

Finally I was pronounced competent, and secured a small theatre job in a small town, and at last was a full fledged projectionist, but a year after that the call for volunteers came, and of course I went. Navy. U. S. S. Powhattan for mine, and I helped carry three thousand of the boys across the Big Pond, whence some of the poor chaps did not return. They sleep in a foreign land, but their slumbers are no less peaceful, for they died for humanity and their country.

It was necessary to supply the men with some form of entertainment, so we stocked up with a Power Six A, two DeVry projectors and a supply of film to last a month. I had charge of it and, believe me, it was great sport.

Well, the Kaiser got the tar licked out of him, and we called it a day and came back home, so that was that, and I'll get back to everyday today affairs.

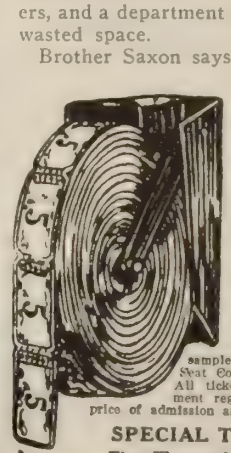
Studies Bluebook School

I study the Bluebook School questions, write out what I believe to be the correct answers and then look in the Bluebook to see how nearly right I am. Sometimes I make a bull's eye, but more often it's "not so good," but (and this is the answer to the value of the Bluebook School) when I've looked it up and found out where I'm wrong the thing is fixed in my memory so firmly that I never forget it.

I note that some machine operators still persist in mutilating film, by punching or otherwise. This brings to mind the old colored couple who had witnessed the screening of a Civil War battle scene upon which some machine attendant had exercised his punch. Walking home the wife said to her husband: "Sam, you reckons all dat fit'in was done just laik we saw them so'jers doin' it in dat theatre?" To which Sam promptly replied: "So'se it was, honey. Co'se it was! Did'n you see all dem bullet holes in th' pitcher?"

New Equipment

In closing let me describe our equipment. This is a new house, opened December 1, 1924. I have all new equipment, except for a used Hertner Transverter, which seems to be delivering the goods as good as I wanted it, so



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I just made 'em follow the cut on page 307 of the Bluebook for the front wall. The room proper is 12 feet wide by 10 deep, with a 9-foot ceiling. Have two Power projectors, one spot lamp and a stereopticon.

I firmly believe that the great majority of projectionists and machine attendants (operators) enjoy reading an occasional letter which tells of the trials some of the men have passed through. Even the city men must, I think, like to know of the small-town man and his views. I would like to know if I am right or wrong in supposing you welcome the occasional publication of this sort of a letter, which has no technical value whatsoever, but is just "good reading." Remember, I always have ten times enough matter to fill the department, and as a rule can print any sort of matter you want. What I want to know is just what you DO want. Give me your views, please.

Unnecessary

The editor is more or less constantly subjected to what seems the rather unnecessary trouble, annoyance and expense of replying to questions concerning strictly union matters. These inquiries frequently come from members of local unions, who propound queries concerning matters neither myself nor this department have anything whatsoever to do with, which I cannot possibly know very much about, and which cannot, in the very nature of things, be replied to in this department. Very often these inquiries have to do with some injustice, real or fancied, inflicted by a local union upon the individual member. The inquirer seldom even bothers to send return postage.

This department is primarily designed to help projection, and the men engaged therein. It is willing to do anything possible to accomplish that purpose, BUT with the quarrels of the individual member with his own local union, neither myself nor the department I edit have either the right or the desire to meddle in any degree.

Address Officers

Such inquiries should be addressed to one of the International officers, usually the Vice-President located nearest to you. I hand you herewith a complete list, copied from the last I. A. Official Bulletin, which same is sent by the I. A. to every local union once every month. You have a perfect right to demand from your union officers the address of any international officer, though if for any reason asking for it seems inadvisable, this department will supply you with it at any time, upon request. The address of the President, Assistant President, Secretary and Manager Claim Department are Suite 701, West 40th Street, New York City.

Officers—WILLIAM F. CANAVAN, President; RICHARD J. GREEN, General Secretary-Treasurer; HARRY L. SPENCER, Assistant President; WILLIAM D. LANG, Manager, Adjustment and Claim Departments; FRED J. DEMPSEY, First Vice-President, Room 1, 276 Tremont St., Boston, Mass.; WILLIAM COVERT, Second Vice-President, 257 Brock Ave., Toronto, Ont., Canada; WILLIAM ELLIOTT, Third Vice-President, P. O. Box 811, Cincinnati, Ohio; H. GUY CULVER, Fourth Vice-President, 18 East Park Place, Oklahoma City, Okla.; CLEVE BECK, Fifth Vice-President, 970 Thorne Ave., Fresno, Cal.; GEORGE E. BROWNE, Sixth Vice-President, Room 309, 208 North Wells St., Chicago, Ill.; JOHN P. NICK, Seventh Vice-President, 1000 North Grand Ave., St. Louis, Mo

Small Town a Problem

I will of course reply to the questions of small town non-member projectionists concerning union matters, because these men very frequently are non-members very largely, or entirely, through the fault of the local union itself. I make this statement because many unions located in cities "cover" territory in which from one to a dozen small towns and villages are located, each one of which has one or more little theatres. It is an indisputable fact, however, that many such unions not only make absolutely no effort to get these small town men into the union, though they work under its jurisdiction and may be very competent projectionists, but actually refuse point blank to accept them into membership.

As one who was active in the labor movement for more than twenty years, I fully understand that the admission of the small town man presents a real problem, and one fraught with the germs of very lively trouble, hence I hold that we must not judge harshly, but rather discuss the problem from the standpoint of seeking the greatest possible good for the gretaest possible number—for the exhibitor, for the motion picture industry and for the public, as well as for the union and the individual.

Four Parties Interested

That this department may properly discuss such questions I do hold, because there are FOUR parties vitally interested in such matters, viz: First, the motion picture projectionist and moving picture machine operator; second, the motion picture industry, which much perforce depend largely upon the competency of the men to display its wares to the public for its popularity and success; third, the exhibitor, who very often has a

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My Position

From John Griffith

Friend Griffith visited an Ansonia, Connecticut, stationery store, bought a bottle of ... and ... on paper, and here is the result.

... Friend Griffith, Wood-cuttin-in-chief ... Sorry, very sorry I overlooked ... to answer your letter, even ... But I was ... and ... and ... and

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changes CAN clean up the abuse of film at any time they really want to and will proceed along sensible lines. The thing is simplicity itself. Thoroughly inspect every reel of film, make ALL necessary repairs and CHARGE ALL UNNECESSARY DAMAGE TO THE THEATRE. Believe me, about the second or third bill Mr. Theatre Manager gets for punch marks, perhaps with the suggestion that the damage be collected from the man who did it, PUNCHING WILL STOP AND STOP RIGHT THEN AND THERE! Of course that applies to other forms of mutilation, such as scratch marks, stickers, etc.

But the thing to remember is that when any union officially endorses a thing which makes a certain, specific declaration, such as that label does, the union itself becomes measurably or directly responsible for the declaration being rigidly lived up to, and for any damage resulting through failure to live up to it. That, I think yourself, John, and every one of your members will agree with me as being pretty close to a self-evident fact.

Loose Cue Sheet

Projectionist C. H. Watkins, Delft Theatre, Escanaba, Michigan, says:

Dear Friend Richardson—I cannot agree with Projectionist Hile, April 25 issue, as to placing of the cue sheet in the container. I make a change-over cue sheet, in duplicate, and place one beside the observation port of each projector, together with my running time sheet.

As to removing punch marks, stickers, etc., I have many times thought I was the only one who did that. I was led to that conclusion by the looks of most of the films I get, and have seen projected in other theatres. In Omaha, Nebraska, in Kansas City, Missouri, and even in Chicago, the second city in the land, I have seen them hit the screens in streaks. I guess, however, that I'm not the only one after all, and I think Brother Hile's idea is a very, very good one, if projectionists will take it up and GET ON THE JOB consistently and persistently.

Des Moines

The Des Moines, Iowa, exchanges are really taking all punch marks, scratch marks and stickers out of their film, or were last Fall when I was working in Iowa, notifying the theatre manager by means of a label inclosed with the shipment of that fact, and that he would be charged up with any and all film punched or unnecessarily injured thereafter. The label was signed by the Des Moines Film Board of Trade and endorsed by the Des Moines Projectionists' local union. It certainly is helping conditions in Iowa. Some such stunt wouldn't hurt the Milwaukee and Minneapolis exchanges.

It is simply and EXACTLY what this department has been advocating for the past EIGHT YEARS, as may be proven by an examination of our columns. I have times almost without number, told exchanges that the punch artist could be squelched if they would remove all marks, inspect their films carefully each time and CHARGE THE THEATRE WITH ALL FILM DAMAGED UNNECESSARILY.

What I have objected to was a union endorsing the statement that the films in a shipment are in "perfect condition," when it is in no position to know that they are—that the exchanges are actually putting the films in "perfect condition," which is, unless my memory is at fault, the way the label in question reads.

Denounced Label

I have denounced that label, yes, but wholly and entirely on account of its disregard of correct nomenclature, and because it was endorsed by unions which could not possibly, by even the most wild stretch of imagination, be presumed to know whether or not the films sent out under their endorsement were in the condition the label declared them to be in.

If an exchange sends with the films a statement declaring them to be in "perfect condition," the projectionist, ESPECIALLY IF HE KNOWS THAT STATEMENT TO HAVE THE ENDORSEMENT OF THE UNION, has the RIGHT to assume them to be in exactly that condition. If the label sent only declared that all scratch, punch and other change-over signal marks have been removed, then no very serious wrong would be done in any event, because even though they be not all removed, no trouble other than a marring of the show can result.

To say the films are in perfect condition, however, when there are loose splices, ripped sprocket holes etcetra, is VERY BAD INDEED, because the projectionist who, with perfect right to do so, assumes the statement of the exchange to be correct, proceeds to project them, may be confronted with one or more stoppages of the show, or even with a serious film fire.

That part of Brother Hile's proposal approved by friend Watkins, had to do with each projectionist making a cue sheet for each show, sending it forward with the films, thus not only instructing the other men in the use of a cue sheet, but teaching them how to make one.

From Maine

Chester Johnstone, Projectionist Leavitt Theatre, Sanford, Maine, has the following to say:

Dear Mr. Richardson: In April 11 issue there is part of a letter from Jesse Lawrence, Projectionist, Lake Placid, New York, in which he says he "Can't understand why any projectionist should need a change-over cue sheet." He then goes on to say that he uses wire reels, and can see just how much film is on the upper reel at all times.

The argument of friend Lawrence is to me just plain absurd. After reading it I proceeded to measure the trailers on the show we were using at the time, and found they varied from thirteen inches to eleven feet, eight inches in length.

Will Lawrence or any one else tell me how he is to know whether the last ten or twelve feet of film on the reel is trailer, or film containing action of real importance to the play plot which if omitted would mar the entertainment value of the production?

Not Convinced

I have yet to hear any argument which has convinced me that there is any change over signal available to the projectionist (certainly no projectionist will even think of using a punch, scratching holes in the emulsion or using stickers) as reliable as a properly made cue sheet, and the best one is the one he himself makes.

A cue sheet sent out by the exchange might be all right until some projectionist using 2,000 foot reels joined two 1,000 footers, and then cut them apart again in the wrong place, whereupon Mr. Exchange cue sheet goes completely flooey.

The devices which register on a dial the amount of film remaining are only fairly accurate in any event, and when one gets a reel with a hub of different diameter—well that's that, though it is true that reel hubs are mostly one diameter now-a-days. However, one comes now and then which varies, and for my part I prefer a thing I can depend upon at ALL times, which is a record (cue sheet) of the last scene of each reel and particularly the action in the last ten or fifteen frames.

Fourteenth Year

I am in my fourteenth year in projection and in that time have tried many change-over signals, and now it is going to take something mighty darned good to make me switch from my own home brewed cue sheet.

Have been a reader of our department for many years and am one of the many who are grateful to you for your untiring efforts in the cause of motion picture projection.

Brother Johnstone puts up a good and consistent argument, though I did not suppose there was any appreciable variation in reel hub diameters these days. I believe, with him, that the man who has his heart in his work, and is a really efficient man will prefer to make his own cue sheet, with this proviso: the man who has daily change of programme, and who works by himself—which is the case in many small town theatres—has his hands fairly full, and it is a fact that a device such as I described and illustrated for you a short while ago can be made to give fairly accurate results. It also has the advantage that its action is positive, and it is pretty hard to make any mistake when using it.

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How Come, Duluth?

G. W. Bennewitz, Sioux Falls, South Dakota, in a personal letter says:

By the way, F. H., I wonder what has happened to that used-to-be live bunch of projectionists up in Duluth, Minnesota? Whassa malla with the Duluth boys? Their city is on the shores of Lake Superior—so is Port Arthur, Canada! I w-o-n-d-e-r!!!!???

Well, G. W., of course I haven't been there lately, and the silence from the general direction of Duluth is some silence, all right, but all the same I'll bet it isn't because of Port Arthur and its ruddy colored liquid. Duluth might confirm my faith, however.

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Bluebook School—Answers 261 to 265

Question No. 261—Explain what is meant by "polarity."

Hans Dobson, Toronto, Ontario; H. C. Funston, Waco, Texas; Walter Johnson, Champaign, Illinois; Chas. Armentrout, Mason City, Iowa; C. H. Hanover, Burlington, Iowa; S. F. Cooley, Manchester, New Hampshire; G. W. Bennewitz, Sioux City, North Dakota; Wm. A. Burnett, Newton, Iowa; F. H. Moore, Taunton, Massachusetts; W. C. Budge, Garden City, Long Island; Glenn G. Wallace, Muskegon, Michigan; W. C. Whitt, Red Bluff, California; H. E. Hurlbutt, Oshkosh, Wisconsin, and A. L. Fell, Collingswood, New Jersey (whose answer was received late), all gave evidence of at least a fair understanding of polarity, though some of the boys experienced difficulty in expressing their views, as I could see.

I think Hanover has what is perhaps the most clear explanation. He says:

Polarity is electrical pressure, exactly in the same way, insofar as effect be concerned, as the pressure in a steam boiler, a gas main, a water pipe or in a hydraulic jack.

Place water, gas or steam under pressure, and it seeks to resume the normal, expanded condition it is in when unconfined. In the endeavor to expand itself, and thus loose pressure, steam will shove a piston ahead of it and thus perform work. Water will do the same thing, though in it very little expansion is involved.

When electricity is "pumped" into electrical conductors by a generator, it is put in a condition which to all appearances is exactly similar to steam, water or gas under pressure in a pipe. Steam, water or gas seeks to escape into the open air, for thus it looses its pressure. Electricity apparently seeks to escape from one wire to another, because in so doing it looses its electrical pressure.

So far as science knows, positive electricity is under tension or pressure, and seeks to become negative, which apparently corresponds to the open air condition of water, gas or steam. Steam, gas or water will, as has been said, perform work in its effort to escape pressure. Electricity will also perform work in what seems to be its effort to escape from positive to negative.

You doubtless have noted that I have used the term "seems" liberally. This I did because as yet even the greatest scientists cannot agree among themselves as to exactly what does take place as between positive and negative in electricity, so who am I that I should say that current "flows from positive to negative," or vice versa?

Polarity is the thing we call positive and negative. It represents the difference, whatever it may be, as between the conditions existing on positive and negative electrical conductors. It is or represents the thing we call electrical pressure. It, is the opposite poles of an electrical generator. It is "positive" and "negative," and whatever capacity for work there is between them.

I was going to publish several replies, but after all I don't see that very much could be added to that answer, so I guess we'll just call it a day and pass on to—

Question No. 262—Explain the difference between a volt and an ampere.

Walter Johnson does very well on this one. He says:

Under the streets of our city are pipes which bring water to us. The water we use is measured, in gallons, by means of a meter. We must pay in proportion to the number of gallons we use. This is quantity. In electricity we also use quantity, or what is presumed to be quantity, which is measured in amperes. The ampere therefore represents electrical quantity, or volume of flow.

Reverting to our water pipe, if there were not some force behind the water no water would flow from our hydrant, hence we could not get quantity. This force we call pressure. It is measured in pounds.

The same thing is true of electricity. There must be pressure in order to have any action at all. This pressure we measure in volts, hence the volt represents electrical pressure.

Burnett says:

Electric current is usually said to have both pressure and volume. Its action as relates to those two attributes, as well as regards the matter of friction, is very similar to that of water, or gas under pressure, but this similarity exists only insofar as has to do with its action.

Voltage corresponds to pounds pressure in a water pipe or in a steam boiler. Amperage is the term used to denote quantity or volume of flow, just as gallons represents the flow of water, or cubic inches the volume of steam flowing.

Bennewitz says:

Amperes relates to the rate at which electricity is flowing while volts refer to the push or pressure that causes the electricity to flow. In both hydraulic and electric circuits there may be great pressure or voltage and yet no flow of current. Where flow of water is prevented by a closed valve, the pump is maintaining a high hydraulic pressure and yet there can be no flow or current so long as the valve is closed. Likewise, in the electric circuit, although the dynamo or generator is maintaining a high electrical pressure (voltage) there can be no flow of current so long as the switch is open.

Voltage or electrical pressure can never of itself accomplish anything electrical, that is voltage can not, unaided, make a lamp burn or a motor turn. Current (amperes) is always necessary to effect electrical results (the current makes the lamp burn and the motor turn). However, a voltage or difference of potential is always required for the production of a current. Hence the first step towards effecting any electrical accomplishment is the production of a voltage. Then the voltage will cause a current to flow and the current will produce the result.

Whitt says:

The volt is the unit of electrical pressure. The ampere is the unit of electrical volume or flow. One volt is the amount of electrical pressure required to force one ampere against or through one ohm resistance, hence one ampere is the amount of current one volt of electrical pressure will force against or through one ohm resistance.

Amperes flowing is analogous to water flowing through a pipe under pressure. It corresponds to a given amount or volume of water flowing past a given point, regardless of pressure. Voltage in an electric circuit corresponds exactly to, or bears the same relation to the volume, flow (amperage) in that circuit that the pressure in the water pipe bears to the flow. Hence, the greater the pressure the greater the volume flow through an opening of given "size" in either electric or water circuit.

Question No. 263—Explain how power is stored up, using steam, a spring and electricity as samples.

Armentrout says:

We convert power of one sort into power of another. For example, we build a fire under a boiler containing water, thus converting heat energy into steam, or pressure energy. As steam, or pressure is formed by the action of the fire, power is stored up.

By connecting one sort of power, as steam or water pressure, to an electric generator we cause that power to be transformed into electrical energy, or power. Electric power manifests itself by attraction and repulsion by lighting and heating effects and by chemical changes. The amount of power stored up in electric form will depend upon the amount of energy of another form used.

There are several errors in this reply. I have used it merely to show how careful one must be to analyze matters closely in making reply to questions. For instance, Brother Armentrout says "The amount of power stored up in electrical form will depend upon the amount of energy of another form used."

This is far from correct. It should read this way: The amount of power stored up in electrical form will depend upon the amount of energy of another form used, LESS THE AMOUNT OF LOSS INVOLVED IN APPLYING THE PRIMARY POWER.

Do you see, Brother Armentrout? Power is seldom or never applied without waste, and very often the waste is close to half the applied power. Consider yourself slapped on the wrist and be more careful, dang you!

Hanover says:

Pressure means power applied and often that power may be re-applied and thus made use of. When a spring is compressed it is placed in a state of tension. It seeks to resume its normal form and will apply all or very nearly all the pressure exerted to compress it in resuming its original form.

Steam, on the other hand, represents power when under pressure, but there is no known form of utilizing the power thus stored without considerable loss, mostly through friction. It must be applied to work through the medium of an engine, and engines all have heavy internal friction.

Electricity under pressure represents stored up power, just as steam does. It must be applied to work by means of machinery, and this machinery has both magnetic and frictional losses, hence the stored up power can be only partially made available for useful purposes.

Which is excellent, but not to the point.

Here is what I would myself consider the correct answer to the question, if you will forgive my butting in. Every one seems to have jumped to the conclusion that the question asks how the power stored is used.

When a spring is compressed or stretched (coil spring) or bent, power is stored up, because the spring will exert power in the attempt to resume its normal shape.

When a boiler which is steam tight is partially filled with water and a fire maintained under it until the water reaches the point of evaporation by heat, a portion of it is changed by the heat into steam, which really is a gas. Steam has many times the volume of water, hence, since it cannot escape, pressure is formed in the boiler because what it then contains has many times the volume, of water, hence, since it cannot escape, pressure is formed in the boiler because what it then contains has many times the volume, or would at atmospheric pressure have many times the volume the water and air contained in it before heat was applied would have. The steam is therefore compressed, and thus power is stored up in that boiler.

When we consider electricity we do not know exactly what does take place, as to "compression," but we do know that when a generator is operated there is power stored up in it and in the circuits attached to it, presumably primarilly in the positive pole. This is accomplished by causing electric conductors to cut across magnetic lines of force in a certain way, the said conductors being contained, for mechanical reasons, on a rotating armature.

Question No. 264—Can you see or feel electricity? Explain your answer.

Bennewitz says:

We cannot see or feel electricity. What we see when we look at an "electric light" is not electricity, but the incandescence of a filament heated by electrical friction as the current passes through. When we rereceive an electric shock we do not feel the electricity, but the friction caused by its passage through the flesh.

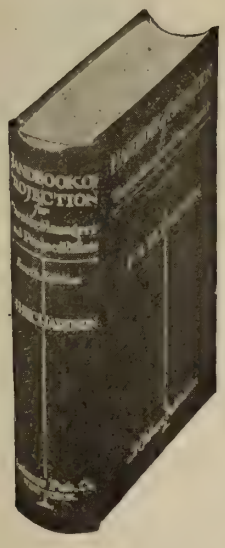
Whitt says:

We cannot see or feel electricity, though we may see the effects of current as in light and power, or may feel its effect in heat. The effect of current passing through the body may be felt in the form of a shock, which will vary with the EMF applied. We do not actually feel the current, however.

That is, I think correct, still it occurs to me that maybe we might say we do feel the current when we are shocked. To say we don't (as I have always myself said) perhaps

(Continued on page 594)

Mr. Exhibitor!



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TRADE MARK REG

(Continued from page 592)

is cutting rather fine corners. What do YOU think about it?

Every one else said about the same thing brothers Whitt and Bennewitz said, so that's that.

Question No. 265—Has the positive or negative wire of a generator or battery any affinity for anything else except a conductor of opposite polarity attached to the same generator or battery?

Funston says:

The positive or negative wires of a generator have no affinity for anything except the conductors which form a part of the same generator circuit.

Whitt says: "No."

There was one catch in this one, which only Cooley caught. He says:

No, EXCEPT in cases where two or more batteries or generators are so connected that they, in effect, form one power source, though they may either be used to all intents and purposes separately.

Error: Take it all back. Bennewitz, also caught that point.

Weleetka, Okla.

From J. L. Greenwood, Manager Orpheum Theatre, Weleetka, Oklahoma, comes this in-

As the manager, projectionist, advertising man, bill poster and general utility man of the Orpheum Theatre in this little town, I am an interested reader of the Projection Department of the "World."

I was especially interested in Question No. 231 of the Bluebook School, and the answers thereto. The question was "Name the various causes of 'rain' in film." The answers appeared on page 726, April 18 issue. In a nut shell they all said "dirt and grit." If there is no dirt or grit, and if the projectors be in reasonably good condition, then there would be no "rain."

In some of the answers mention was made, in a general way only, of the reasons for the film being dirty. One cause, which I believe is the greatest and the most overlooked of all is a dirty rewind table, BOTH in the exchange and in the theatre projection room. Eternal vigilance is the price of safety, and if the table tops be not kept scrupulously clean, millions of particles of dirt and grit will accumulate on them and the vibration and air currents set up by the process of rapid rewinding will cause them to rise and be carried in between the layers of film in the roll.

I have been in theatre projection rooms where there was no evidence of a broom, and a dust cloth or wiping rag seemed to be totally unknown.

RAINY FILM IS A JOY KILLER, AND THE REAL BUGBEAR OF THE LATE RUN EXHIBITOR. I am getting off the subject, you will say, but I feel I have some justification in so doing, because of the extreme importance of the matter to millions of small town people who have to submit to greatly lowered amusement value because of the unnecessarily great amount of dirt-filled scratches in the film called "rain."

I would also like to speak of the question propounded as to the causes of film damage. If I rightly remember, one of the answers was, in general terms, to the effect that much of it was due to CARELESS HANDLING AT THE EXCHANGES. Brothers, of what does this careless handling consist? Here is one example: A few days ago in a shipment received from a big distributor, one reel was in especially bad condition. It was wound on one of those cheap "tin" reels, which was bent and warped something like three quarters of an inch, so that the film zig-zagged from one side to the other in rewinding, causing the film roll sides to uneven, some of the film layers sticking way out beyond others. This reel came in a shipping case with six or seven heavy reels on top of it, and of course these layers were buckled and broken along the sprocket holes.

I had to waste a lot of valuable time inspecting and repairing this wreck, cutting a lot of action out of the picture. A piece of the cut-out is attached hereto so that you may see just what happened.

Why in the name of the very most common sense does the distributor, who we have a right to presume has at least some brains, continue to ship valuable film on reels which the Woolworth stores probably would refuse to handle because they would not appeal to them, as sensible business people, as being good value for a dime? Why expend thousands or hundreds of thousands of dollars on a production and then suddenly get something worse than ridiculously cheap when the time comes to sell it to the public—even the small town public?

Good Stuff!

Good stuff, friend Greenwood! Right you are. It is pure business imbecility to place valuable film on weak, flimsy reels which cannot and do not protect them even half way adequately.

The damage done in shipment through the combination you describe is NOT confined to the small town shipments, and the queer part is that many appeals have reached this editor from exhibitors who have been faced with a heavy charge for damage done to films in exactly the way you have set forth. The exchange had the GAUL to pile a lot of reels of film wound on the well known "tin" reels on top of each other in a shipping case, sending them out under conditions where any one with a good grade of putty brains would know that serious damage would probably result and then when the damage occurred, try to collect from the exhibitor. That is what I call pure NERVE.

The comments of friend Greenwood on dirt and rain are all right, as far as they go, BUT dirty rewinder table tops, while in themselves bad, are by no manner of means the only source of dirt, much of which is in the air itself, especially when there is a poorly made cement floor in the projection room or exchange.

Well, anyhow, such letters are excellent, since they are interesting and cause men to think, whether they may altogether agree with the writer or not, and the small town projectionist or exhibitor is just exactly as welcome to the pages of this department as his city brothers. He may or may not be as advanced in knowledge as the city man, but what he may lack in that he makes up in numbers, and the small town men entertain MILLIONS of people, in the aggregate, every day of the year, hence while his little theatre may be small, it nevertheless is of very real importance. Make no mistake about that!

An Old Timer

J. H. Griffin, Assistant Manager, Glory B and Grand Theatres, Miami, Oklahoma, hands us a laugh and the following:

Friend Richardson: Have been in the projection room ever since Thomas A. Edison made his one-pin projector mechanism, and the General Film Company told us what we could and what we could not run. Was in the motion picture division in France during the late argument with the chap who started out to be King of the World. Since leaving the army I have been in charge of the Glory B and the Grand theatres in this city.

I have a copy of every edition of your Handbook and have been a close student of the Bluebook School. Thought I knew the motion picture game fairly well, but attached hereto is a bit of paper I tore from the lid of a film can today which has me guessing. Just wondered if you could tell me what kind of an animal a "Chief Projestice" is, and what his, her or its duties in or around a theatre may happen to be. Oh, well, it would be a sad world if we did not get a laugh handed to us once in a while.

"Chief Projestice"

The paper is a printed label bearing these words: "Carl ————, Chief Projestice Cozy Theatre, ————, Oklahoma." I leave the name of the town blank because I don't wish to subject the good brother to ridicule. He has a perfect right to style himself that if he wants to, but I think he will find many who, like Brother Griffin, will want to know the exact nature of his job. To me it merely spells a laugh, and anyhow a laugh is always good—in fact one of the very most valuable things we get out of life.

While what Griffin said was meant all right, still I think there was quite a bundle of years between the time when Edison changed his projector to a one pin movement, and when the General Film came on the scene—three or four anyhow. It really is not so easy to remember the exact dates, but I think the Edison one-pin appeared about 1906 or 1907, and the General Film came on the scene about 1909 or 1910. That is my recollection anyhow, though maybe I'm wrong at that, and I have nothing at hand with which to verify the dates.

What Do You Think?

At the Club Rooms of the American Projection Society today I loafed on the job a bit, and as usual, got into an argument, in which several engaged.

The statement was made by a high grade projectionist that he would advise the installation of a motor generator set having a 110 volt generator, and use resistance to cut down the voltage again. His argument was that better results were had by that method than by any other, including the series arc type of motor generator, and several men sided with him more or less.

I took issue with that conclusion. My argument was that just as good results could be had with the series arc type, or with a low voltage generator, always provided the apparatus was kept clean and in correct adjustment, and further provided the apparatus be handled as it should be.

What's Your Opinion?

The weight of opinion seemed to be against me, but I maintained my position and still stick to it. However, I would like the experience of others on this point, and if there really is anything in their argument, I want to know just WHY it is so. My argument is that while it is readily granted that the heavy ballast resistance necessary with an arc lamp and 110 volt supply makes the arc more stable and easier to handle, still the careful man who remains constantly at his post, using the field resistance control when necessary and keeping his arc length constant, can get just as good results as can be had with 110 volt supply and the huge waste inherent in heavy ballast resistance—rheostats. Let us hear from you on this matter. Such arguments are for the real good of the profession. If I am in error I want to know it.

$6.00

Will Bring You, Post Paid, a Copy of Richardson's Bluebook on Projection

You cannot get along without this book.

Anything Which Makes the Photoplay Less Pleasing Reacts to Decrease Box Office Receipts

BETTER PROJECTION PAYS · POWER'S PROJECTOR ·

PROJECTION ROOM EXPENSE

By F. H. RICHARDSON

Extracts From a Paper Read Before the Society of Motion Picture Engineers

BETTER PROJECTION PAYS · POWER'S PROJECTOR ·

"In various papers presented to this society by the writer during past years, the fact has been emphasized that every operation in the production of a photoplay must perforce depend very largely for its effect upon the final buyer, the public, upon the manner in which it is projected to the theatre screen.

"For many years I have labored hard in the endeavor to impress upon this society, and upon the motion picture industry as a whole, the fact that ANYTHING WHICH CAUSES THE PHOTOPLAY TO REACT LESS PLEASING TO THE THEATRE PATRON, MUST AND IN THE VERY NATURE OF THINGS WILL REACT TO DECREASE BOX OFFICE RECEIPTS.

"That fact is now, I believe, thoroughly understood by this society, and by a constantly increasing number of exhibitors, as well as by most producers. There still is, however, a very large percentage of exhibitors and theatre managers who apparently still have a fixed idea that excellence in projection means either very little or nothing at all to the box office, and still others who do not believe that high grade projection is of sufficient importance to justify the added expenditure necessary to obtain it.

Box Office Returns

"To argue with the men here present that a photoplay well projected is more pleasing and therefore has a higher box office value than one not well projected, would be a mere waste of energy, because you all understand that fact. I believe you will also grant, as a basic proposition, that in order to secure the greatest possible box office return, a theatre must continuously and consistently present its pictures through the medium of high grade projection. If you do concede this, then immediately we are confronted with two questions, viz.: (a) what various things are necessary in order that a theatre present uniformly high grade projection, and (b) what amount of expense over and above the possible minimum is the exhibitor justified in expending in order to secure it.

"Let it be clearly understood that by 'High Grade Projection' we mean projection which will place upon the screen the highest possible entertainment value contained in any photoplay. Also we should understand that in this paper we deal only with projection itself, and not with those various other things which have to do with the show as a whole, such as music, screen setting, theatre decoration, seating, ventilation, etc., etc.

Matter of Cost

"Fix the act clearly in your mind that projection, in all its grades, from the poorest to the best, is wholly a matter of cost. Any theatre may have projection which will place upon its screen the maximum entertainment value, contained in any photoplay provided it is willing to pay the cost. This being true, the whole matter then resolves itself into a question of just to what extent added cost in projection will bring additional box office returns.

"As a foundation for our discussion, I think we will all agree that projection room expense may only properly be increased above the possible minimum, when such increase will cause the box office to receive additional revenue, due to increased patronage caused by the increased excellence of the thing the theatre patron pays to see—the picture—equal to or in excess of the additional expense incurred.

"Unless there is additional box office revenue which the exhibitor has reason to believe is due to improvement in the projected screen image, then the exhibitor very naturally and very properly dies not feel that increase in projection room expense over and above the possible minimum is justified. As a business man he will only invest money where he has reason to believe the investment will be returned to him, plus a reasonable profit.

"The purpose of this paper is to examine into the matter of projection room expense, seeking to determine, as nearly as we may, just what investment, over and above the possible minimum, is or ought to be justified from the standpoint of increased box office revenue.

"Broadly, there are two possible extremes, viz.: (a) the well constructed, well ventilated, properly located projection room supplied with all necessary high grade projection equipment, and those conveniences necessary to the health and reasonable comfort of the men working therein, the equipment in charge of a projectionist or projectionists possessed of the technical knowledge necessary to the efficient, high grade projection of motion pictures, and with sufficient practical experience and energy to apply that knowledge intelligently. Such a projection plant is expensive in first cost, and relatively expensive in operation because of the fact that the high grade projectionist commands relatively high remuneration, and will only consent to handle equipment which is kept in good repair. In location for the projection room what is correct from the projection viewpoint is not always available without some sacrifice in seating space.

"The other extreme is the small, cheaply constructed, poorly located, poorly ventilated projection room, without sanitary and other conveniences for the comfort of the men working therein, equipped with the cheapest possible machines and optical appliances, the whole in charge of a projectionist possessed of slight technical knowledge and little energy or ambition to excel, or to even apply the knowledge he does possess in practice.

"Such an assemblage comes cheap, insofar as first cost and upkeep be concerned, but an ever increasing number of theatre managers and exhibitors are arriving at the conclusion, through costly experience, that first cost and upkeep are the only things in which it is not very expensive.

"Let us consider the point at which the exhibitor is justified in replacing old projectors with new, up-to-date ones. Let us assume that in a certain theatre the admission price averages twenty-five cents for all seats, and that there are a total of 700 seats. Let us further assume that this theatre gives four shows each day, in which case it has a total of 700 x 4 = 2800 seats for sale each twenty-four hours.

NICHOLAS POWER COMPANY
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"Good Service"

"This theatre has, we will suppose, two motion picture projectors which are old type and badly worn, and a motor generator set which is well past its prime of usefulness. The management claims it cannot afford to replace these machines with new equipment so long as they are 'giving good service.' Let us examine into that matter, in the light of reason and common sense, carefully remembering that 'Good Service' is a relative term only.

"Let us assume that two new, up-to-date projectors would cost him in round numbers, a total of $1,600.00. Let us further assume that the new projectors will last only three years, at the end of which time they would be without further value. In other words, the management will, after three years of use, throw the projectors in the scrap heap as having no further value.

"This means that the management will have $1,600.00 invested in projectors for a period of three years, and that these projectors must not only earn an additional $1,600.00, plus $[illegible] as interest at eight per cent on the investment, in order to clear themselves, but must return an additional sum over and above that, as profit, in order to justify their installation.

"During the three years the projectors must return a total of $2,112.00 in added box office receipts in order to pay for themselves and in addition pay eight per cent interest on their cost.

"This seems quite a large sum of money until we examine the facts. The average price of seats in this theatre is, we have assumed, twenty-five cents. There are (365 x 3) 1095 days in the three years, hence it will require an average increase in daily income equal to (211200 cents ÷ 1095 days) about 19½ cents to pay the total cost of the projectors and interest on the money. Remembering that if the theatre is an average one it will have an average of at least 800 of the total 2,800 seats unsold each day. Will any man contend that new up-to-date projectors will not, with the application of the same skill and knowledge the old ones received, give sufficiently better projection to cause enough additional patronage to fill MORE than eight of those unsold seats? If this appeals to your mind as sound argument, then we may decide that projection room expense for replacing the projectors once every three years is fully justified.

"The same argument applies to upkeep in the shape of repairs for the projectors. IT MAY BE PRESUMED THAT, TAKING THE ATRES BIG AND LITTLE, ONE HUNDRED DOLLARS A YEAR WILL BE AMPLE TO KEEP THE PROJECTORS IN VERY GOOD CONDITION, BUT TO BE LIBERAL LET US SET THE SUM AT $150 PER YEAR. THIS IS LESS THAN FIFTY CENTS PER DAY, AND SURELY PROJECTORS IN GOOD REPAIR WILL PUT A SUFFICIENTLY IMPROVED PROJECTION ON THE SCREEN AGAINST PROJECTORS IN POOR REPAIR TO INCREASE PATRONAGE BY THE SALE OF TWO ADDITIONAL SEATS A DAY. TO THINK OTHERWISE WOULD, IT SEEMS TO ME, BE TO PAY THE PUBLIC A VERY POOR COMPLIMENT."

HOW TO FILL THOSE EMPTY SEATS

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A Mystery of the Florida Everglades

from Albert Payson Terhune's Novel "Black Caesar's Clan"

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1 DOUGLAS MacLEAN
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"THE AMERICAN VENUS"
LIBERTY MAGAZINE SPECIAL
"THE BEST PEOPLE"
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"STREET OF FORGOTTEN MEN"
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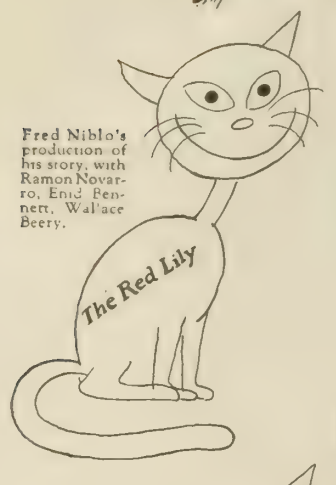
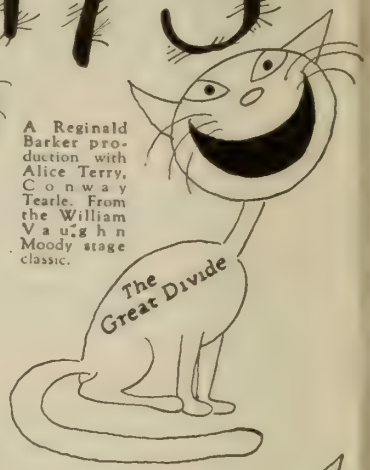


Fred Niblo's production of his story, with Ramon Novarro, Enid Bennett, Wallace Beery.

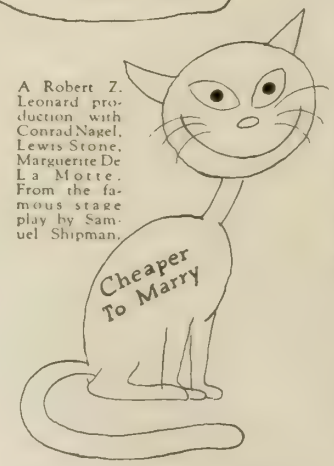
Elinor Glyn's production of her novel. Directed by King Vidor with Aileen Pringle and John Gilbert.

A Victor Seastrom production with Lon Chaney, Norma Shearer, John Gilbert, Tully Marshall. From Leonid Andreyev's play.



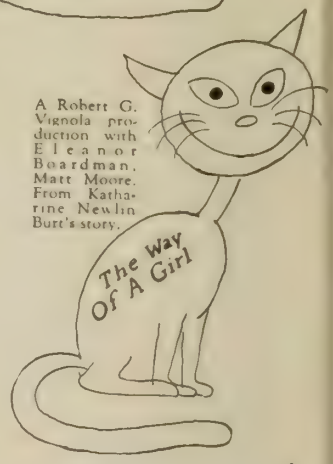
A Reginald Barker production with Alice Terry, Conway Tearle. From the William Vaughn Moody stage classic.

A Monta Bell production with Norma Shearer, John Gilbert, Conrad Nagel. From Helen R. Martin's novel.

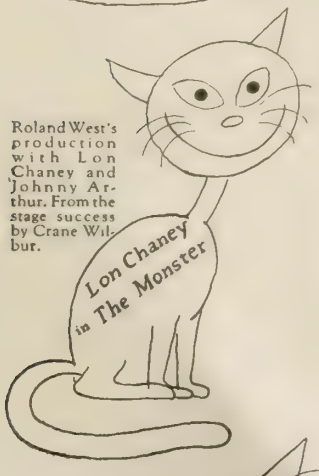


A Robert Z. Leonard production with Conrad Nagel, Lewis Stone, Marguerite De La Motte. From the famous stage play by Samuel Shipman.

Rupert Hughes' production of his stage play with Norma Shearer, Conrad Nagel, Renee Adoree, Walter Hiers. Directed by Alf Goulding

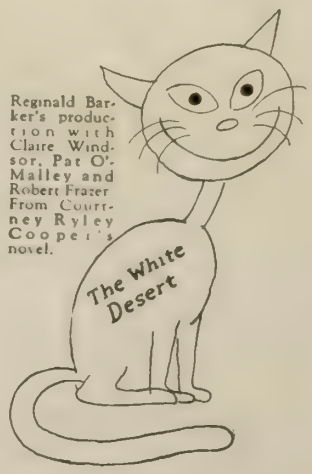


A Robert G. Vignola production with Eleanor Boardman, Matt Moore. From Katharine Newlin Burt's story.

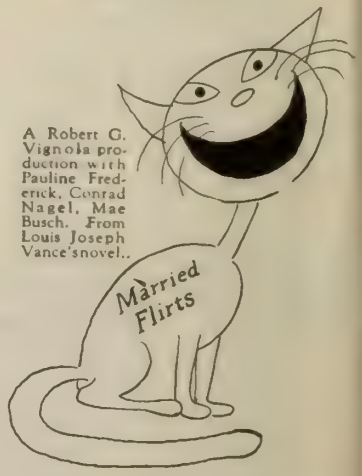


Roland West's production with Lon Chaney and Johnny Arthur. From the stage success by Crane Wilbur.

King Vidor's production with Eleanor Boardman, Pat O'Malley, Harrison Ford. From Lawrence Rising's novel.



Reginald Barker's production with Claire Windsor, Pat O'Malley and Robert Frazer From Courtney Ryley Cooper's novel.



A Robert G. Vignola production with Pauline Frederick, Conrad Nagel, Mae Busch. From Louis Joseph Vance's novel..

Based on David Belasco's famous stage comedy by Roi Cooper Megrue. Presented by Joseph M. Schenck.

Metro G

The Talk of The

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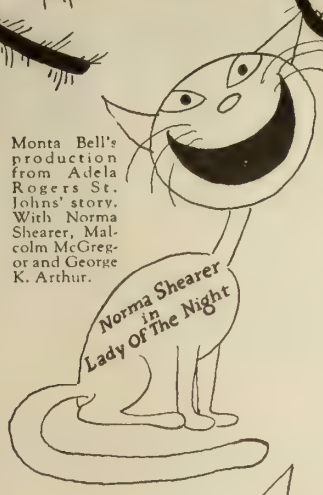
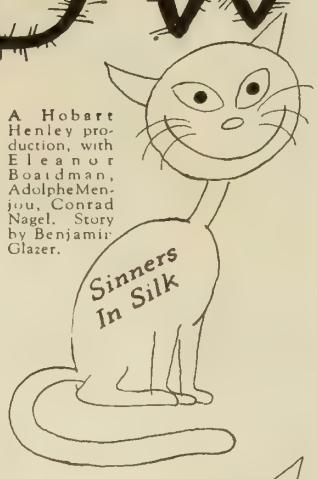
ME-OW!

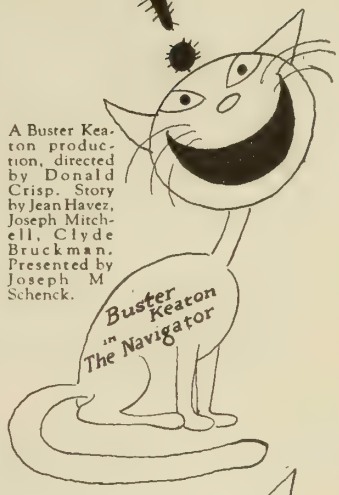
Rupert Hughes' production with Sally O'Neill. Directed by Alf Goulding.



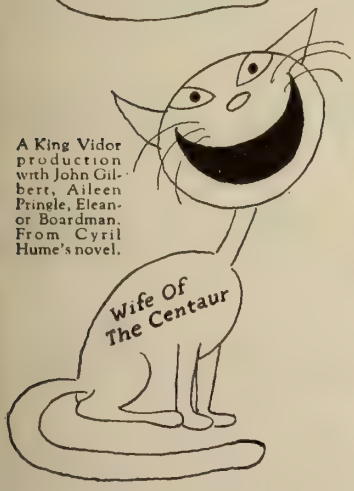
Monta Bell's production from Adela Rogers St. Johns' story. With Norma Shearer, Malcolm McGregor and George K. Arthur.



A Hobart Henley production, with Eleanor Boardman, Adolphe Menjou, Conrad Nagel. Story by Benjamin Glazer.



A Buster Keaton production, directed by Donald Crisp. Story by Jean Havez, Joseph Mitchell, Clyde Bruckman. Presented by Joseph M Schenck.

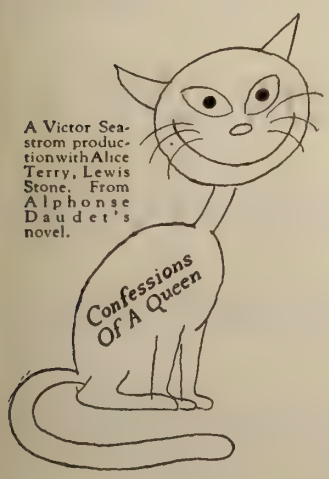


A King Vidor production with John Gilbert, Aileen Pringle, Eleanor Boardman. From Cyril Hume's novel.

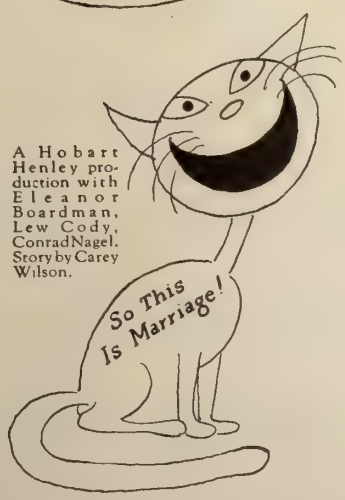
An Elinor Glyn production with Lew Cody, Harriett Hammond, Renee Adoree. Directed by Victor Schertzinger.

Starring Betty Blythe. Based on the famous stage spectacle by Oscar Asche and Frederic Norton. Produced and Directed by Herbert Wilcox.

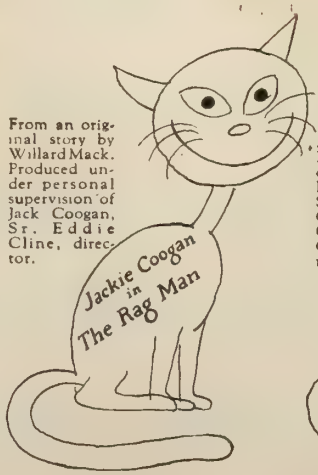
A Frank Borzage production with Alice Joyce, Percy Marmont. From Zoe Akins' play.



A Victor Seastrom production with Alice Terry, Lewis Stone. From Alphonse Daudet's novel.



A Hobart Henley production with Eleanor Boardman, Lew Cody, Conrad Nagel. Story by Carey Wilson.

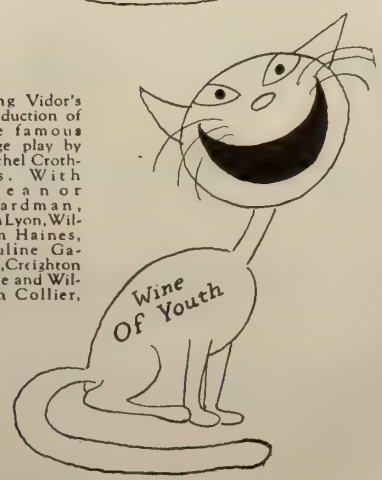


From an original story by Willard Mack. Produced under personal supervision of Jack Coogan, Sr. Eddie Cline, director.

A Marshall Neilan production with Blanche Sweet, Ronald Colman, Lew Cody. From Gerald Beaumont's story.

oldwyn

Industry



King Vidor's production of the famous stage play by Rachel Crothers. With Eleanor Boardman, Ben Lyon, William Haines, Pauline Garon, Creighton Hale and William Collier, Jr.

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

Day Letter	Blue
Night Message	Nite
Night Letter	N L

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WESTER

TELE

NEWCOMB CARLTON, PRESIDENT GE

CARL LAEMMLE
President Universal Pictures
730 Fifth Avenue

I'LL SHOW YOU THE TOWN of year but also proved super-box admissions both Saturday and known at Forum Theatre by more ble by early attendance stop Regi Cissy Fitzgerald shares honors and curing her also Marion Nixon Mar entire supporting cast very good stop this week also celebrates For for giving us such a splendid produc

N UNION

ABLY

GRAM

ORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Day Letter	Blu
Night Message	Nit
Night Letter	N

If none of these three sym appears after the check (numb words) this is a telegram. Ot wise its character is indicated by symbol appearing after the ch

Los Angeles Calif
May 17 1925

Corpn
New York

not only proved super-laughing hit office attraction as number paid Sunday exceeded anything heretofore than five hundred people made possi- nald Denny an absolute knock out you are to be congratulated on se- garet Livingston Lilyan Tashman excellent direction of Harry Pollard um's first Anniversary we thank you tion and look for record breaking week

JOHN P GORING
Mgr Forum Theatre

CHADWICK SERVICE FOR LIVE WIRE SHOWMEN

Something to crow about! That's the way we feel about our service to the exhibitors.

Chadwick Press Books, for instance, present fully, clearly and attractively showmanship campaigns that are real business builders. Exhibitors tell us this.

Chadwick Window Cards, the product of distinctive poster art and fine printing, are typical of the Chadwick aids for showmen.

Chadwick Heralds are designed for box office purposes. Always in full color, they are made to sell pictures to the public. And they do!

AN ACKNOWLEDGMENT

Chadwick Pictures Corporation is pleased to announce that the excellence of its Press Books, Window Cards and Heralds is in a large measure due to the splendid service, craftmanship and co-operation of the ERWIN S. KLEEBLATT PRESS, of 351-355 West Fifty-second Street, New York City.

All printed accessories for "A Man of Iron," Lionel Barrymore's newest production, are the work of the Erwin S. Kleeblatt Press, and these are typical of the Press Books, Window Cards and Heralds that you may expect on all future Chadwick Productions.

IT'S THE CHADWICK POLICY — CO-OPERATION

CHADWICK PICTURES CORPORATION

729 Seventh Avenue, New York City
J. E. Chadwick, President

Foreign Rights Controlled by Simmonds-Kann Enterprises, Inc.
220 West 42nd Street, N. Y. C.

LIONEL BARRYMORE

In

"A MAN OF IRON"

AN ADAPTATION

By Lawrence Marsten

In "A Man of Iron" Lionel Barrymore has found one of the finest vehicles of his distinguished screen career.

In the stern, forbidding background of a great steel mill is laid the drama of the tremendous struggle of a strong man to conquer a weak woman.

It is a battle against great odds,—a battle, the winning of which solves a problem whose very presence is a menace to the age-old institution of marriage.

"A Man of Iron" is a production that is universal in its appeal.

At These Leading Exchanges

ALBANY—First Graphic Exchanges, Inc.
ATLANTA—Southern States Film Co.
BOSTON—Independent Films, Inc.
BUFFALO—First Graphic Exchanges, Inc.
CHICAGO—Celebrated Players Film Corp.
CINCINNATI—Standard Film Service Co.
CLEVELAND—Standard Film Service Co.
DALLAS—Southern States Film Co.
DENVER—De Luxe Feature Film Exchange
DETROIT—Standard Film Service Co.
INDIANAPOLIS—Celebrated Players Film Corp.
KANSAS CITY—Independent Film Co.
LOS ANGELES—All-Star Features Distributors, Inc.
MILWAUKEE—Celebrated Players Film Corp.
MINNEAPOLIS—Gold Seal Productions
NEW ORLEANS—Southern States Film Co.
NEW YORK CITY—Commonwealth Film Corp.
OMAHA—Liberty Films, Inc.
PHILADELPHIA—Masterpiece Film Attractions
PITTSBURGH—Federated Film Exchange Co.
SAN FRANCISCO—All-Star Features Distributors, Inc.
ST. LOUIS—Columbia Pictures Corp.
WASHINGTON, D. C.—Trio Productions

IT'S A ROMANCE OF A LOVELESS MARRIAGE

CHADWICK PICTURES CORPORATION

729 Seventh Avenue, New York City
I. E. Chadwick, President

Foreign Rights Controlled by
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220 West 42nd Street, N. Y. C.

Real Profit Pictures

40 *from* WARNER

Directors Who Will Make Them

Ernst Lubitsch
Harry Beaumont
William Beaudine
Millard Webb
James Flood
Roy Del Ruth
Herman Raymaker
Alan Crosland
George Hill
Fred Newmeyer
Charles Reisner
Earle Kenton
Chester Withey

Authors Who Will Write Them

James Oliver Curwood
Rex Beach
Harry Leon Wilson
Arthur Somers Roche
Charles Logue
Harold McGrath
Clyde Fitch
Thatcher Hughes
E. Phillips Oppenheim
Kathleen Norris
Gellet Burgess
Gregory Rogers
William McLeod Rain
Bradley King
H. F. Sheldon
Catherine Brody
Charles Klein
E. E. Vance
Ruth Cross
Elizabeth Phipps Train
Jay Gelzer
Sir Gilbert Parker
Gertrude James
Charles Hanson Towne
Alice Duer Miller

To All Independent Exhibitors

Warner Bros. will offer their product by franchises to exhibitors on a two to ten year plan.

This means that Warner Bros. is underwriting your independence, this year and every future year.

It means that you are being given the opportunity to *insure* the independence you treasure. It means that nobody can take from you your most valuable asset: sufficient HIGH-CLASS PRODUCT for all your play-dates.

Book Them Thru Warner

from WARNER BROS.

Warner Has The Material– Best Stories, Greatest Stars, Biggest Casts & Skilled Directors

Players Who Will Appear In Them

John Barrymore
Syd Chaplin
Irene Rich
Monte Blue
Marie Prevost
Matt Moore
Dorothy Devore
Kenneth Harlan
Patsy Ruth Miller
Lowell Sherman
Alice Calhoun
Willard Louis
Clive Brook
John Roche
June Marlowe
Louise Fazenda
John Harron
Don Alvarado

Gayne Whitman
Tom Gallery
Vera Reynolds
John Patrick
Alan Forrest
Eleanor Faire
David Butler
Charles Conklin
Otis Harlan
Eddie Gribbon
Jackie Huff
Wanda Hall
Frank Campeau
Frank Leigh
Walter Long
Pat Hartigan
Victor Potel
Rockcliffe Fellowes

Gertrude Astor
Huntly Gordon
Charles Gerard
Richard Tucker
Margaret Seddon
Frank Campbell
Helen Lynch
Frank Bond
Dolores Costello
Lincoln Stedman
William Lowry
Fred E. Smelton
Pauline Garon
Alec Francis
Helen Dunbar
Ed. Piel
Rin-Tin-Tin,
the Wonder Dog

WARNER BROS.
Classics of the Screen

Bros. Exchanges

Two new comedies that are so clever in their burlesque, so full of laugh situations, so excellently acted and directed, altogether so excruciatingly funny, that no exhibitor can view them and doubt that among the very top-notchers of two-reel comedies a place has been won, through sheer entertainment merit and box-office value, by

Tuxedo Comedies

E. W. Hammons Presents

"The Iron Mule"

and "Curses!" with Al. St. John

For foreign rights address
FAR EAST FILM CORPORATION
729 Seventh Avenue
New York City

Educational Pictures
"THE SPICE OF THE PROGRAM"

Member, Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

Christie Comedies

are stepping faster with each new release—on the screen and at the box-office

NEAL BURNS *in*

"SEA LEGS"

"All you need do is watch his facial expressions to get your day's quota of laughs." *Film Daily.*

JIMMIE ADAMS *in*

"LOVE GOOFY"

"There is a new twist to this one . . . a pleasing addition to any program."——*M. P. News.*

NEAL BURNS *in*

"WHY HESITATE?"

"Its two reels, as far as the speed and laughs are concerned, are best likened to a hundred-yard dash with professional sprinters as the competitors." *M. P. World.*

JIMMIE ADAMS *in*

"SIT TIGHT"

With fast action and laughs built around a complete funny story, "Sit Tight" is ideal comedy entertainment. Such are all the new

Christie Comedies

Educational Pictures
"THE SPICE OF THE PROGRAM"

Member, Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

TO THE INDEPENDENT EXHIBITOR:

Don't Be Stampeded!

As soon as coalition became an established fact between the M. P. T. O. A. and the I. M. P. P. D. A., a SUBTLE, INSIDIOUS, UNDERMINING campaign to sow the seeds of uncertainty in the ranks of the exhibitor began.

Exhibitors from various parts of the New York territory were in some mysterious manner informed that the proceedings at Milwaukee would come to naught—that it was foolhardy on the part of the exhibitor to lay too much stress on the various resolutions passed—that if the exhibitor were wise, he would book for his theatre such pictures as were nationally advertised and on which he could depend to make money.

With subtle insinuations and craftiness, spreading the poisonous gas of doubt, these invisible forces are trying to breach the solid ranks of the independent exhibitor.

Discard Rumors, Whisperings, Gossips!

We are more determined than ever to proclaim our whole-hearted and free independence—to book for your theatres such quality pictures that the public demands.

It is only the weak-kneed man who is afraid to fight for his rights. The independence of the exhibitor is more than assured. There is no turning backward! There will be no let-up in the steps that have been taken and are to be taken to bring to a successful conclusion this battle of right against might!

The Play Date Bureau Will Function!

The plans as outlined in Milwaukee are rapidly being consummated and even by the time you read this, a force of high-powered men will be in the field, covering every part of the United States, visiting every exhibitor with a list of independent productions that will in every way be of the highest quality and with a message of assurance to stand firm and invincible in their determination to keep the screen free and independent.

AND ONE MORE FACT — THE PROFITS DERIVED THROUGH THE COOPERATION OF THE INDEPENDENT PRODUCER DISTRIBUTOR AND EXCHANGEMAN WILL *NOT* BE USED TO ERECT OR BUY THEATRES IN DIRECT COMPETITION WITH THE EXHIBITOR.

INDEPENDENT MOTION PICTURE PRODUCERS,
DISTRIBUTORS AND EXCHANGES, ASS'N.
1650 Broadway, New York City

Wins Cincinnati

"Steel yourself for the thrill of a lifetime"
COMMERCIAL TRIBUNE

Samuel Goldwyn presents
The George Fitzmaurice PRODUCTION
"His Supreme Moment"
Adapted by FRANCIS MARION
From MAY EDGINTON'S novel "HIS SUPREME MOMENT"
with
Blanche Sweet and Ronald Colman

FIRST NATIONAL PICTURES

Foreign Rights Controlled by First National Pictures Inc 383 Madison Avenue New York

First National Pictures win anywhere

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President

Business: capacity!

BUFFALO.

"THE LADY" (First National), Shea's Hippodrome—Newspapers: Given a delightful revival. The dusted off masterpieee is well produced, excellently photographed, well cast, and proves to be a splendid vehicle for Norma Talmadge. Business: Capacity.

Morning Telegraph

JOSEPH M. SCHENCK presents

NORMA TALMADGE

"The LADY"

By MARTIN BROWN

Screen version by FRANCES MARION

Based on the A.H. WOODS play "THE LADY"

A FRANK BORZAGE production

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays *President*

Reg. U.S. Pat. Off. Copyrighted by First National Pictures, Inc. 383 Madison Avenue, New York

You can't beat them for Performance

First National Pictures

The
MOVING PICTURE
WORLD

Founded in 1907 by J. P. Chalmers

Once Upon a Time—

ONCE upon a time there was a department store that confined its advertising to announcement of the $1500 seal coats and $2500 baby grands in its stock and never bothered to mention smaller items on its shelves. This store—

Hold on—there never was such a department store. We can't even get away with that in a fairy tale. Let's try again.

Once upon a time there was a magazine publisher who confined his advertising on each issue to a single feature. He never bothered to tell his prospective readers that the publication also carried snappy short stories, interesting fact articles, etc. He—

Just a minute. We are wrong again. There never was a publisher of that type. We'll have to try once more.

Once upon a time there was an exhibitor who spent considerable time selecting his comedy, booking serials to build up cumulative drawing power, shopping around for the news reel and novelties that best pleased his patrons—and then never bothered to tell a soul that he had these items on his screen.

Now we've got it. Not only "once upon a time" —but every day and in every part of this country.

It isn't a fairy tale—but I will admit it is darn hard to believe.

* * *

JUST now, in New York, a group of short subject producers are endeavoring by means of frequent around-the-table meetings to devise a means of bringing home to the exhibitor this thought:

THE PICTURE WORTH A PLACE ON YOUR SCREEN IS WORTH ITS PLACE IN YOUR ADVERTISING.

Every once in a while, during the year, one of these same managers will ask us to write for one of his pressbooks a brief message seeking to impress on the exhibitor the importance of the short subject.

We are afraid these managers are beginning to look on us either as a cynic or a dullwit unable to appreciate their problem.

Because we always approach the task so hopelessly.

We can't for the life of us understand the exhibitor attitude towards his short subjects.

We have been long enough in editorial harness to be able to see two sides to almost any question. But here is one that stumps us.

It seems so obvious.

If an exhibitor places a subject on his screen—whether it be a thousand feet or ten thousand—he does so with the feeling that it is going to please the majority of those sitting out front.

Doesn't it stand to reason then that there are many who ARE NOT OUT FRONT who might have been there had they known of the subject on the screen?

I'm getting so that I can't argue about it any more. It's like trying to convince a drowning man that water is wet.

* * *

STANLEY WAITE, of Pathe, tells us of an interesting ad that well illustrates the problem. Some few weeks ago Herschel Stuart, as capable a showman as there is in America, gave over practically all of his quarter page ad to a two-reel Harry Langdon comedy. The feature of the week was an "also ran" in the ad copy, as it undoubtedly was also in drawing power.

Stuart could see that angle for his big four thousand seat Missouri Theater, St. Louis.

A few weeks later the same comedy played its first run in Cleveland, and the motion picture editor of one paper picked it out of the week's offerings for a seven column streamer head on his page.

Yet—when you looked through the ad columns —it was IMPOSSIBLE for you to find out at what Cleveland theater the Harry Langdon comedy was playing.

A newspaper editor—giving his readers WHAT THEY WANT—thinks it the feature event of the week. A theater manager doesn't even bother to mention it in his ad!

Will someone tell him the water is wet?

Robert E. Welsh

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - - - - ROBERT E. WELSH

Published Weekly by **CHALMERS PUBLISHING COMPANY, 516 Fifth Avenue, New York, N. Y. Telephone: Murray Hill 1610-1-2-3. Member Audit Bureau of Circulations.** John F. Chalmers, president; James P. Chalmers, Sr., vice-president; Alfred J. Chalmers, vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: Joseph Esler, 5434 Glenwood Avenue, Chicago; W. E. Keefe, 1312 Stanley Avenue, Hollywood, Cal.

Managing Editor—John A. Archer. Advertising Manager—Ben H. Grimm. Circulation Manager—Dennis J. Shea.

Subscription price: United States and its possessions. Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year. Copyright, 1925, Chalmers Publishing Co. Copyright throughout Great Britain and Colonies, under the provisions of the Copyright Act of 1911. (All rights reserved.)

Other publications: Cine Mundial (Spanish). Technical books.

VOLUME 74 NUMBER 6

To Keep You Posted

Editorial 615
Film Congress Plans Passage of Some Films Duty Free 617
Industry in Splendid Shape, Hays Tells Publishers 618
Signed Pledge Cards Cluttering National Headquarters 619
Warner Bros. Plan Eight New U. S. and Canadian Branches 620
Producers Distributing Corp. Holds First New U. S. and Canadian Branches 620
Greater Movie Season Hints Are Included in 24-Page Press Sheet 621
Kick Against Copyright Bill Registered by Canadian Chief 622
Famous Players Establishing Training School for Theatre Managers 622
Keith Plans Three Huge Theaters in Boston for Next Fall 622
Warner Franchises of from Two to Ten Years Offered All Exhibitors 623
No "Joint Adventure" Rules Judge Dismissing Gleichman-Famous Suit 623
Theatre Activities at Height in Chicago and Central Illinois 624
Universal's Lengthy Lease of the Alhambra Starts Milwaukee Talking 625
Many New Theatre Projects Start in North Carolina 625
New Jersey M. P. T. O. Names Committee and Plans for Convention 626
Exhibitors' News and Views 631
Projection 695

To Sell Your Seats

Selling the Picture to the Public (Department) 647
W. A. Burke Finds Chatty Foreword Fine Preliminary to Display Ads 647
Production Hints from Edward L. Hyman 648
Makes a Clean-up with Orchestra 649
Private Newspaper Now an Institution 650
Had Dummy Poser for Yolanda Run 651
Gave Fashion Show in Lobby Hat Box 652
The First Run 655

To Aid Your Bookings

Reviews 627
Pep of the Program 630
Straight from the Shoulder Reports 637
Current and Advance Releases 690

First in the Field!

4 out of every 5 motion picture theatres in the United States are reached by a copy of MOVING PICTURE WORLD!

Film Congress Plans Passage of Some Films Duty Free

By W. STEPHEN BUSH

EUROPE is really interested in the International Film Congress to be held in Paris in the week of June 22. While the great conference in London proved premature and therefore perhaps abortive, no one taking it very seriously, the Paris affair, enjoying the co-operation of the League of Nations, is today the topic of general conversation in the big film centres of Europe.

I learn by way of additional details that the Congress will have a large attendance, over a hundred acceptances from every country in Europe having been filed with the secretary of the Congress. If one is to get his impressions from the atmosphere of the secretarial offices in Paris, there is good ground for saying that American participation in the deliberations and actions of this International Assembly of the experts and "best minds" in the film industry of the world is eagerly and confidently expecte

Even the daily press in its comments on the importance and the possibilities of the Congress dwells a good de on the need of co-operation from the other side of the water. Some representatives of interested producers have asked in what practical and definite way the League of Nations can aid in the planning and producing of films which are to possess outstanding international values.

To this question a practical and definite answer has been given. The Congress is to suggest the names of prominent people representing both the industry and the general public. These names, if given a final approval by the League, will pass upon the merits of any film for which an extraordinary cultural, ethical, historic or even technical value is claimed by the producer. The verdict of the committee will carry with it very substantial advantages. A film receiving the unanimous favorable vote of the committee will have to pay no duties of any kind as it passes through the various countries belonging to the League of Nations, and will be exempt from the requirements of censorship in those countries.

This sounds almost promising but there is also a negative side to the possible action of the committee. If the committee consider a film as libeling a nation belonging to the League of Nations, then such a film will be officially proscribed and a formal sentence of excommunication is to be pronounced against it. Such a film cannot be exhibited in any country which is a member of the League of Nations. The details of this proposition will of course be very thoroughly discussed at the conference. Whatever the result of the Congress one thing is sure: We could not wish for a more formal and emphatic recognition of the value of the film as an international power and interpreter than that given to it by the League of Nations.

A German named Schuefftan has patented a new method of making "dummies" to take the place of big historic and architectural sets in film productions. With the use of his models the actions of the players are not in any way impeded in their freedom; in fact, they and the director can forget all about the "dummies" and may make themselves believe they are playing against the real backgrounds. For this process, it is claimed, no special cameras or special equipments of any kind are needed. The patents, it is announced, have been purchased by the UFA company.

The next country in which Americans are to try the experiment of producing abroad is Switzerland. According to reports from Zurich, Emil Harder, the director of "William Tell," is about to acquire a studio costing a million dollars to be located in the little mountain republic. Only American actors are to be employed and the technical staff is likewise to be composed entirely of American help. The Swiss government is said to favor the project and to have granted substantial concessions by way of encouraging the experiment. The next feature to be produced is "The Danger Signal," by Hoey Lawlor.

A curious and by no means healthy situation exists in Austria where far too many films are imported for actual consumption. The result is that even first-class American features such as pictures of the type of "The Covered Wagon" and "The Lost World" and all the Mae Murray films, are having their first runs in the kind of houses which about twenty years ago we used to call nickelodeons.

There are only about 600 theatres in Austria, of which about one-third are located in Vienna. The average seating capacity is around 300. The government of Austria is the most oppressive in the world as far as motion pictures are concerned, taking practically 50 per cent. of the gross receipts. As a result there is no increase in the number of houses and no desire to build a place with a larger capacity. One of the leading producing companies in Austria, the Helios, has broken down, probably as a consequence of the impossible conditions created by the exactions of the government. This company had been giving good promise of quality work and had started to make "The Last Waltz," when lack of funds brought the waltz to a sudden end.

On the list of coming European productions for which unusual merit is claimed are two French features, "Vertige," with the scenario modeled on the story of the same name by Charles Mere, and "Jocaste," built on the well-known story of the late Anatole France. Sweden is represented by a proposed filming of Selma Lagerloef's "Jerusalem." As far as Italy is concerned one cannot even report progress. The only picture for which the producers have attempted at least a degree of publicity has been "La Cavalcata Ardente," which is an appeal to Italian patriotism. The subject deals with Garibaldi's immortal conquest of the Kingdom of Naples and the two Sicilies. The film has had a measure of success in Italy, but would scarcely do for the foreign markets.

A German film producing company has entered suit against Lubitsch and the Warner Brothers on the ground that they have infringed upon its alleged exclusive right to film the libretto of the opera, "A Waltz Dream," composed by Oscar Straus. The plaintiff claims that it acquired the story which served as the foundation of the opera as long ago as 1907. The story is said to have been written by one Hans Mueller, an author of Vienna from whom Oscar Straus acquired the rights to turn it into an opera. The German company maintains that Mueller had a right to sell the filming rights of the story separately and that the musical composer had nothing he could sell. The company claims that it sent a number of cablegrams to Mr. Lubitsch detailing its supposed rights in the premises, but never received an answer to any of them.

Coming and Going

James V. Bryson, managing director of European M. P. Company of Great Britain, is here on a visit.

Among the passengers on the S.S. Sierra, sailing from San Francisco on May 26, were John W. Hicks, Jr., managing director of the Famous Lasky Films Service, Inc., of Sydney, Australia, with Mrs. Hicks and their small son, John W. II.; also John E. Kennebeck, exploitation manager for Australia, who is sailing with his bride, an Omaha society girl.

Sofus Berg, general manager for First National in Scandinavia, and Svein Aas, exchange manager in Oslo, Norway, arrived in New York this week on the Bergensfjord.

I. Blumenthal, special representative of the Famous Players-Lasky Corporation in Europe, has sailed for Paris.

C. W. Bunn, of E. A. Eschmann's staff of salesmen on First National specials, left for an extended tour of Canada last week.

Jesse J. Goldberg, president of Independent Pictures Corporation, who returned to his New York office last week for a brief conference with the heads of the various departments, has left for his West Coast studios and will be there for several months.

Ray Rockett is in New York from Los Angeles.

John Zanft of the Fox theatre department is sailing for Europe early next month.

Wanda Wiley was scheduled to arrive in New York from the Coast this week.

Bennett Buys Glendale Studio

Whitman Bennett announces that he and his associates have acquired by purchase, the Glendale Studio at 3021 Myrtle Avenue, Brooklyn. The purchase includes not only the studio building, but also three acres of valuable realty. Mr. Bennett will give up the Yonkers Studio, which was sold recently to the Mount St. Vincent Catholic School, on the first of August, and on that same date will take possession of the new property. The Glendale Studio is much larger than the Yonkers Studio and has been acquired by Mr. Bennett in order that he may have ample facilities for fulfilling his own new contracts with the Arrow Pictures Corporation.

Three New Theatres for Kansas City

Three new theatres were announced and one extensive remodeling task started in Kansas City last week, close upon the heels of the announced $300,000 improvement of the Warwick Theatre, the construction of a $1,000,000 theatre and office building at Broadway and Valentine road and the construction of a $500,000 theatre and office building at Mill Creek boulevard and Forty-third street.

The new theatres announced were the proposed construction of a new downtown house to replace the Old Victory Theatre near Twelfth street and Grand avenue, a suburban house at Indiana and Howard avenues and a theatre at Fifth street and Elizabeth avenue, Kansas City, Kas. In the construction of the theatre to replace the Victory, the Wonderland, one of Kansas City's oldest downtown second run houses, will be razed.

Button from Metro "Train" Cut Lad in Mass., Report

An attachment for $15,000 was placed against the "trackless train" of the Metro-Goldwyn Company on the charge that one of the advertising lapel buttons thrown from the train when it was in Springfield, Mass., on Wednesday, May 22, had struck a boy in one eye.

The boy, Edward Enright, four years old, is alleged to have been standing on a curbing, watching the train as it passed through Springfield on the way to Hartford. Occupants of the "train" were throwing handfuls of the advertising buttons, on which there is a pin, into the crowd of spectators. The boy suddenly was struck in the eye, it is alleged, in such a way that the pupil of his eye was punctured and lacerated. According to specialists, it virtually is hopeless to expect that the lad will recover the sight of this eye.

The $15,000 attachment against the film company's property was placed in order to insure court jurisdiction. The attachment immediately was dissolved by the action of the Metro-Goldwyn representatives in filing a bond.

Eddie Carrier is in charge of the train and during the New England tour is accompanied by William Hickey, New England district manager for Metro-Goldwyn.

Industry in Splendid Shape, Hays Tells Publishers

The motion picture industry is prospering splendidly, Will Hays of the Motion Picture Producers and Distributors of America, Inc., told editors and publishers assembled this week at West Baden, Ind., for the annual convention of the Inland Press Association.

Sound business methods prevail, Mr. Hays said, and complete harmony exists in the ranks of his association, while the artistry of pictures is ever increasing. The suggestion that a few companies sought to dominate the field he answered with the argument that any really good picture is sure to obtain wide distribution. He also pointed out that, as to ownership, one producing and distributing company has 316,000 shares of stock, held by 4,288 individuals in forty-five different states and twelve foreign countries, while another similar company has 184,000 shares distributed among 1,521 individuals in thirty-four different states. Soon all will have stock on the market, he predicted.

FRED HAMLIN TAKEN ILL

Fred Hamlin, popular publicity director of the Mark Strand Theatre, New York City, was taken suddenly ill Sunday morning, May 24, and removed from his home to the Presbyterian Hospital. The diagnosis was a heart attack. Fred was reported as much improved on Wednesday, though unable to see his friends, and it was predicted that he would be back at his desk within a week. That will be an occasion for many congratulations.

WILL REBUILD IN NEWARK

John Lutz, owner of the Sherman Opera block in Newark, N. Y., which was destroyed by fire, will rebuild. The Crescent Theatre occupied the ground floor of the building. The loss is reported to be $300,000.

More Warner Houses

Sam Warner has verified the rumor that Warner Brothers have bought two H. P. Varner theatres, one in Concord, N. C., and one in Lexington, N. C., and two R. D. Craver theatres, the Broad-Strand in Charlotte, N. C., and one in Columbia, N. C. The company also has taken over the management of the Craver house in Winston-Salem, N. C., Mr. Warner acknowledges.

Questioned about the rumor that Warner Brothers has taken over First National franchises in six other southern states, Sam Warner declined either to affirm or deny. He said that Warner Brothers do not enter into competition in taking over these theatres because their only competitors are Paramount theatres. The Warners will open an exchange in Charlotte, N. C.

Corinne Griffith Feted at Dansant

Richard A. Rowland, general manager of First National Pictures, gave a tea-dance in honor of Corinne Griffith, First National star, at Sherry's, on Friday afternoon of last week, from four until seven o'clock. Two hundred and fifty guests turned out to meet the star and pay their respects to her charming personality. Representatives of the motion picture trade journals, fan magazines, newspapers and publishers were among the guests.

Among those present were: Edna Ferber, author of "So Big" which First National recently produced, and of "Classified" which will serve as Miss Griffith's next picture; Sir Henry Macgowan; Maurice Diamond, London publishers' representative; Mrs. Alice M. Williamson, English novelist; Peter B. Kyne, American novelist; Rita Weiman, authoress and playwright; E. M. Asher, president of Gorinne Griffith Productions, and Charles R. Rogers of the same organization; Alice Joyce, Nathan Burkan, Johnny Hines, Sam Katz, Irving Lesser, Spyros Skouras, Robert Kane, C. C. Burr, E. A. Eschmann, Herman Bruenner, Mrs. Florence Strauss, Frank J. Carroll, David Wallace, business manager of the Actors Theatre, Dorothy Parker, Gabriel Hess and Courtland Smith of Will Hays' organization, W. J. Watt, the publisher, Charles Belmont Davis, Karl Kitchin, Mr. and Mrs. Victor Talley, Walter Camp, Robert Dexter, Warner Richmond, Sofus Berg, general manager of First National Pictures in Scandinavia, Svein Aas, manager for Norway, and Ken Hall, director of publicity and exploitation for First National in Australia.

Volstead Gets Him

Louis Guhl, widely known to Wisconsin exhibitors as a former theatre operator, film salesman and promotor, was sentenced recently in the federal court in Milwaukee to serve a six months term in the House of Correction and pay a $500 fine after pleading guilty to a charge of violating the Volstead law. Guhl, of recent months, has been in the cafe business.

Signed Pledge Cards Cluttering National Headquarters; Leader Enthusiasm at Peak

Biechele Sees All "Under One Roof"

"With one possible exception I can see no barrier that may stand in the way of the affiliation of the M. P. T. O. Kansas-Missouri and the M. P. T. O. A. when our board of directors meet June 8," said R. R. Biechele, president of the Kansas-Missouri body, upon his return from the national convention in Milwaukee, he having officially been appointed to represent his association as a member of Allied, at the national gathering.

"The lone exception is taking money from the Independents under proposed play date plan," Mr. Biechele continued. "The plan in itself is a good one, I'll grant you, but we, as exhibitors, are not going to be overanxious about receiving money from any group of exchanges, or any one else, for that matter. Of course I don't know what may happen at our directors' meeting. I am merely expressing an opinion. Then, again, the meeting of the national board of directors, the policy outlined at that meeting and the concrete results of it will be a great factor in molding the opinion of Kansas and Missouri, as far as affiliation is concerned.

"I believe most of the members of our organization are satisfied with the Middle Western representation on the national board, as far as percentage is concerned, any way.

"It's plain, very plain, that the Milwaukee meeting was the forerunner of a national consolidation of the Allied T. O. C. C., the M. P. T. O. A., all under one roof. It is bound to come sooner or later and cannot be avoided. From what I have heard from fellow exhibitors in my territory, I think we will affiliate with the M. P. T. O. A., despite some small objections that might be present.

N. J. Pledges Dues to National Organization

When the national directorate goes into session on June 3 and 4 at least one of its members, we learn, expects to be able to report that his state organization is "100 per cent. paid up" as regards dues to the M. P. T. O. A. This national director is Joseph Seider, president of the Motion Picture Theatre Owners of New Jersey.

At a meeting this week of the N. J. directors he received the assurance that national dues from across the Hudson would be ready to fill their space in the M. P. T. O. A.'s treasury before the important pow-wow at the Hotel Roosevelt, New York City, next week.

Demand in Eastern Pa. for Independent Product Jumps from 25 to 100 Per Cent—Directorate Meets June 3-4 to Name Field Marshal

By Tom Waller

THE aftermath of the Milwaukee convention is crested with a wave that is bringing to independent producers some of the greatest business they have ever experienced. Exhibitors that seldom crossed some of their thresholds are now signing the dotted line as fullfledged customers with a worthiness evincing permanency. This information we gathered just before going to press from most authentic sources. It is well substantiated by other concrete reports that the pledge cards adopted at Milwaukee and circularized throughout the country have for the past few days and still are cluttering the streams of mail into national headquarters in New York City of the Motion Picture Theatre Owners of America.

In facts and figures to bear up this point we are advised that this week seventy exhibitors representing eighty-five theatres in Eastern Pennsylvania met in Philadelphia when all filled in pledge cards. Their pledges alone, we learn, make the demand for independent product in this territory jump from twenty-five to 100 per cent. over the same demand in that section of the country this time last year.

The avalanche of signed pledges to give worthy independent product a conspicuous place in their bookings is already superseding the fondest hopes of independent leaders, it would seem.

In Western Pennsylvania, which territory also includes West Virginia, exhibitors of their own volition have appointed a committee of seven. This unit is now conducting a house-to-house canvass, we learn, in an endeavor to duplicate the success of the easterly part of the state.

Returns from other parts of the United States could not be gleaned at this time, with the exception that they constitute a good part of the mail opened on the eleventh floor at 25 West 43rd street these days. It is possible that names and other figures will be officially released following the two-day session on June 3 and 4 at the Hotel Roosevelt, New York City, of the National Board of Directors.

The directors will hash over and put into motion the accomplishments realized at Milwaukee. They will go into session on the first day promptly at eleven o'clock. It is expected that the first thing they will do will be to name a general manager who will superintend the national field work of cementing into a solid basis the merits of the independents.

The selection of a field marshal at present promises to be no easy task. According to reports from many creditable channels in Manhattan there are just now a score or more names that are scheduled to be up for consideration. Who is who at present is another matter. Of the reported many only one has been divulged and that is Attorney Nathan Burkan, as told in last week's Moving Picture World.

In regard to Burkan it would seem that he will receive the solid backing of the Theatre Owners' Chamber of Commerce. The Burkan arbitration plan presented at the Milwaukee convention made its author figure nationally as well as locally.

That Burkan is assured of this post, a part of the newly created Bureau of Trade and Commerce, is, however, by no means positive. Of the others the names of some to quote one spokesman, are "of such magnanimity as to astound the industry." This comment is illustrative of the keen speculation rife at this time. It also would show the high light of importance thrown on this executiveship in that the national organization in many instances is credited with being the recipient of applications from such high calibred individuals as described.

Sydney S. Cohen, chairman of the board of directors, refused to volunteer any assistance in the World's effort to ascertain some of the names. Cohen made it quite clear that at the opportune time news in this respect will be divulged and that at this writing it is purely a matter for the executive consideration of the directors as a whole. Cohen also maintained a reticent attitude on other matters pertaining to the organization, promising, however, official comment after the directors' conference.

The need of immediate funds to carry out the edicts of the convention is expressed in a letter sent to members of the M.P.T.O.A. by National Treasurer Louis Sagal. Already we learn exhibitors have been responding with their checks. In this letter Sagal stresses:

"The only income we have is DUES. The money the producers and distributors are contributing is for the Bureau of Trade and Commerce alone, and no part of it goes to the support of the Motion Picture Theatre Owners of America. That is up to you.

"Our new fiscal year commences June 1st. We must have funds immediately to carry out the program of definite business plans voted by the delegates at the Milwaukee Convention. Will you cooperate by promptly paying dues for each theatre you own and operate, as per the attached schedule.

"We need a paid business manager to give you practical service and he must have enough human units to carry out the work.

(Continued on page 624)

Producers Distributing Corp. Holds First of Sales Sessions in New York

John C. Flinn Appoints William J. Morgan Sales Manager; Outlines Corporation's Policy as "Honesty"—Munroe Reports

THE first of three big conferences of the sales force of Producers' Distributing Corporation was held this week at the Hotel Commodore in New York City. This session, which lasted two days, marks the initial step in the regime of John C. Flinn as vice-president and general manager of the company, and the new policies as formulated by Mr. Flinn and F. C. Munroe were officially put into effect and the program of pictures for the coming season was outlined and discussed at length.

In his opening address Flinn announced the appointment of William J. Morgan as sales manager, and stated that Morgan would assume his duties with Producers' Distributing Corporation as soon as he could conveniently withdraw from First National.

Morgan is one of the best known executives in the industry and in joining Producers Distributing Corporation he severs an association of eight years with the First National personnel. He was associated with J. D. Williams in Australia prior to the formation of First National and when Williams organized that company Morgan joined the organization and took charge of sales under general manager E. A. Eschmann.

F. C. Munroe, president of Producers Distributing Corporation, addressed the meeting with an outline of the gratifying progress of the company, from a beginning eighteen months ago, with a hurriedly assembled program of pictures, to the present healthy condition of the organization.

"With the enthusiasm of our sales force and the confidence of the exhibitors, backed by the quality product pledged by the reputable producers now affiliated with us," said Munroe, "there is nothing that can stop us from taking the highest place under the sun."

The policy of the company as outlined by John C. Flinn may be summed up in one word, "honesty." "We are honestly trying to furnish the very best in entertainment," said Mr. Flinn, "and all that we ask is open and above board competition and we are ready to meet this competition with the utmost confidence in the ultimate result."

An interesting phase of the conferences was an explanation of the budget system devised by H. O. Duke and used during the past year as a guide in the allotment of quotas. It was explained that while budgets were used in every other big industry as invaluable aids in successful merchandising, the budget was an almost unknown thing in the motion picture industry.

Duke, by means of charts and figures, showed how the budget treated each production as so much merchandise, purchased at the production cost, plus prints and exploitation charges, and then allotted the prorata of this cost to each branch. With the budget figures as a guide each branch manager was shown how to keep constantly informed of the profit or loss on each picture.

It was announced that a new corporation was being formed to handle foreign distribution. William Vogel will head this new unit and offices will be opened at once in London for the direct distribution of the company's releases throughout Great Britain. Other offices will be opened in Paris and Berlin to supervise the distribution in those countries.

Following the addresses on policy and distribution, Flinn summarized the program of production scheduled for release during the coming year and each picture was taken up separately and discussed at length on its theme, direction, cast and exploitation possibilities.

The convention was attended by the managers and bookers of the eastern branches, the company's executives and department heads including salesmen from the New York, Philadelphia and Boston territory and representatives of the producers contributing to the coming season's program.

The second conference will be held at the Congress Hotel in Chicago on May 28 and 29 and this will be followed by the west coast convention in San Francisco on June 3 and 4.

WILLIAM J. MORGAN
Sales manager for Producers Distributing Corporation

BUFFALO BOARD COMMITTEES

Frank J. A. McCarthy, president of the Film Board of Trade of Buffalo, has appointed the following committees for the ensuing year: Transportation, Henry W. Kahn, chairman; Marvin Kempner and Joe Miller; Film Theft, Earl Kramer, chairman; Henry W. Kahn and Bill Rowell; Gratis Film, William L. Sherry, chairman; Marvin Kempner and Jimmy Speer; Film Condition, Basil Brady, chairman; Earl Kramer and Colonel Howard F. Brink; Housing, C. W. Anthony, chairman; Sydney Samson and Basil Brady; Executive, Sydney Samson, Frank McCarthy and Henry W. Kahn. Messrs Brady, Brink, Samson and Kahn have been appointed members of a special committee to attend the Syracuse meeting of the M. P. T. O. of N. Y. in Syracuse, Tuesday, June 2.

ELECTED TWELFTH TIME

For the twelfth time Joseph Mogler was elected president of the Motion Picture Exhibitors League of St. Louis, Mo., May 19.

Warner Brothers Plan to Open 8 New U. S. and Canada Branches

WARNER BROS. announced the completion of plans for the opening of eight new sales exchanges. These, with the twenty-nine which were acquired through the purchase of Vitagraph, will bring the total up to thirty-seven.

The new exchanges, all of which will be in operation within a few days, will be located in Portland, Maine; Charlotte, N. C.; Butte, Mont.; Portland, Ore.; Jacksonville, Fla.; Indianapolis, Ind.; Vancouver, B. C., and Calgary, Canada. No announcement has been made respecting the managers of these offices or the personnel of their sales staffs.

The Vitagraph exchanges, all of which came into the possession of Warner Bros. with the recent purchase, are in Albany, N. Y.; Atlanta, Ga.; Boston, Buffalo, N. Y.; Chicago, Cincinnati, Cleveland, Dallas, Tex.; Denver, Colo.; Detroit, Kansas City, Los Angeles, Milwaukee, Minneapolis, New Orleans, New York City, Oklahoma City, Okla.; Omaha, Neb.; Philadelphia, Pittsburgh, Salt Lake City, San Francisco, Seattle, St. Louis, Washington, Montreal, St. John, N. B.; Toronto, and Winnipeg.

It will be noted that with the opening of exchanges in Vancouver and Calgary, the Warners will have six in Canada, while the United States is covered like a blanket.

10 YEARS FOR THEATRE BANDIT

Robbing theatres in Kansas City is getting to be a highly unprofitable business. Last week an Orpheum Theatre bandit was sentenced to ten years in the penitentiary, while this week a youth by the name of W. H. Thompson was arrested and identified as one of the bandits who held up the Garden Theatre on April 13.

Greater Movie Season Hints Are Included in 24-Page Press Sheet

"Get Your Man" Called Film Myth

Commissioner Courtland Starnes, directing head of the Royal Canadian Mounted Police, had something to say relative to moving pictures showing Canadian Mounties in action when he returned to his headquarters at Ottawa, Ontario, following his attendance at the International Police Convention in New York City a few days ago.

The Commissioner declared that the "Get Your Man" slogan applied to the R. C. M. P. was purely a creation of the movies. With romantic license, the cinema producer had given the Mounted Police constables picturesque apparel, customs and duties in their films, he said, with the result that the dapper Jack Holt was the ideal "mountie" to the general public.

To Open June 17th

Loew's Coney Island Theatre, now in the course of construction at Surf and Stillwell avenues, will be formally opened the evening of June 17, with Marcus Loew and a large party of stage, screen and radio stars in attendance. The theatre will be devoted to the presentation of feature motion pictures with occasional stage novelties. The addition of the Coney Island house to the Loew chain will give Marcus Loew representation in every part of Greater New York and swell the New York chain to 50 theatres. The theatre will have a seating capacity in excess of 2,600.

Selling Your Seats

Chatty advance ads help put over regular displays.

Splits Men and Women 24-sheet for two displays.

Hooking Bebe Daniels to a nail polish.

Grauman's stunts on The Iron Horse.

How Hyman surrounded Soul Fire at the Brooklyn Mark Strand.

Pirate flag was seller for The Sea Hawk.

Lifelike dummy was Oh Doctor! seller.

Rube band is a ticket dispenser.

Mechanical train ran into Coming Through coal mine.

Reproduced a show window in his lobby.

Private "newspaper" now an institution on Sheboygan.

Sent a Jannings around the streets.

Borrowed library casts for Quo Vadis.

Made special trailer on a local girl.

Spent $15 to put over The Air Mail.

Dummy knight sold Yolanda in Birmingham.

Made a miniature fashion show in pasteboard hat box.

Advertising examples on Charley's Aunt, Tomorrow's Love, Janice Meredith, The Dark Swan, Learning to Love, Butterfly and Smouldering Fires.

(Don't talk about a summer slump. Use these ideas from Selling the Picture to the Public and grow rich while you perspire.)

Hays Organization Announces Plans Nearly Perfected for Field Operation—Many Exhibitors Join Governors in Pledging Their Aid

THE National Greater Movie Season Campaign inaugurated by the Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President, is almost ready for field operation. Accessories covering pretty well everything from a balloon to a twenty-four sheet have been prepared, the territories fixed, and exploitation men are engaged to work in co-operation with exhibitor committees which will be formed in each center embraced in the August drive, the Hays unit announces.

Not only have general channels of publicity been covered, but national tie-ups which are being secured through the unprecedented endorsement the season has received in commercial fields, are opening new avenues of exhibitor-public service or exhibitor-industrial association that can be utilized continuously.

"They're Better Than Ever" is the slogan most in evidence with "Let's Go" or "Come On In" as variations according to the use for which the accessory is intended. Three designs of block posters—a twenty-four-sheet, a three-sheet and a one-sheet—are available together with a special pictorial one-sheet. Tack cards and banners, pennants, heralds, slides, trailers, cut-out letters, window-signs and stickers given exhibitors wide choice in outdoor advertising material; while novelties include metal badges, buttons, balloons, paper hats, fans, metal puzzles, walking-dolls, cloth flowers snapperjacks, steel bells, etc. By arrangements with the manufacturers all accessories will be sold to exhibitors at cost. The twenty four sheet, for instance, sells for 72 cents.

The complete plan and methods of organization are detailed in a twenty-four page press sheet, wherein advertising, publicity newspaper stories, talking points for four-minute speakers, and exploitation from a practical, common-sense and profitable angle, are all covered intensively.

Endorsement of the season has reached a point where nearly all the great national organizations have pledged their support.

Calling the movement a commendable undertaking, the Governor of New Jersey has written to Mr. Hays offering co-operation to aid as lies within his power.

Governor A. G. Sorlie of North Dakota says, "You may be assured of my interest, and I am sure you may count upon the people of North Dakota to support this movement and to cooperate in all ways possible to bring about interest in the better quality of moving pictures. I believe the exhibitors of moving pictures in this state are almost unanimously back of such a campaign as this and will lend their best efforts to promote the work."

Governor John H. Winant of New Hampshire and Governor Franklin S. Billings of Vermont have also written Mr. Hays endorsing the campaign. Similar support is forthcoming from the International Federation of Catholic Alumnae and the Maccabees; while Frank J. Irwin, national commander of the Disabled American Veterans of the World War, acknowledging the co-operation of Producers and Distributors given in the interest of disabled veterans, promises the support of his organization.

The principal exhibitors throughout America look forward to big business increases as a result of the campaign, according to letters Mr. Hays is receiving.

"Count on me 100 per cent. I hope the season will be such a success this year that you will make it an annual event," declared W. A. Steffes, Chairman of the Allied States Organization.

"The benefits of the first Greater Movie Season have been made so very certain to us as a result of our participation in its activity during August 1924 that we are taking advantage of this business getting opportunity this year with renewed vigor and enthusiasm." That from Sol Lesser of West Coast Theatres, Inc., California, is a striking testimony to the season's permanent value.

Samuel Carver of the Liberty Theatre, Kansas City, Mo. has already started interesting the Women's City Club and the Parent Teachers Association. "I want this city to go over with a bang," he says. All through the South and New England there has been a unanimous wave of approval, while from Iowa, A. H. Blank expresses that State's "tremendous need of something, as we face a new season and turn wearily away from a depression that has spread in a most devastating fashion over two years. Only a great and national campaign of the scope you have outlined can renew the public's interest, upon which the very foundation of the industry rests."

The Montana Film Board of Trade has received endorsements of the project from the principal theatres of Butte. Colonel Fred Levy of Louisville, Ky., will swing his theatres behind it, as will the Moore and Graves Amusement Company controlling houses in Denver, Pueblo, Colorado Springs and Greeley, Colo. Twenty Skouras theatres in St. Louis will celebrate Greater Movie Season. John B. Carroll, manager of Consolidated Amusements of Tampa, Fla. assures the cooperation of his

(Continued on page 624)

Kick Against Copyright Bill Registered by Canadian Chief

COL. JOHN. A. COOPER of Toronto, president of the Motion Picture Distributors and Exhibitors of Canada, an association affiliated with the Hays organization at New York, has written a very strong letter to Mr. W. E. Raymond, M. P., chairman of the Copyright Committee of the Canadian House of Commons, Ottawa, relative to the proposed amendments to the Canadian Copyright as a result of which all theatre proprietors in the Dominion would be called upon to pay unlimited royalties for the use of the considerable copyrighted music at performances.

Col. Cooper's letter, which is self-explanatory, reads in part as follows:

So far as our investigations go, we believe the only request that has been made upon the theatre owners of Canada for fees on music is from the American Society of Composers, Authors and Publishers. So far as we can discover, no demand has been made upon them by holders of European copyrights.

On behalf of the Motion Picture Theatre Owners, I desire to lodge a formal protest against certain provisions of the bill which affect them:

(1)—The provisions of the Bill introduce a new principle into our economic life without any discussion, and without any evidence that our leaders in jurisprudence approve such principle. In other words, there are no decisions of our courts which uphold this principle, namely, that holders of copyrights or patents can collect more than once from the user of a copyrighted or patented article.

(2)—Because the Bill introduces a series of damages and fines which is quite unfair and for which there is no precedent.

(3)—Because it will be very difficult for theatre owners using copyrighted music to know who is the owner of certain copyrights. For example: arrangements might be made with the American Association and a lump sum paid for the use of all their copyrighted music. After having made such arrangements the theatre owners would probably find there were one hundred different authors, some Canadian and some foreign, whose copyrights were not held by persons represented by the American or any other Association. In other words, without registration of the copyrights in Canada, there is no knowledge of ownership.

(4)—Because no notice has been given to Theatre Owners of Canada of this proposed legislation; and no representatives of the theatre interests have been invited to appear before your committee.

For your information there are theatre associations with headquarters in Toronto, Montreal, Winnipeg, Calgary and Vancouver and I would respectfully suggest that before such extraordinary legislation is placed upon the Statute Books that notice should be served on these organizations. If these people are to be called upon to pay large sums of money annually to foreign holders of copyrights, it is only fair they should have ample warning.

New Youngstown Houses

There is a building boom going on at Youngstown, Ohio. Included in the new structures is a new Keith-Albee house, which will be managed by John R. Elliott, who is now assistant manager of one of the Keith houses in Cleveland. Warner Bros. have taken a 99-year lease on a valuable West Federal street site, and will shortly begin work on a pretentious theatre. Emil Renner and Chas. Schafer, together with their associates, have organized a company to build a new house on the site now occupied by the Orpheum Theatre, in Youngstown.

The Brown Theatrical Co., Zanesville, Ohio, which was recently incorporated, will build a new house on South Fifth street in that city. The company will likewise operate the Weller and Liberty Theatres. The incorporation was for $350,000.

F. P.-L. Establishing Training School for Theatre Managers

HAROLD B. FRANKLIN, director of theatres, Famous Players-Lasky Corporation, announced this week the establishing of a training school for theatre managers. This school will open its first term August 15, and upon the graduation of the first class, February 1, 1926, the second term will open. The courses will be continuous thereafter and will embody every phase of motion picture theatre management.

The school, the sessions of which will be held at the Rivoli Theatre, New York City, will be under the direct supervision of one of the Famous Players-Lasky theatre department's experts and its administration will be in charge of an executive council. In addition to this executive council, Franklin states, there will be a board of directors consisting of some of the most important figures in the motion picture industry.

Among the subjects which will serve as bases for courses in the school will be the history of the development of the motion picture theatre, the inter-relation of production, distribution and exhibition; the selection of advantageous sites, the various types of theatres, from the de luxe first run house to the neighborhood theatre; theatre architecture and equipment, house service, the relation of the theatre to the community, music, projection and lighting, presentation and prologues, exploitation, advertising and publicity; good-will building, programs and theatre accounting.

Requirements for entrance to the school will include good health, absence of deformity, and a clean-cut, pleasing personality. No applications will be received from men under eighteen or over twenty-eight years of age, and while it is preferred that applicants be college graduates, exceptions will be made for high school graduates whose other qualifications are deemed favorable. Applications for admission to the first session of the school will be received between July 1 and July 15. On July 20, or thereabouts, the tentatively successful candidates for admission will be notified and they will be interviewed in New York City by appointment between August 1 and August 10. In connection with his announcement, Mr. Franklin stated:

"Although motion picture theatre management is a highly technical field requiring specially trained experts, there has hitherto been no central training point for those engaged in this important work. Through their own sheer ability there are men, at different points throughout the country, who have developed through experience and the progress of the theatre business a capability which measures up to requirements. But without any definite training center there has naturally been much wasted effort, much blundering and failure.

"The establishing of the Paramount theatre managers' training school is the first step toward preparing thoroughly trained managers to carry on the work of motion picture theatre management."

Keith Plans 3 Huge Theatres in Boston for Next Fall

B. F. Keith theatres before long will have three huge theatres in the heart of Boston, according to an announcement by Mayor James M. Curley. The mayor said that the Keith interests have taken a long term lease on the skyscraper and theatre which is being constructed at Tremont and Hollis streets. The building is being erected by the American Bonding and Mortgage Company and represents an investment of $7,000,000. The theatre has been planned on a palatial scale and is expected to be ready for opening on September 1.

The other new Keith house at Washington and Essex streets will be ready about the same time.

The third new Keith house will be the $2,000,000 memorial theatre to B. F. Keith, which will be erected on ground on Washington street now occupied by the present B. F. Keith's Theatre, the Boston Theatre and Bijou Theatre.

N. Y. ZONES WILL ELECT OFFICERS

New state officers as well as new chairman and boards of directors for the Buffalo and Albany zones will be elected at the meeting of the Motion Picture Theatre Owners of New York, Inc., in the Hotel Onondaga, Syracuse, Tuesday, June 2. The present boards of directors will meet Monday evening, June 1, in the same hotel at 8 o'clock. A large delegation of exhibitors will attend from Buffalo and western New York towns.

Walter Hays, president of the state organization; J. H. Michael, chairman of Buffalo Zone and Charley Hayman, state treasurer, Niagara Falls, will head the western New York delegation. Much important business will come before the meeting including the mapping out of a uniform procedure in arbitration. A committee representing the Film Board of Trade of Buffalo as well as one representing the Albany board, will attend.

Tit for Tat!

In the same dispatch that the cold snap brought record business for this time of the year to most Chicago theatres is the news that bandits forced six employes of the Peoples Theatre, in that city, to lie prone on the floor while they robbed the till of several thousand dollars.

OLD NEW ENGLANDER DIES

William H. Hanna, one of the pioneer exhibitors of New England, died on May 8 at New Britain, Conn. Mr. Hanna for many years was manager of the New Britain Opera House.

Warner Franchises of from 2 to 10 Years Offered to All Exhibitors

Wis. Treasurer Will Demand Quiz

Solomon Levitan, Madison theatre owner and treasurer of the State of Wisconsin, who at the recent convention of the M. P. T. O. of A. delivered an address attacking the methods of the Big Three producers, has announced that he will demand an investigation by the Wisconsin department of markets into trade tactics employed by the large producers.

"It is clearly a matter for investigation when a picture that carries a premium of $2,500 in one place may be shown for $750 in a neighboring city where competition is inactive," he declared.

New Policy Is Announced by Harry Warner as Aftermath of Recent Coastal Sales Convention—Details Are Outlined

WARNER BROS. announce this week they will offer their product by franchises to exhibitors on a two to ten years' plan.

This new policy is a result of the Warner Bros. sales convention held in Los Angeles recently and was announced by Harry M. Warner on his return from the coast.

Details of the plan have not been given out but Warner said the franchises would be offered on an equitable basis. The Warner statement follows:

"This important decision opens up to exhibitors new fields of expansion and business activity. It means, stripped to essentials, that exhibitors need no longer fear the huge booking combines that threaten to absorb their theatres, but are now assured of sufficient product, under the Warner franchise policy, to stay in business, and stay in it as long as they wish.

"Instead of Warner Bros. entering the theatre field on a competitive basis, the franchise, on the contrary, aims to establish a permanent relationship between exhibitors and Warner Bros., with a view to protecting exhibitors against the steadily increasing booking and theatre combines that curtail product. As Mr. H. M. Warner expressed it:

"'We have decided to franchise our product to all exhibitors, whether big or small, for any period from two to ten years.

"'This franchise, which is virtually an option on Warner product for successive years, gives the exhibitor the protection and security of knowing that he need no longer be forced against the wall because he lacks the product to keep his theatre open and doing business profitably.

"'Regardless of what other product an exhibitor wishes to book for his house, he is safe in knowledge that through the Warner franchise, that may extend from two to ten years, according to the term decided upon, he has the opportunity to expand and keep right on growing.

"'From the very inception of our organization, which, until a month ago, was limited to production and distribution through the state right plan, we have striven to work with the exhibitor and for the exhibitor, retaining our independence and thereby enabling showmen to retain theirs.

"'Now that we have purchased the Vitagraph company, and thus procured our own distribution centers throughout the world, we have gone a step further. Through our new franchise policy, we now offer exhibitors renewed encouragement to remain in business profitably and, at the same time, back that up with the high calibre of product we have scheduled for production and release this coming season.

"'It was no simple thing to decide upon the new sales policy that would govern the Warner exchanges. It needed discussion pro and con by men who had operated the distributing centers we are now using, and knew the snags and obstacles to be avoided.

"'The manager of every exchange we now control in this country was present at the sales conference we held on the coast, and it was from these men, as well as the Warner executives who have helped the organization reach the goal it set itself years ago, that the solution came.'"

No "Joint Adventure" Rules Judge Dismissing Gleichman-Famous Suit

PHIL GLEICHMAN, former proprietor of the Broadway Strand Theatre, Detroit, lost his damage suit against the Famous Players-Lasky Corporation on May 27 when Judge Frank Lamb handed down a decision declaring that no "joint adventure" existed. He dismissed the case on that ground.

Attorneys for both Gleichman and Famous Players-Lasky consumed more than three days in summing up and refuting the charges that the New York corporation broke its five-year contract with the plaintiff. Gleichman charged that in 1922, three years after the original agreement was signed, Famous abrogated the contract and gave their pictures to the John H. Kunsky Enterprises. Kunsky was named as co-defendant when the suit started but later the charge against him was withdrawn.

Figures showing the amount of gross revenue taken in at the Broadway Strand during the three years Famous served the house with pictures were revealed during the trial, as well as the net profits of Famous from rentals and percentage of gross on pictures played at the Kunsky theatres. The latter figures were brought forth by George W. Trendle, general manager for Kunsky, only after a bitter legal battle to prevent their introduction as evidence.

"'Get more money' was behind every move made by Famous Players," declared Robert M. Brownson, one of Gleichman's attorneys, in summing up his case to Judge Frank Lamb Tuesday afternoon. "They were mighty glad to persuade Gleichman to borrow money and purchase the Broadway Strand when they needed an exclusive Paramount house in Detroit, but when Kunsky opened his big Capitol Theatre, only a couple of blocks away, and they saw Gleichman losing money and realized a better revenue producer was in sight they proceeded to ditch Geichman."

Brownson produced court decisions to prove the contract entered into between the two parties was a "joint adventure" and John C. Bills, attorney for Famous, introduced a like number of decisions to prove no partnership existed.

Famous held that at the end of the third year Gleichman broke the five-year agreement by negligence in paying film rentals, failure to pay a $1,000 note that was overdue and refusal to pay rentals demanded for certain pictures.

The case consumed almost three weeks and attracted nation-wide attention because of the influence the decision will have in the making of future contracts between a producer and an exhibitor.

During the trial Sidney R. Kent, general manager of Famous Players; George Weeks, sales manager; Al Lichtman, former sales manager; Harry Ross, division manager, and George W. Trendle, general manager of the Kunsky theatres, as well as Gleichman, the plaintiff, appeared on the witness stand.

BUCKLEY A UNITED DIRECTOR

Harry D. Buckley, for the past two years acting general manager of the Douglas Fairbanks Pictures Corporation, was elected a member of the board of directors of United Artists Corporation at a special meeting last Monday, to take the place of Maurice G. Cleary, recently resigned. In addition to his directorial duties, Buckley will act as personal business representative for Douglas Fairbanks and Mary Pickford.

LONDONERS DINE COLLEEN

A dinner of welcome to Colleen Moore on her arrival in Europe for a two months' vacation, with her husband, John E. McCormick, Western representative for First National, was given at the Savoy Hotel, London, by First National Pictures, Ltd., on May 12.

Exhibitors Filling Pledge Cards

(Continued from page 619)

But we must have the money first."

The schedule for dues for the year ending June 1, 1926, is as follows:

Theatres	Annually	Semi-Annually	Quart.
500 seats or under	$26	$13	$6.50
500 to 1000	52	26	13.00
1000 to 1500	78	39	19.50
1500 to 2000	104	52	26.00
2000 to 2500	130	65	32.50
Over 2500 seats	156	78	39.00

Make checks payable to Motion Picture Theatre Owners of America or L. M. Sagal, Treasurer.

"Millions for Defense but not one Play-date for Tribute" is the slogan of a pamphlet being mailed to exhibitors from national headquarters. Attached to this is a pledge card which calls for the recipient listing the theatres he owns or operates, their seating capacities and length of runs. This reads in part:

"Realizing as I do that my PLAY DATES are the most valuable asset of my theatre and that only by allocating a fair number of these to recognized independent producers can I be assured of my continued independence and be assured of an ample supply of quality product, I HEREBY PLEDGE for the season 1925-26 that I will reserve for them..... play dates."

The pamphlet on the importance of play-dates is as follows:

YOUR PLAY DATES—Your greatest asset and the most essential thing for the producer and distributor, must be allotted most carefully so they will not be used against you.

At the National Convention in Milwaukee, a Bureau of Trade and Commerce was formed to promote business relations between the Independent Theatre Owner and the Independent Producer and Distributor, because it is most apparent that there must be mutual co-operation between them if either is to survive.

It is the purpose of this Bureau to give to these "Independents"—producers and distributors who are not building and operating theatres in competition with their customers, the greatest possible number of play dates.

For that purpose we drew up the enclosed pledge card for the mobilization of PLAY DATES for the Independents; and by the enthusiastic response in written pledges which we received at the Convention, we know that the independent theatre owners realize that if they are to continue in business themselves they must give a greater percentage of their play dates to the independent producers and distributors than ever before.

We know you want to do your part in preserving the Independence of the Industry also, and would urge you to fill out the enclosed PLAY DATE CARD and return it signed to this office at the earliest possible moment. We are enclosing a return addressed envelope for your greater convenience.

We will not presume to attempt to tell you how to run your own business, we only urge that you carefully scan the market for the coming year and assign a far greater number of play dates to the real Independents than you have ever done before. This you can do with the full assurance that there will be an ample supply of Quality pictures for your needs. Our survey shows that.

There will be plenty of Independent pictures of the highest quality. YOU have hundreds of PLAY DATES. See to it that a proper proportion of these are given to these Quality Independent pictures. Fill out the enclosed card and let your conscience be your guide. Remember that every play date given to a producer-distributor-exhibitor is a brick in a theatre in competition with you or a fellow exhibitor. Do not be short-sighted. Look ahead and encourage the independent producer and distributor to make better and better product by your active, personal support of PLAY DATES this year. Unless they get this assurance from you, they cannot remain in business, and without the independent producer and distributor what hope has the independent theatre owner. Your Interests are inseparable and by helping each other you help yourself.

Your Play Dates properly filled mean life to your theatre, in that your screen is adequately supplied with product. Your play dates equitably distributed among Independents mean money to those producing and distributing forces who are doing most to keep you in business, money which will enable them to continue to do so.

Disregard the "baits" that will be held out for your play dates by producer-distributor-exhibitor concerns. Every play date you give them weakens the Independent Producer and Distributor. Be a real Independent by supporting the Independents and return the pledge card to us promptly. We will soon have momentous news for you regarding our Bureau of Trade and Commerce, and will also send you a complete list of all those Producers and Distributors who have affiliated themselves with us, so that we can bring to them the greatest possible help and assistance.

Greater Movie Season

(Continued from page 621)

chain. The Capitol, Royal and Gem of Little Rock, Ark. are enlisted, while A. L. Block, president of the Circle Theatre, Indianapolis, remarks, "We are fully of the belief that the new pictures for the coming season are going to be better than any we have been privileged to see before. This in itself is of such tremendous importance that it should help materially to obtain the desired result."

John H. Kunsky of Detroit, Harry M. Crandall of Washington, George H. McDermit of Oklahoma City, Frank Dowler, Jr. of Atlanta, are other names found among the list of exhibitors who have enthusiastically accepted the idea. A perusal of these endorsement shows not one State that has not its quota of theatres anxious to participate.

Changes in Staff of N. Y. Film Commission

The effect of a Democratic majority on the New York State Motion Picture Commission, which came about recently through the appointment of Mrs. Elizabeth V. Colbert, of Albany, as one of the heads of the Commission, who succeeded Mrs. Helen M. Hosmer, of Buffalo, a Republican, has become apparent during the past week or so. As the Commission now stands, the only Republican member is George H. Cobb, the chairman, the other two members being Democrats.

T. J. Donnelly, of New York City, has been named in place of Fred Wightman, as a deputy, at a salary of $4,000, while Mrs. Sally Minsterer, of Brooklyn, drawing a like salary, has been named in place of Mrs. Burton, of Rochester, a Republican leader in her home district, and who has been with the Commission almost from the time of its inception back in 1921. Mrs. Anna Connelly, of Yonkers, drawing a salary of $3,500 has been named in place of Edna LaRose, who came to the Commission as a Republican appointee at the time of its organization, and who was formerly connected with the Governor's office at Albany during the Whitman administration.

KINGSLEY, OF P. D. C., DIES

C. G. Kingsley, special representative for Producers Distributing Corporation, died at the Missouri Baptist Sanitarium on Friday, May 22, after an illness of eight days following an attack of apoplexy. Kingsley was stricken on May 14 while motoring with C. D. Hill, local manager for Producers Distributing Corporation.

ELLIS WITH BRAY

Don Carlos Ellis has just authorized the announcement that he has become vice-president, in charge of production and educational sales, of Bray Screen Products, Inc., and that he has resigned from the managership of General Vision Company and is already at work on his new job.

Theatre Activities at Height in Chicago and Central Ill.

LUBLINER AND TRINZ are following their policy of incorporating separate companies for their leading theatres and last week announced the formation of the Congress Theatre Company with a capital of $50,000. The headquarters for the new company will be at 307 North Michigan avenue. The principals of the new organization are Joseph Trinz, Harry M. Lubliner and Joseph Stern.

The new moving picture theatre planned for Springfield, Ill., by the Balaban Katz Midwest circuit that is to go up on the southeast corner of Jefferson and 5th streets in that city may be turned over to the Orpheum circuit for their direction according to the report received from Springfield last week. The new house is planned to seat 2,500 and will be one of the largest theatres in central Illinois. At the present time the Orpheum circuit owns and operates the Majestic Theatre at Springfield.

The new Jeffrey Theatre at 71st and Jeffrey avenue, Chicago, which was opened recently under the management of Lew Goldberg has passed from his hands to a syndicate composed of Newell and Retchin, who own the Howard, Adelphi and other houses on the north side and Arnold Schaak owner of the Panorama and Keystone theatres on Sheridan Road. The new managers have organized the Jeffrey Amusement Company with Lester Retchin as president, Henry E. Newell secretary and Arnold Schaak treasurer.

Another new theatre for Belmont avenue, Chicago, was announced last week by A. M. Ruttenberg. The house will be erected on the east side of Cicero avenue 100 feet north of Belmont avenue by the Belmont Park Theatre Enterprises Inc. The cost for the land, building and equipment, it is said, will exceed a half million dollars. The house will seat 1,800 and will have all latest equipment. Work is expected to start in July and the house will be ready for opening early in the spring of 1926.

The Gregory circuit of theatres is now composed of ten theatres in nearby cities with two houses under construction, one in Chicago and the other at Hammond, Indiana. The new house under construction in Chicago will be known as the Gregory Theatre and

(Continued on page 626)

Universal's Lengthy Lease of the Alhambra Starts Milwaukee Talking

Incorporations

Motion picture companies incorporating in New York State last week took a spurt, the week's total running up to eleven, and showing a combined capitalization of $210,000, excluding three companies which did not specify the amount. The following gives the names of the companies:

Checkers Photo Play Corporation, $100,000, D. Hauser, Brooklyn; A. Mencher, Y. Messer, New York City. McLean Amusement Corporation, $10,000, H. C. Guttman, J. Frank, H. Bovis, New York. Harlem Productions, $10,000, F. Johnson, P. Grainger, A. Porter, New York City. Cunningham Studios, Inc., Utica, with A. Cunningham, M. H. Gooding, A. H. Jennison, Utica. Hemisphere Pictures Corporation, L. Baum, H. E. Goldberg, New York City; F. Freeman, Brooklyn. Ned Jakobs, Inc., $10,000, L. V. Flate, J. T. Abeles, F. Zavelo, New York City. Charles O. Sessel, Inc., $10,000, C. O. Seesel, E. N. Bloomburg, I. Finkel, New York. Fred Clark Productions, Inc., $10,000, F. and B. Clark, New York; H. H. Roberts, Detroit, Mich. Goodwill Comedies, Inc., $50,000, I. M. Michelman, R. Liebhoff, A. J. Johnson, New York. Loucks and Norling, Inc., $10,000, J. A. Norling, A. H. Loucks, Larchmont; H. Bowsky, New York. Dessey Corporation M. L. Elkins, M. Salit, A. Eichel, New York City.

Darkening Also of Sax's Rialto Gives Rise to Reports That Warners and Fox May Build for Outlet—Acute First Run Situation

TWO highly important deals, involving downtown houses and any number of reports concerning other transactions in the making, constitute a summary of Milwaukee activities during the last week.

The most important development was the announcement that Universal has signed a long term lease for the Alhambra, second largest motion picture theatre in the city, heretofore controlled by the Uihlein interests of Milwaukee.

The second was the consummation of a deal whereby the Rialto, belonging to the Saxe chain, will be closed shortly and remodeled into a drugstore.

The Alhambra transaction recalls the address delivered during the convention of the M. P. T. O. of A. here recently by Carl Laemmle in which the Universal chief declared he did not intend to buy houses in cities where his company has an outlet for its product, but at the same time warned that where the door is shut to Universal the only course left is to buy or build.

Universal obtains possession of the Alhambra, a 3,000 seat house, on August 1. The consideration involved and the exact number of years which the lease will run have not been revealed.

While Universal, through the deal, has obtained an outlet for its product, Warner Bros., Metro-Goldwyn, Fox and other companies appear, as a result of the transaction, to be without a first run house to depend upon.

This situation has given rise to countless rumors, some apparently founded on fact and others mere gossip, but all forecasting events which may change the entire complexion of downtown theatre row.

Among the most persistent reports is one that Warner Bros. and Fox will each seek to obtain footholds by purchasing houses. The name of Warner Bros. has been linked with the Butterfly Theatre, owned and operated at present as a second run house by John Freuler. This theatre, however, is one of the oldest in the city, has only a thousand seats, lacks a lobby and has proven unsuccessful in recent years when attempts were made to operate it on a first run basis. For these reasons, the skeptics are not placing much faith in this report.

Fox, on the other hand, has been linked with the Garden. The Garden, a house of modern construction, belongs to the Uihleins and it is considered a certainty that with the Alhambra disposed of, attempts will be made to let go of that also since it always has been the weaker of the two.

Both Fox and Warners apparently realize that without a house of their own the door appears to be pretty well barred in Milwaukee. The Alhambra, it is understood, will play approximately a dozen pictures outside the Universal banner and with a drop in admission prices expected, it is felt that Warners could not find a place there even among the dozen.

While the larger independents are attempting to figure out some way to dispose of their pictures, it appears that members of the so-called Big Three are in for somewhat the same trouble.

With the Alhambra no longer to be considered in the market, the Big Three has only Saxe's Wisconsin and Strand to turn to. First National, by virtue of the franchise which Saxe holds, is assured of being taken care of. Not so with Metro-Goldwyn and Paramount, however, and indications point to a merry battle between these two to land the two leading Saxe houses.

Concerning other reports, there is talk also that Balaban and Katz are seeking an entry in Milwaukee. This appears to have some support, since it was generally under-

(Continued on next page)

Many New Theatre Projects Start for North Carolina

ARTHUR LUCAS, of Atlanta, for many years a prime factor in motion picture circles in the South, has invaded the Carolina territory and evidences a desire to have a large chain of houses in this territory. His acquisition of the State and Superba Theatres in Raleigh, North Carolina, came simultaneously with the signing of a thirty years lease on the Ideal, Charlotte, and closely after the opening of his new Egyptian theatre, Greenville, South Carolina.

Lucas announces that he will begin on June 1st extensive alterations on the Ideal in Charlotte. A lot to the rear of the theatre has been purchased, and the theatre proper will be enlarged to almost double its present capacity. Thirty-thousand dollars, as a minimum, will be expended on alterations and improvements.

Many improvements are also under way since his acquisition of the Raleigh houses, entire re-arrangement of lobbies to both theatres already being under way. The new Egyptian at Greenville, recently opened by Lucas is said to be one of the most beautifully furnished interiors possessed by any theatre in the South. Jack Reville, formerly of the National and Broadway, Richmond, Va., is looking after Lucas' interests in Raleigh as general manager.

S. S. Stevenson, general manager of Stevenson Theatres, Inc., announced during the past week the immediate construction of new theatres in Goldsboro and Burlington, North Carolina, to add to his rapidly growing chain of popular priced movie houses. Stevenson has worked out a set of uniform theatre construction plans, which he states will be followed, generally, in the building of all new Stevenson theatres, so that there may be maintained a uniform standard of appearance, both outside and inside, and uniform service to patrons in all the Stevenson houses. These plans closely follow the Cameo, opened last February by this circuit in Rocky Mount, North Carolina.

Coincident with the Stevenson announcements in Goldsboro and Burlington came announcements from Messrs. H. R. Mason and McIntyre, the respective native theatre operators in these towns, that they would match the Stevenson houses in each town with new theatres of their own at an early date.

The Stevenson circuit is already operating in Raleigh, Henderson, Wilson, Greenville and Rocky Mount, having two houses in Henderson, where the home office of the circuit is located. It has been rumored that plans were under way for a large, modern house in Henderson, to replace the Princess there.

Theatre Activities at Height

(Continued from page 624)

will be located at Leavitt and Archer avenue on the south side. R. Le Vine and Co. are building the house which will seat 2,500 and be ready for opening this fall. The new theatre at Hammond will be built on the northeast corner of Homan and Russell avenue in that city and will include a huge dance hall besides a 3,500 seat theatre of the latest design. Work has also been started on this house.

The Amalgamated Bank of Hammond will build a 15-story building next to the new house and this will bring the principal business of that hustling steel city to the theatre corner. S. J. Gregory of Chicago is president and secretary of the new circuit, William Klinze of Hammond is treasurer and G. Shearer of Hammond is vice president. Ted Schlanger is chief booker for the circuit with offices in the State Lake building on North State street. During the past week J. L. McCurdy, formerly managing director of the Randolph Theatre, was made general manager of the circuit.

The Sante Fe Theatre at Tuluca, Ill., has been opened under the management of E. Barriclaw and J. Toffli who are showing exclusive picture programs in the house.

Edward Holland has taken over the management of the Grand Theatre at Lincoln, Ill., and will fix the house up.

The Gregory circuit is planning an early fall opening for their new theatre that is going up at 35th and Archer avenue, Chicago.

Wilford L. Swanson, J. C. Leaming, E. A. Siegal and E. A. Bakkers have organized the Lawrence Amusement Company with a capital of $125,000 and offices at 160 North La Salle street, Chicago, to build and conduct theatres and other places of amusement.

Harold L. Hill has sold the Rivoli Theatre building at Elston and Keystone avenues, Chicago, to Ralph A. and Geo. Schwartz for $215,000. The new owners will make some improvements in the structure.

Plans for the new Diversey Theatre at Clark and Diversey boulevard, Chicago, call for the opening of the house about the middle of July under the joint direction of the Orpheum circuit and Balaban and Katz organization.

With the coming of Paul Ash as musical director of the McVickers Theatre several changes have been made by the Balaban and Katz organization among their musical directors, S. Boguslawski being transferred from the Central Park Theatre to the McVickers as assistant to Mr. Ash and is succeeded there by Henry Keller, formerly of the Orpheum circuit. Leopold Spitalny is now the head of the Tivoli musical organization and Adolphe Dumont has been transferred to the Riveria Theatre on the North side. Joseph Engelhardt is the leader at the Roosevelt Theatre and musical director Nathaniel Finston is now assisted by Lewis R. Lipstone formerly of the Roosevelt Theatre.

THIS PRODUCER IS PRODUCING

Herman Gantvoort, known throughout the motion picture industry as William ("Bill") Holland, an expert on motion picture advertising and the author of "David Wark Griffith," a biography of the master director, is the father of twin baby girls, Anne and Betz, born to the charming Mrs. Gantvoort last Saturday night in the New York Nursery and Childs Hospital. Mrs. Gantvoort, who is prominent in opera and concert circles in New York and Chicago, and her babies, are doing well. Mr. Gantvoort turned from motion picture activities a year ago, and became a producer of legitimate plays, "Hell's Bells," the crashing comedy success now at the George M. Cohan Theatre being his initial adventure, with two additional plays going into rehearsal shortly and with other "Hell's Bells" companies being shaped up for other cities and the road. Our congratulations to the proud parents.

N. J. M. P. T. O. Names Committees and Makes Plans for Convention

THE Motion Picture Theatre Owners of New Jersey held their monthly meeting on Wednesday, May 27, at the New Monterey Hotel, Asbury Park, New Jersey, when plans for the New Jersey Convention were discussed and committees for the convention were appointed.

The committees are as follows: Entertainment Committee, Henry P. Nelson, Morris Kitinsky and Leon Rosenblatt; Committee on Attendance will be headed by Sidney Samuelson as chairman, with twenty-one members still to be selected; Finance Committee, William Keegan, Jacob Unger and William H. Lamont; Reception Committee, Fred Mertens, Peter Adams and Pierson Hume; Business Committee, Harry Hecht, William Hunt and Louis Rosenthal; Registration Committee, Benjamin Schindler, Eugene Steinhardt and Louis Castlebaum; Speakers Committee, I. M. Hirshblond, Charles Hildinger and George Jacobs.

The committees will start upon an active campaign for entertainment at the coming convention, which will be held at the New Monterey on June 29, 30 and 31, Monday, Tuesday and Wednesday.

R. F. Woodhull, president of the Motion Picture Theatre Owners of America, addressed the meeting and received a great ovation, this being his first appearance before the New Jersey board since his elevation as national president.

The reduction in power rates was taken up and a letter sent out by President Jos. M. Seider to all theatre owner members. Three engineers were engaged by the New Jersey organization on a contingent basis, and if they are successful it will mean a great saving to the theatre owners as well as a rebate for overcharge since 1914.

The recent national convention was reported and the board approved of the report of the national convention delegates. New Jersey members were asked to sign pledge cards allotting part of their play dates to independent producers and await further advice from the national organization whose board of directors meets on June 3 and 4.

The organization of New Jersey theatre owners was greatly gratified on the election of R. F. Woodhull to the national presidency and on the election of their president, Jos. M. Seider, as a member of the national board of directors.

A full board of directors was present, as well as the officers of the organization. Those present were:

President Jos. M. Seider, Vice-Presidents Charles Hildinger and Peter Adams, Secretary Henry P. Nelson, Treasurer William Keegan; board members, Sidney Samuelson, R. F. Woodhull, Benjamin Schindler, Louis Rosenthal, I. M. Hirshblond, Leo Juskowitz, Leon Rosenblatt and W. C. Hunt.

President Seider's report on the month's activities was read and approved by all present.

Universal's Lease

(Continued from preceding page)

stood that the B. and K. circuit made a strenuous effort to obtain the Alhambra before it passed into Laemmle's hands. Balaban and Katz also have been mentioned in connection with the Garden and there is some talk, too, that an effort is being made to buy into the Saxe chain.

Who will manage the Alhambra for Universal is also the cause of considerable speculation. O. J. Wooden, who has acted as director of both the Alhambra and Garden, will for the present, at least, look after the affairs of the Garden alone. Leo A. Landau, who preceded Wooden, is being mentioned for the Alhambra post. He at present is in Minneapolis.

STERN BUILDING TWO IN N. J.

Joseph Stern's Theatrical Enterprises of Newark, N. J., announce the building of two more theatres. One under way is the Coliseum in Bloomfield, expected to cost about $450,000. The other is the Ritz in Newark, figured at approximately $500,000.

Woodhull Quizzes Burkan on Plan

Attorney Nathan Burkan at this week's meeting of the Theatre Owners Chamber of Commerce in the Hotel Astor, New York, presented an outline of a plan, substantially, it is said, to negotiate for franchises for various exchanges throughout the country. The lawyer indicated that he will make known the details of this proposition, which he is quoted as describing as his idea of a good plan, at next week's meeting.

R. F. Woodhull, newly elected president of the M. P. T. O. A., who was in attendance at this session which was more or less open as was evidenced by the presence of several associate members, interrogated Burkan on several points in relation to his plan. The result of this questioning, we are told, was that it was definitely established that advocates of the plan would not be subjected to 100 per cent. booking of any particular brand of product. Woodhull we also gather, pledged himself at that time to support any worthy proposition.

A review of the happenings in Milwaukee, accomplishments and optimism were the subjects incorporated in an interesting address to the T. O. C. C. by Sydney S. Cohen, chairman of that organization's board of directors and also head of the national directorate. —T. W.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Drusilla with a Million"

Mary Carr, Human Interest Story, Pathos, Comedy and Drama Should Spell Box-Office Success
Reviewed by C. S. Sewell

Director F. Harmon Weight has turned out what we believe will prove to be an excellent audience attraction in his picturization of Elizabeth Cooper's novel, "Drusilla With a Million, which is being distributed through F. B. O.

Many will probably be surprised to find it is not the narrative of what a jazzy young woman did with a million, for Drusilla is a lovable old lady in a home for the aged, too poor to pay her way like the others and therefore the drudge of the place, when she falls heir to the fortune. And no better selection for this role could have been made than Mary Carr.

Interest is immediately awakened as to how Drusilla is going to spend the million. Her request for the lawyer to have the auto go a little faster makes you wonder if she is going to step out a bit, but the problem soon solves itself for her and to your satisfaction, too. She "mothers" a baby abandoned on her doorstep and this opens the way for a lot more and soon her home is like an orphan asylum, with Drusilla finding complete happiness in caring for the unfortunate little ones.

This gives to the picture intense human interest and will make it appeal strongly to the feminine contingent. A baby is almost always a hit on the screen and there are more than a dozen here, and these little ones get several laughs as well, especially one fine bit where one little fellow splashes milk on another one and makes him cry.

The dramatic portion of the story is supplied by a little orphan girl who marries the hero when it is disinherited, is persuaded by the villainess to leave him, has a baby in the midst of her struggle with poverty and abandons it on Drusilla's doorstep. Arrested, she refuses to divulge her husband's name. A particularly brutal cross-examination develops unusually strong drama and heart-rending pathos that will bring many a tear, and through it all there is exceptionally well handled suspense.

Director Weight's handling of the suspense is one of the big points, for while the hero is searching for his wife, several times he just misses finding her. While this is a familiar theatrical device, it is extremely effective and will bring the spectators to the edge of their seats in their anxiety to see whether he will find her this time. The best use of this is in the courtroom scene where the villainess gets the husband out of the courtroom by feigning illness. Just at the right psychological moment the husband returns. Another instance of the director's cleverness is in the way in which he immediately winds up the story after this big emotional climax with no unnecessary footage.

Features Reviewed In This Issue

Drusilla With a Million (F. B. O.)
Fighting Demon, The (F. B. O.)
I'll Show You the Town (Universal)
Just a Woman (First National)
Old Home Week (Paramount)
Quicker 'N Lightnin' (Artclass)
Scandal Proof (Fox)

The small cast was excellently chosen and all register strongly in their respective roles. Mary Carr is ideal and makes Drusilla a human, lovable and delightfully motherly sort of a person; Kenneth Harlan is clean-cut as the young husband. Priscilla Bonner is very fine in the pathetic role of the orphan girl-wife, a type of role in which we have never seen her before. William Humphrey as the hard-hearted lawyer and Clarie Du Brey as his scheming daughter make you hate them intensely.

With its exceptional heart-interest, pathos, stirring drama and the plight of the abandoned babies "mothered" by Drusilla, its human comedy, "Drusilla With a Million" makes a big appeal to the emotions. It will bring both laughter and tears and we predict for it a big box-office success.

Cast

Drusilla Doane.....Mary Carr
Sally May Ferris.....Priscilla Bonner
Collin Arnold.....Kenneth Harlan
Elias Arnold.....Henry Barrows
John Thornton.....William Humphreys
Daphne Thornton.....Claire Du Brey

Based on novel by Elizabeth Cooper.
Directed by F. Harmon Weight.
Length, 7,391 feet.

Story

Drusilla Doane, a lovable old lady, becomes an inmate of an old lady's home, but as she has no money to pay her way like the others, she is made the drudge. Elias Arnold, a distant relative, has amassed a million but because of his son Collin's escapades he disinherits him and leaves his million to Drusilla who goes to live in the mansion. A baby is abandoned on her doorstep and she takes it in and soon the place is a regular orphanage and arouses the ire of her haughty neighbors. Collin, injured in an auto accident, is nursed back to health by Sally May, an orphan, and he marries her. They are happy until Daphne Thornton who wants to eventually break the will and marry Collin, persuades her she is ruining Collin's life. Sally May leaves and has a hard fight with poverty. Finally she has a baby and in trying to leave it on Drusilla's doorstep is arrested, the neighbors determining to make a test case. In court Daphne sees Sally May and by a ruse gets Collin out of the room. In a cruel cross-examination, Sally May refuses to tell her husband's name. Just as her baby is to be taken away from her, Collin returns and takes her in his arms, as he has been searching for her all the time. Drusilla takes the two with the baby to live with her, and share the million.

"Scandal Proof"

Shirley Mason and John Roche a Good Team in William Fox Drama
Reviewed by Sumner Smith

"Scandal Proof," starring Shirley Mason, can truly be called an action picture. This Fox production starts off with just enough characterization and swings smoothly into the plot. This progresses with a distinct rise in dramatic interest and with never a pause in the tempo, even where human interest stuff is introduced for the sake of class audience appeal. It is action all the way, well knit action that makes for a story of absorbing interest.

The drama has to do with a girl shopkeeper whom circumstance throws in with a dissolute youth and whom fate singles out as a murderess after his death. The climax of the action, however, is not her acquittal but the stigma that attaches to her despite it—how it deprives her of employment as a maid and threatens to prevent a happy culmination of a romance.

Shirley Mason is exceptionally attractive and very clever in the lead. She will have an audience's sympathy at all times. John Roche, playing opposite her, has a good role and creates an impression of sincerity. They make a good team. Freeman Wood is effective as the roysterer and Hazel Howell striking as a blonde vamp. The other players all perform well, with little Billy Fay very appealing as the baby.

There is good drama and good heart interest stuff in this picture and it is made doubly effective by the acting. The feature ought to please most audiences.

Cast

Enid Day, Grace Whitney.....Shirley Mason
Herbert Wyckoff.....John Roche
Monty Brandster.....Freeman Wood
Thelma Delores.....Hazel Howell
Mrs. Brandster.....Frances Raymond
Lillian Hollister.....Ruth King
Reed Hollister.....Edward Martindel
Dick Thorbeck.....Joseph Striker
Benny Hollister.....Billy Fay
Miss Wyckoff.....Clarissa Selwynne

Story by Charles Kenyon.
Directed by Edmund Mortimer.
Photography not credited.
Length, 4,400 feet.

Story

Grace Whitney innocently goes on a wild house party with Monte Brandster and a "gold digger" named Thelma Delores. The latter kills Monte in a fit of jealousy and circumstance points to Grace. She is acquitted when Herbert Wyckoff, a clean youth, testifies in her favor, and she falls in love with him. Two years later, as Enid Day, Grace is governess in the Hollister home. Wyckoff and sister visit. He tells Grace she must leave, adding that in his court testimony he probably let his sympathy outweigh his judgment. Mrs. Hollister, a flighty matron, is in love with Dicky Thorbeck. Wyckoff comes to believe in Grace and realizes he loves her. Mrs. Hollister and Dicky are about to be caught by Hollister in a bedroom when Grace, for the sake of the baby, takes the matron's place. She is denounced and recognized as the supposed murderess, but Wyckoff still believes in her and her marriage with him brings all of her troubles to an end.

"Just a Woman"

Clever Twists and Excellent Acting Make This First National Feature Pleasing Entertainment

Reviewed by C. S. Sewell

A play by Eugene Walter, the author of many stage successes, furnishes the basis for the M. C. Levee production "Just A Woman" which First National is distributing, with Conway Tearle, Claire Windsor and Percy Marmont in featured roles.

These three form what might be termed a friendly triangle although the vamp in the story seeks to make it appear otherwise. The bare outline of the plot is a familiar one. A man who suddenly becomes wealthy is ensnared by a vamp who seeks to make him divorce his wife and marry her, but he learns his wife is true blue and reconciliation occurs.

In the twists that have been given the working out of this theme it becomes pleasing entertainment. For instance, the main thing is the playing up of the woman angle, as implied by the title. The story hinges in its early reels on the success of the friend's invention and it is the wife who puts over the big contract that means wealth for all and she later shows her cleverness too, and finally it is a woman who nearly gets the best of her, the vamp who stages a frame-up.

The women have it all their own way in this picture for they pull the strings and the men do their bidding. This should make it appeal to the fair sex. Although it would hardly seem plausible that the hero would fall so easily for the vamps line which is so obvious to the spectator, the story for the most part is worked out smoothly and with considerable cleverness and holds the attention and interest. While not to be taken too seriously it is entertaining.

Much of this is due to the work of the three featured players and a fourth, Dorothy Revier, who is not so well known. Claire Windsor gives a bright and pleasing interpretation of the role of the clever wife, Conway Tearle, except for the ease with which he falls for the vamp is convincing as the husband, and with little to do Percy Marmont is effective as the loyal friend. Well up in the class with these is the portrayal of the vamp by Dorothy Revier who looks and acts the part of the charmer admirably. While not unknown to many fans, we believe this is to be her biggest opportunity and she certainly registers in the big-time class. Eddie Gribbon introduces some effective comedy.

Cast

June Holton.....**Claire Windsor**
Robert Holton.....**Conway Tearle**
Bobby.....**Dorothy Brock**
George Rand.....**Percy Marmont**
Clarice Clement.....**Dorothy Revier**
Oscar Dunn.....**Eddie Gribbon**

Based on play by Eugene Walter.
Scenario by Jack Cunningham.
Directed by Irving Cummings.
Length, 6,363 feet.

Story

June Holden finally persuades her husband, Robert, to enter into an agreement with their friend, George Rand, a struggling inventor, to allow him the use of a room in their home and facilities to experiment with a new steel process in return for half interest. Rand proves successful and Robert enthusiastically arranges sale of the idea. June refuses the offer as too low and faces the directors of the corporation with the ultimatum that her husband, a practical steel man, be made president and the cash and royalty be increased very much. They find their joke, that she is "just a woman" and should be easy to handle, has an awful back kick. With wealth comes gaiety and Robert soon is ensnared by a designing vamp who in her endeavor to convince him that more than friendship exists between June and George arranges a frame-up by having an ape get into June's room on a night when George is in the house and Robert has purposely remained away. June's screams naturally brought Robert and a flash-light photo was used as evidence. In the hearing before a referee the question of the custody of the child is brought up and to keep him June denies Robert is his father. Realizing the extent of this sacrifice of her good name, Robert faces the vamp and learns of the frame-up. Going back to the judge he apologizes to his wife and withdraws his suit and begs June to forgive him, which she does.

"I'll Show You the Town"

Reginald Denny Star in Great Universal Jewel Entertainment Picture

Reviewed by Sumner Smith

"I'll Show You the Town," a Universal Jewel starring Reginald Denny, is the finest sort of entertainment. Packed from beginning to end with chuckles and roars of laughter, it will send all theatre audiences away in the best spirits imaginable. There is not a bit of forced humor in it—every bit depends on the plot and advances it; hence its great appeal. We predict that it will break at least a few theatre records.

Reginald Denny is immense and his support, headed by Marion Nixon, Lilyan Tashman, Margaret Livingston and Cissy Fitzgerald—the women with whom he gets into difficulties—is of the best. Minor players each have opportunities to register humor and not one of them fails. Hayden Stevenson, Helen Greene, Neely Edwards, Lionel Braham—they're all great.

Elmer Davis' story is exceptionally good screen material. Its two highlights are a man's attempt to secretly dine three women at one time in a restaurant and, later, to remain on the best of terms with them when they call at his hotel and, furthermore, get rid of a raging husband and the wife that the hero has befriended.

From the standpoint of pure comedy, probably the funniest scenes are those in the restaurant between Denny and Cissy Fitzgerald She imagines herself drunk on prohibition champagne and Denny rivals her grotesque dancing when a bit of ice slips down the back of his neck. Eventually they are put out of the restaurant. While Denny is consistently good, too much praise cannot be given Miss Fitzgerald for her work in the scenes allotted her.

The hotel scene has to do with an escape from the raging husband. His wife is the butt of the comedy, being shoved from one room to another. The denouement is effectively staged in a corridor, before the elevator, and in these scenes the characters are perfectly posed. How well knit is the story becomes apparent in this final big scene which brings all the characters together.

This picture, after the first reel, has a swing and snap to it seldom found. There is practically no waste footage after that reel, though the picture runs 7,400 feet. The comedy begins along rather legitimate lines, swings off into farce and ultimately turns into rich burlesque, without, however, impairing the entertainment value in the least—really, helping it.

People like to laugh, and here is a clean, speedy, highly humorous opportunity for them to laugh. Book "I'll Show You the Town" and exploit it for a clean-up.

Cast

Alec Dupree.....**Reginald Denny**
Hazel Deming.....**Marion Nixon**
Professor Carlyle McCabe.....**Edward Kimball**
Fan Green.....**Lilyan Tashman**
Martin Green.....**Hayden Stevenson**
Agnes Clevenger.....**Cissy Fitzgerald**
Lucille Pemberton.....**Margaret Livingston**
Billie Bonner.....**Neely Edwards**
Professor Goodhue.....**William A. Carroll**
Aunt Sarah.....**Martha Mattox**
Edith Torey.....**Helen Greene**
Frank Pemberton.....**Lionel Braham**

From the story by Elmer Davis.
Scenario by Harvey Thew.
Directed by Harry A. Pollard.
Photographed by Charles Stumar.
Length, 7,400 feet.

Story

Alec Dupree, college professor, is called on to induce a middle-aged widow to donate funds to the college. Circumstances find him with engagements with three women at a restaurant the same evening. One is this widow, the second the friend of a friend and the third a charming girl with whom he has fallen in love. He manages the situation for a time by going from one table to the other when a boy pages him. Returned to his hotel, Alec finds an oldtime sweetheart, now married, in his rooms. Her enraged husband shows up and Alec hides her in another room. The male occupant of that room hastily returns her, and she is further moved around. Alec and she are caught just as the elevator discharges his friends of the evening before, and he is discredited. Desperate, he runs off with the girl he loves and wins her "yes."

"The Fighting Demon"

Athletic Stunts, Action and Comedy Make This a Typically Entertaining Talmadge Feature

Reviewed by C. S. Sewell

In "The Fighting Demon," his newest release through F. B. O., Richard Talmadge has another congenial story, built especially with a view to allowing him ample opportunities for stunts and naturally falling into the same type of entertainment as his former vehicles.

As usual with Talmadge stories, plausibility is considerably stretched in devising some of the situations. However, this will not affect its entertainment value with this star's fans, who are looking for stunts and fast action, and there is plenty of both here. Measured from this standpoint, it is fully up to if not just a little ahead of Talmadge's average and should amply please his admirers.

In this instance Talmadge is cast as a safe expert who is lured to South America by a gang who want to rob a safe. They rob him of his money so he cannot return and he signs for a prize fight. The night of the fight they kidnap him and force him to open the safe, but he locks them in, rushes to the ring, defeats his opponent, jumps out into the audience and nabs one of the escaping crooks, and incidentally wins the girl. This is just a sample of the action, for a lot more occurs on shipboard as the result of his flirting with the wife of the fighter and being chased all over the vessel. He climbs the rigging, jumps from deck to deck, etc., introducing stunt after stunt, some new, some familiar, but all good and showing off his athletic ability and agility.

It is obvious from the foregoing that Talmadge is perfectly at home here and gives a pleasing performance. His supporting cast is

entirely satisfactory and contains several well-known players. A good comedy bit has been injected into a scene between Talmadge and extremely fat Frank Alexander, who appears as a cab driver. There are also a lot of other comedy touches throughout.

"The Fighting Demon" is peppy, fast-moving, action-stunt entertainment that should please the majority.

Cast

John Drake.....Richard Talmadge
Dolores Darcy.....Lorraine Eason
Dynamite Diaz.....Dick Sutherland
His Wife.....Peggy Shaw
Jackson Pierce.....Herbert Prior
Belding.....Stanton Heck
Malvin.....Frank Elliott

Story by Charles Metz.
Adapted by James Bell Smith.
Directed by Arthur Rosson.
Length, 5,470 feet.

Story

John Drake gets a job as a designer with a safe company and accepts a lucrative offer as manager of a similar concern in South America. On the boat he incurs the enmity of Diaz, a prize fighter, by flirting with his wife, but falls really in love with Dolores, daughter of the leading banker. Arriving in the town he finds the job was a fake and is even robbed of his money and passport. In desperation he signs to enter a prize fight. In the meantime Belding, the leader of the gang that lured him there, kidnaps him and makes him open the bank's safe. Drake locks the gang inside and summons the police, and then rushes to the fight. He finds Diaz is his opponent but beats him as he knows his weakest points. Pierce, the banker's secretary, in league with the crooks, attempts to escape but Drake jumps out of the ring and nabs him. Drake becomes the popular hero of the town and Dolores declares her love for him.

"Old Home Week"

Thomas Meighan and Lila Lee Score in Paramount Small-Town Farce Comedy

Reviewed by Sumner Smith

In "Old Home Week," a Paramount picture, Thomas Meighan and a competent supporting cast headed by Lila Lee offer an hour or so of highly amusing entertainment. Thomas J. Geraghty has revamped George Ade's story of small-town life somewhat to suit screen purposes, and in directing Victor Heerman has caught the spirit of the thing perfectly and turned out a picture full of ludicrous situations and comical subtitles, easy to laugh over and equally easy to follow on the screen. Most of it is farce comedy, but occasionally the picture strikes a realistic tone when Meighan and Miss Lee are in the forefront and essays a heart throb or two.

With such artists as Meighan and Miss Lee to work with, Director Heerman probably didn't worry much about the acting. The result is that he has devoted considerable attention to selecting backgrounds and these are exceptionally well chosen. Every incident of the small town's celebration of "Old Home Week" is well staged, from the backgrounds to the grouping of the players.

Meighan offers restrained acting where almost any other player would have burlesqued the pseudo oil man's troubles to the limit, but he gets over his points well and at the Rivoli was always successful in bringing the laughs. In fact, the star and Miss Lee have about the only "straight" parts in the picture. Miss Lee is especially fresh and charming as the heroine. Charles Sellon, Larry Wheat, Charles Dow Clark, Leslie Hunt, Max Figman and the others are well cast and, working along broader lines than Meighan, keep the picture constantly funny.

Cast

Tom Clark.....Thomas Meighan
Ethel Harmon.....Lila Lee
J. Edward Brice.....Larry Wheat
Marshall Coleman.....Charles Dow Clark
Townsend Barton.....Max Figman
Uncle Henry.....Charles Sellon
Mary Clark.....Zelma Tiden
Judge Harmon.....Sidney Paxton
Jim Ferguson.....Joseph Smiley
Frikkle.....Jack Terry
Otey Jinks.....Leslie Hunt
Mrs. Clark.....Isabel West
Congressman Brady.....Clayton Frye

Suggested by George Ade's story.
Screen play by Thomas J. Geraghty.
Directed by Victor Heerman.
Photographed by Alvin Wyckoff.
Length, 6,780 feet.

Story

Tom Clark, part owner of a luckless gasoline filling station, is welcomed by his home town during "Old Home Week" as a big oil man. Coleman and Barton, sharpers, have sunk an oil well in the town and sold stock in it. Tom is given full charge of it. Judge Harmon, whose daughter Ethel loves Tom, learns Tom's real business status and exposes him. Tom refuses to give up control of the oil well, which he has found to be a fake, and "salts" it by hitching it to the reservoir, his plan being to sell it back to the crooks. The townspeople misunderstand every move he makes until the sale is completed; then the crooks' rage at being outwitted clears up the situation. Tom is reestablished in public favor and Ethel Harmon accepts him.

"Quicker 'N Lightnin'"

Buffalo Bill, Jr., Scores as Stunt Athlete in Pleasing Western With Unusual Backgrounds

Reviewed by C. S. Sewell

While "Quicker 'N Lightnin'," Buffalo Bill, Jr.'s newest picture for Artclass Pictures Corporation, follows along the general lines of the average western, some of the action has been treated in a little lighter vein, giving the star several chances to show his athletic ability. Another "different" feature of this production consists of the use of one of the immense cliff dwellings of the Pueblo Indians of Arizona as the background for a large part of the story.

These two points, plus a story of average interest, which gets into action with the first camera shot and keeps up a good pace, a pleasing romantic angle, just enough melodrama to hold the action together and keep things moving and provide a motive for the action, effective comedy on the part of the star and Harry Todd as his eccentric companion, make this a picture that should not only please western fans but appeal to an even wider clientele.

There is, of course, the usual riding and hand-to-hand encounters. The riding scenes, particularly where the hero escapes and goes for the sheriff, are snappy and there are some striking shots against the rugged Arizona backgrounds. The fighting has at times been given a comedy twist to the point of burlesque, where the hero leads a chase, with the bandits following, and his helpers swat each one as he turns the corner of a building. There is a slight anti-climax here, but the action is again built up for a good melodramatic finish when the hero rescues the girl from a squaw who was about to sacrifice her to the sun god.

Buffalo Bill, Jr., shows here that he is quite a stunt athlete and should be given more opportunities along this line. Dorothy Dorr is attractive as the girl and the other roles are all capably handled.

While the story is not at all times convincing, we think the average patron will find it a pleasing hour's entertainment.

Cast

Quicker 'N Lightnin'.....Buffalo Bill, Jr.
John Harlow.....B. F. Blinn
Helen Harlow.....Dorothy Dorr
Al McNutt.....Harry Todd
Mowii.....J. Gordon Russell
Squaw.....Raye Hampton
Morella.....Lucille Young
Truxillo.....Charles Roberts

Story by Reginald C. Barker.
Directed by Richard Thorpe.
Length, 5,000 feet.

Story

Quicker N' Lightnin' calls on his sweetheart, Helen Harlow, and finds that her father has been lured away. As he is about to search for him, Mowii, a renegade Indian, knocks him out. Lightnin's pal, McNutt, finds him and Harlow returns to find Helen missing. Morella, an Indian girl, tells them Mowii has taken Helen to his lair in a deserted Pueblo village. En route there they find Morella's father has been murdered. Mowii's gang capture the party and imprison them. Lightnin' escapes and passes the guard, who is Morella's sweetheart, and gets word to the sheriff to come with a posse and there is a battle royal in which most of the gang are captured. Mowii and his mother, a Sun Worshipper, escape with Helen. Lightnin' follows and Mowii again knocks him out. Later Lightnin' finds the Squaw is about to sacrifice Helen and grabs the arrow. Mowii appears. Lightnin' impales his arm with the arrow and ties him until the sheriff appears and then takes Helen home with him.

"Three Bases East"

(F. B. O.—Series—Two Reels)

Baseball furnishes the subject for the eighth number of "The Pacemakers" series distributed through F. B. O. which deals with the rivalry of Tom Granger and Merton Randolph for the hand of Nita O'Neill, the belle of Pomeroy College. Interest is worked up in this subject with the familiar device of having the villain, Merton, pull crooked work and keep Tom out of a crucial game. Tom of course does get into the game at last and saves the team from defeat. The college atmosphere has been given by having Merton steal a thesis from Tom, which causes the professor to decide he cannot enter the game. Nita finds it in time to save the situation. While nothing new in the idea, it can be depended upon to work up the interest of baseball fans. There is some amusing comedy contributed by Al Cooke and Kit Guard, but here again old material has been used as a sheet of flypaper is responsible, and Wesley Ruggles has certainly played this up for all it is worth. This number for the average person will hardly be found to measure up to the majority of the series.—C. S. S.

"Earth's Other Half"

(Educational—Hodge Podge—One Reel)

This issue of Lyman Howe's Hodge Podge distributed by Universal is built up on the theory of showing each half of the world how the other half lives and consequently the sections alternate between the two hemispheres. The sections include Seminole Indians in the Florida Everglades, river dwellers in China, a water carrier in South America crossing land inhabited by millions of birds, herding sheep in Scotland, natives of Holland, Indians in Glacier National Park. One of the most interesting sections shows the maguey plant of Mexico which has a spiked leaf. When this spike is pulled out several long fibres are found attached to it, making a natural needle and thread. The comedy is taken care of by cartoon sections showing the manufacture of Swiss cheese and microscopic view of a glass of vodka, both burlesqued.—C. S. S.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"What Price Goofy?"

(Pathe—Comedy—Two Reels)

Beyond a question of a doubt "What Price Goofy?" is one of the best things Charley Chase has ever done. It sparkles with cleverness—tells and puts over some intricate comedy that is real and hilarious. One of the funniest incidents is the hide and seek game with Chase and his dog as the participants. The dog should "bring down" any house. He covers his eyes with his paws as Charley secretes the article, but never fails to find it. The most hilarious part of the hide and seek game is when Charlie endeavors to bury some clothing of another woman and the dog keeps on playing the game. Another clever part is when Chase substitutes a sneak thief and introduces him to his wife as a college professor of table etiquette. The real professor, unknown to the wife, is a woman imprisoned upstairs. She stamps on the floor and at first when the suspicious wife investigates she finds it to be the butler trying out some new dance steps. The sign language between Chase and the butler, played by Lucien Littlefield, is particularly good. Some of the comedy is of the kind which could easily be made risque, but skilful and delicate directing make "What Price Goofy?" clean-cut and wholesome amusement all the way through.—T. W.

"Fun's Fun"

(Educational—Comedy—One Reel)

Although Cliff Bowes and Virginia Vance are the featured players, two little kiddies and two puppies furnish most of the laughs in this Cameo Comedy. A large portion of the footage is taken up with the antics of one kiddie and the dogs that jump out of bed and hide when mamma comes around and later are responsible for the older child getting all mussed up in a mud puddle. Bowes introduces slapstick by sliding down a banister and igniting his trousers from matches in a hip pocket. Later wife sends him to mail letters and he takes one puppy along and ties it to a ladder, a cat causes the dog to run and spills the painter who is on the ladder and this starts a chase. The kiddies and puppies introduce human interest stuff and there is an average amount of comedy.—C. S. S.

"Horace Greeley, Jr."

(Pathe—Comedy—Two Reels)

"Horace Greeley, Jr." is a burlesque on a western, featuring Harry Langdon. It is a comedy without any beginning or end with a goulash of things that make many people laugh. Langdon as a reader of dime novels flivvers into a town of hard men and painted women. Dumb luck makes it possible for him to knock out the toughest guy in a saloon and thereafter he is looked up to as a real hero. He later rescues a girl from a motley horde which he lassoes into the local jail. The title is suggestive of the late Horace Greeley's advice to adventurous and ambitious youth: "Go West, young man. Go West." Langdon is given plenty of latitude and those who like this comedian's work will be well satisfied with Horace Greeley, Jr."—T. W.

"Shorts" Reviewed In This Issue

Cloudhopper, The (Educational)
Earth's Other Half (Educational)
Fun's Fun (Educational)
Horace Greeley, Jr. (Pathe)
Nobody Wins (Universal)
Runt, The (Pathe)
Scientific Husband, The (Fox)
Showdown, The (Universal)
Three Bases East (F. B. O.)
What Price Goofy (Pathe)

"Nobody Wins"

(Universal—Comedy—One Reel)

An amusing idea deftly worked out makes this one of the very best of the series of "Sweet Sixteen" comedies released by Universal under the Bulls Eye brand featuring Arthur Lake and Olice Hasbrouck. Arthur frames with the auctioneer to bid up Olive's portrait but gets stung as another auctioneer closes it out to him at $50.00. Arthur's father refuses to pay and frames with the cops to teach him a lesson. Arthur's rival determines to get the picture and instructs three men to take it from Arthur and pay him. Arthur has gotten a job with a lumber company delivering doors, and each man takes the $2.00 door and pays him fifty for it. So he has plenty of money to turn the tables on his father and when the rival finds he is stung, the boys fight and the portrait is destroyed. Witty subtitles also help in making this an enjoyable little comedy.—C. S. S.

"The Runt"

(Pathe—Cartoon—One Reel)

A little black pig that gets nosed out of his porridge by his bigger and fairer brethren becomes a hero when he rescues the crowd from the slaughter house in "The Runt." The cartoon by Paul Terry is on the order of some familiar nursery stories and should tickle the youngsters and amuse their parents. —T. W.

The House of FEATURETTES

Week of May 24th

"Roxy," Capitol, N. Y., plays "Daisy Bell" (On a Bicycle Built for Two). (Ko-Ko Song Car-tune) accompanied by Capitol Male Quartet.

Stanley, Philadelphia, plays "Ko-Ko Trains 'Em" (Inkwell).

Balaban & Katz, Chicago, play "Marvels of Motion" at Chicago, and "Thru Three Reigns" Tivoli and Riviera.

Wisconsin, Milwaukee, plays "The Storm" (Inkwell).

"A good program must have novelties"

1600 Broadway RED SEAL PICTURES CORP. New York City

EDWIN MILES FADMAN, Pres.

"The Cloudhopper"

(Educational—Comedy—Two Reels)

The significance of the title of Larry Semon's newest comedy for Educational only becomes apparent in the latter part of the second reel. The action opens in a charity bazaar in the heroine's home and her mischievous little brother is responsible for a lot of the comedy. Larry plays a dual role, that of the hero and of a chap who is too fond of his hootch. Little brother substitutes cigars for frankfurters in the hero's sandwich and makes him sick, while the hootch drinker wastes a box of matches trying to smoke a frankfurter. A couple of conspirators try to steal a secret formula. Frank Alexander, noted for his extreme averdupois dreams he is in swimming, dives from a balcony, falls through the floor and lands in a barrel of paste and gets smeared from head to foot, a situation that is found in almost all Semon comedies. The crooks steal the formula and escape in an aero. The heroine follows in another machine. Larry climbs a rope ladder and gets aboard. Then follows some cleverly handled scenes in which thrills are mixed with comedy with Larry fighting the crooks and coming near falling from the plane, and the supports and wires give way with him. Of course he wins out. The humor does not seem quite as spontaneous and rapid fire as in the average Semon comedy, but it should prove a good offering for the majority of slapstick fans. —C. S. S.

"Scientific Husband"

(Fox—Comedy—Two Reels)

This Sunshine Comedy is built upon two familiar ideas for getting the laughs—a mechanical house where lightning makes the tables and chairs hop around and a negro constantly pursued by a lion. Not particularly well acted, still the agility of the players and the repetition of slapstick stunts may get it by with fans who like riotous comedy. The chairs are hoisted to the ceiling and fall upon the players or with them; the negro gets stuck in the window and is thoughtfully chewed by the lion. There is much aimless chasing through the rooms.—S. S.

"The Showdown"

(Universal—Western—Two Reels)

Art Acord is the star of this Universal Western released under the Mustang brand, appearing as a rather wild young fellow who leaves town after a rough and tumble party. The villain makes it appear that he has defrauded the girl and is trying to blackmail him. He hires a gang to waylay the hero on his return but the scheme goes astray and Acord wins out, thrashing the villain and making him acknowledge his perfidy, which leaves the hero and girl happy together. There is the usual run of action, fighting and some good riding and it should prove of fair entertainment value for Western fans.—C. S. S. More "Shorts" on page 629.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Community Theatre, Catskill, Taken Over by W. W. Farley

W. W. Farley of Albany has taken over the Community Theatre in Catskill, one of the largest and handsomest houses in the Catskill region. This has been run by M. E. Silberstein, who will now devote his time to writing editorials and managing his daily newspaper. It is understood that William Smalley, who had a house in Catskill, disposed of the theatre to Mr. Silberstein, but whether or not this is to be included in Mr. Farley's holdings is not yet known. Mr. Farley was in New York a part of the past week, stopping at the Hotel Biltmore. Negotiations between Mr. Farley and the owners of the Gateway in Little Falls and the Liberty in Herkimer, which have been under way for three or four weeks, are reported to have fallen through.

Mr. and Mrs. Walter Roberts of the Troy Theatre were pleasantly surprised last week by a visit from Mr. and Mrs. Colby Shaw, who have been at Santa Monica, Cal., for a year and a half. Mr. Shaw conducted the orchestra at the Mark Strand in Albany when Mr. Roberts was handling the house. The Shaws will remain in the East this summer and may decide eventually not to return to the West Coast.

There are three exhibitors with bull dog tendencies in Dover Plains, a village barely large enough to support one house, but when it comes to giving up no one of the three is inclined to make the first move. Take L. C. Adams, who has a house in Dover Plains, as well as another in Copake, and who runs his own machine, and who was along Film Row last week. Do you think he would move elsewhere? Well, hardly. He is there to stay, as he says, and he means what he says.

Walter Suckno of the Albany and Regent theatres in Albany is going to "buck the tiger" this summer, and will play the best pictures obtainable without paying any attention whatever to hot weather or daylight saving.

N. S. Fleck, a newcomer in the business, has taken over the Rex in Middleburg and reopened it. Mr. Fleck was in town getting acquainted along Film Row during the week.

The Strand in Canajoharie, run by James Wood, closed last week. According to all reports it will shortly become one of the Schine houses. Rumor also has it that Jimmy Chest's theatre, the Capitol, also in Canajoharie, may go over to the combine.

They can't keep out of the game. Mike Freedman resigned from Farash Theatres, Inc., of Schenectady a few weeks ago to enter the real estate business. Last week, however, he was discovered sitting complacently in the office of the State Theatre, blocking out the week's advertising.

Jake Rosenthal of the Rose in Troy isn't stingy when it comes to paying those who participate in his amateur nights, even though their acts are not prize winners. Everyone gets at least a dollar, although the winner, decided by applause, gets a crisp five-dollar bill, second place receiving three dollars, third place two dollars and the remainder in iron men. Every Wednesday night carries amateur acts along with pictures, last Wednesday night having no less than nine acts, some even from Albany. When Jake started his amateur nights two or three weeks ago he was a bit afraid that there might be a little too much disturbance and so had three policemen on hand. The acts went over extremely well, and instead of disturbance Mr. Rosenthal found nothing but applause, so he dispensed with two of the cops.

Favorite Fish Food

The secret is out! Uly S. Hill, managing director of the Mark Strand in Albany and the Troy and Lincoln theatres in Troy, has at last disclosed how he catches so many fish. The mystery has been one of years, carefully guarded by Mr. Hill, as he would return with superior smile and full creel. Mr. Hill uses raw liver instead of worms as bait, having discovered that raw liver, chopped into bits, is used as food at the state fish hatcheries. Naturally enough, when a fish is brought up on liver from his youngest days he acquires an appetite for it.

Mr. Hill planned a fishing trip to Lake Champlain for Decoration Day, but has been obliged to postpone it because of the Zone meeting in Syracuse on June 2. But when he does go, watch out! His son Norman must have been let in on the secret, for he is doing considerable fishing these days near the Hill home at West Sand Lake, generally returning with from twenty to thirty fish, but as Friend Uly likes fish to the extent of three times a day and seven days to the week, few reach the neighbors.

Visitors along Film Row during the past week included Charles Sesonske of the Grand in Johnstown, who drove into town like a king with a chauffeur at the wheel, and Lew Fischer, who dropped into town from Fort Edward and other places where he has theatres.

Herman Vineberg, manager of the Mark Strand in Albany, will take a vacation the fore part of June. But don't embarrass the man by asking whether it will be the mountains or the seashore, for Herman has made his plans to spend the time working around the new house which he recently bought in one of the finest residential sections of Albany, "fixin' up the lawn and things generally." Mr. Vineberg completed his second year as manager of the local house on May 21.

W. W. Mase of Prattsville is the latest to send in his check to the Albany Zone Committee. He was in town Monday and after dropping into headquarters decided that the work of the committee merited his support.

On account of illness, the Pastime in Fort Jackson, run by R. E. Knapp, cancelled bookings from May 23 on, according to letters received by various exchanges.

Otto Eigen of the Academy in Sharon Springs is rather downhearted these days, and well may be, for on June 1 he will be forced to vacate the house which he has been running for many years. It is understood that the house has been sold.

Peter Gordon, who has been running the Rainbow Falls tea room at Ausable Chasm, is branching out, having just acquired the Photoplay Theatre at Keeseville from H. E. Nichols.

Changes of interest reported along Film Row during the past week are to the effect that L. L. Connors, who has been running the Pember Theatre at Granville, will not renew his lease on May 30; that the Palace in Waddington, run by L. LaPointe, is closing for the summer for necessary repairs, and that the Lyric in Hunter, run by S. Stein, will probably have another person at the helm by reason of the fact that a large gas station is being built in close proximity to the theatre and Mr. Stein has decided to erect a house of his own.

William Smalley, with fifteen houses to his credit and more probably on their way, believes in exploitation. He is now using two men traveling over the circuit for this purpose. In connection with the Smalley house at Fort Plain they travel out as far as Sharon Springs. One of Mr. Smalley's exploitation men, stationing himself in front of a large concern in Canajoharie and equipped with a megaphone, started to sing. Five hundred employes craned out of the windows and work practically stopped. It so happened that the head of the concern was one of the village officials, and the efforts of the exploitation man were quickly transferred to another town.

(Continued on next page)

Now Booking

Florence Vidor

in

"The GIRL of GOLD"

With Malcolm MacGregor, Claire Du Brey, Alan Roscoe, Bessie Eyton and Charles French

Directed by . . . . . John Ince

Released by

~ PRODUCERS ~ DISTRIBUTING ~ CORPORATION ~

Helena D'Algy is busy on her second Metro-Goldwyn picture. She appeared in "Daddy's Gone A'Hunting," the Zoe Akins stage success, and in "Confessions of a Queen," based on Alphonse Daudet's novel, "Kings in Exile," a Metro-Goldwyn-Mayer production.

Buffalo, N. Y.

The Olympic Theatre, Buffalo, recently added to the Schine chain of houses in New York State, has changed its policy to two double feature programs each week, changing the bill Sundays and Thursdays. Manager Ray S. Averill is also attracting much attention with his "Screen Tests," being made by Robert Bruce Coleman, director, and through which the management announces he hopes to find new material for screen stars. Tests are made of all applicants and the following week these films are shown on the shadow stage of the Olympic. Much publicity has been given the stunt as well as word of mouth advertising.

Vincent R. McFaul, managing director of Shea's Hippodrome, is sporting a new Willys-Knight Six sedan. No wonder it's hard trying to find him these fine daylight saving evenings.

C. C. Young, district manager of the Schine Theatrical Corporation, has notified Manager Gus de Pauw that the contract for the completion of the Capitol Theatre in Newark, N. Y., has been let to Leon Lempert & Sons, Rochester. The contract calls for completion of the house by August 15. The house will seat 1,400.

Press dispatches from Athens announce the engagement of Miss Thalia Diplarakou to General George Kondyles, secretary of the interior of the Greek administration. Miss Thalia is a niece of Nikitas D. Dipson, head of Affiliated Theatres, Inc., of Batavia and Olean. About two years ago Thalia visited her uncle in Batavia.

J. B. Strayline has taken over the old Strand in Geneseo, N. Y., which he reopened May 27. The Becker Theatre Supply Company of Buffalo installed two new projection machines.

Canada

The Montreal Theatre Managers' Association carried through a successful social venture in the holding of its first annual dance and frolic at the Venetian Garden, Montreal, May 22. A feature was the use of two orchestras made up of musicians from various local theatres.

C. F. Lawrence, manager of the Gayety Theatre, Montreal, a large downtown house, was reopened May 17 with a policy of combined pictures and vaudeville. During the first week of operations the feature was changed every day. On the first day the attraction was "The Silent Accuser." This was followed by "The Dixie Handicap," "Racing Luck," "He Who Gets Slapped," "Never Say Die," "So This Is Marriage?" and "Janice Meredith." Manager Lawrence is running a comedy, news reel and a serial in addition to the vaudeville.

K. M. Leach, proprietor of the Regent Theatre, Calgary, Alberta, and one of the outstanding exhibitors of the Canadian West, suffered a distinct loss recently when it was found necessary to destroy "Main Direct," which was regarded as the greatest racehorse that Western Canada ever raised. This horse was a wonderful pacer. Mr. Leach has a large stable of both trotting and running horses.

On the occasion of the opening game at London, Ontario, in the Michigan-Ontario Baseball League, Manager Fred Jackson of Loew's Theatre, London, had all the players of both the local and visiting teams as personal guests at the evening performance. All the players were introduced from the stage and Mr. Jackson presented the London manager, Mike Baker, with a floral horseshoe.

"The Iron Horse" opened a summer engagement at the Princess Theatre, Montreal, on May 31, this being the first Canadian run of the feature. Manager Abbie Wright arranged to have the picture presented twice daily at special prices, all seats reserved. The Princess is ordinarily a vaudeville theatre.

Manager Harry Dahn of the Capitol Theatre, Montreal, had two big weeks with "Madame Sans Gene," the engagement closing May 23. In Montreal, as well as at Ottawa, where it was shown by Manager Leonard Bishop at the Regent Theatre, the production was shown with both English and French titles.

Albany, N. Y.

(Continued from preceding page)

These dances are certainly keeping Betty Feuer of the Crescent in Schenectady flat broke. Right on top of a ten dollar affair at Union College last week, that lasted until dawn and of course demanded a new gown, there comes the Elks ball, with another new creation. And now Miss Betty has decided to spend a few days in New York City, all of which means that the dimes must come fast and furious at the Crescent.

There is a report to the effect that the American Theatre in Troy, acquired by the Strand interests several months ago and since closed, will be redecorated in the near future and will reopen as a second run house in the fall.

William Shirley of Schenectady was the fashion plate at the Milwaukee Convention, dapper as they make them. Incidentally it is said that some of the boys attending the gathering contributed sufficiently to Mr. Shirley's enjoyment to the extent that they met his expenses with enough left over to cover next year's trip. Mrs. Shirley has been spending a few days in New York City.

Certainly Sol Manheimer, who handles the Robbins theatres in Watertown, will set up the cigars these days. Yes, it's a daughter, born a week or so ago, and Mr. Manheimer is strutting about the Garland City like a peacock.

While the Schine boys cannot claim relationship to Heinz they are now being dubbed as the "57 kinds," for their chain, growing so fast that no one can keep track of it, reached the stage of fifty-seven varieties last week.

M. H. Linton of Utica, whose house burned a few weeks ago shortly after it was opened, has practically completed financial arrangements to the end that another theatre will be erected this summer and ready for opening by September. Despite the fact that "Pop" is something over sixty, he has all the energy and ambition of a youngster, and while his loss came as a crushing blow, he is now looking forward to another theatre just as handsome as the one burned and which will stand as a monument to his efforts.

Lew Fischer, wife and dog, all of Fort Edward, were along Film Row last week. The dog, a splendid German police, caused both excitement and admiration in some of the exchanges, for while some of the young women admired the dog, others were afraid that he might be inclined to nip off their pedal extremities.

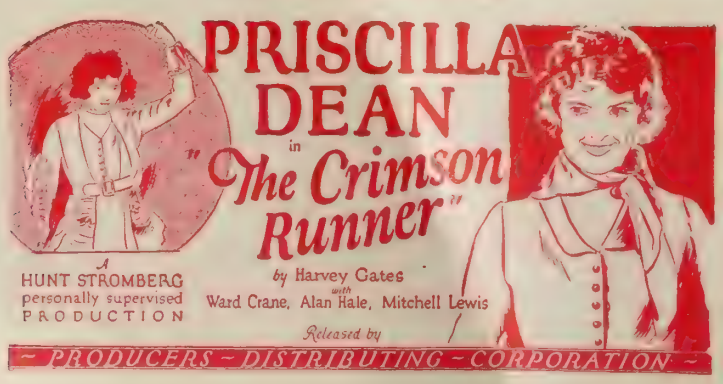
The deal whereby Famous Players was to take over the Hudson Theatre in Schenectady is said to be off. Following a season of stock the theatre will close June 1. The pouring of concrete started last week on Proctor's new theatre in Schenectady.

George Dwore of Schenectady is devoting his time during the days to the law and evenings to handling the Cameo, while his father looks after the Capitol.

Walter Roberts, manager of the Troy Theatre in Troy, appeared last week in a shirt that fairly shrieked. Yes, it was a gift from his wife. Mr. Roberts takes off one night a week from work, and being an ardent fight fan attends the boxing matches.

Bank Hall in North Bennington has closed for the summer. Tom Sheehan of the Rialto in Massena has booked the entire 1925-26 product of F. B. O. Jacob Tremper of the Airdome in Rhinebeck was in town during the week.

Although Jimmy Rose, now handling four theatres, served for several years as a film salesman, he believes in distributing his patronage. Last week, for instance, he contracted for all the product of the Producers' Distributing Corporation. When a salesman Jimmy ranked with the best, and as an exhibitor he is proving himself a 100 per cent individual.



Jacqueline Logan, the star featured in "The Sky Raider," with Capt. Nungesser, famous French aviator, by Associated Exhibitors.

Chicago

The new offices of the Illinois association, as well as the Chicago city organization, at 845 South Wabash avenue, sixth floor, were opened for inspection last week. They give the officials more room to work in and afford convenient headquarters for members.

O. W. Ekblad will build a new picture theatre and dance hall at Marcus which will seat about 500.

Lee Baker has been named manager of the New Victor Theatre at Sheffield to succeed J. F. Wiley, who has gone into other lines.

The Gem Theatre, Herrick, Ill., is now under the management of D. W. Bolt.

The many friends of J. H. Vadakin, owner of the Vadakin Theatre at Bethany, Ill., will be sorry to hear of his death last month after an extended illness.

Peter Parizan has bought the Wilson Theatre, Madison, Ill., from Peter Lohoyan.

Jack Haag, formerly manager of the Cosmopolitan Theatre at 79th and Halsted, Chicago, when it belonged to the Ascher circuit, has been named manager of the Forest Park Theatre, succeeding "Happy" Meininger.

Harry Swan, relief manager of the Ascher circuit, has been named house manager of the Chateau Theatre, Chicago, under Harry Beaumont, succeeding Fred Hartman, who is now with the Jeffrey Theatre.

The Woodlawn Theatre, Chicago, denies that Andrew Karzas sold a half interest in the theatre to Cooney Brothers. The manager, whose signature cannot be deciphered, writes: "I want it distinctly understood that there is absolutely no truth in this statement." This department apparently has erred.

Bill Diehl of the Forreston Theatre, Forreston, Ill., is improving his house, adding projection room equipment, including a new Simplex.

Jimmy Coston is fixing up some of the houses on his circuit and adding new equipment here and there. His Linden Theatre, Chicago, installed two new projection machines and a new screen last week.

Jimmy Plodna of the Harper Theatre, Chicago, is back on the job after a few weeks at Miami, while Jack and Ben Cooney of the the National Theatres Circuit have returned from a few weeks sojourn at Biloxi, Miss.

Ohio

Robert Shaw, manager of the Orpheum Theatre, Lima, Ohio, has closed the house for the summer. He intends to renovate and redecorate, install a new $10,000 pipe organ, new projecting machines, ventilating system, etc., and thoroughly remodel the lobby.

Harry Simkins has disposed of his Dolly Varden Theatre, Cincinnati, to Ned Betz, who also operates the Liberty Theatre, Dayton, Ky.

Walter Portune, formerly assistant to Manager Phil Honeyman of the Lyric Theatre, Cincinnati, has succeeded Graves E. Roach as assistant to Manager Roy H. Beattie of the Palace. Both are Libson houses.

The Palace Theatre, Cincinnati, has been redecorated for the summer with a new line of brightly colored cretonne draperies, which present a decidedly cool atmospherical appearance.

J. Lackman, owner of the Washington Theatre, Cincinnati, has sold the house to Lou Snitzer and Elmer Shard.

Edward E. Keen, proprietor of the Oxford Theatre, Oxford, Ohio, is installing a new ventilating system.

Edward Hart, real estate investor, Cincinnati, has acquired possession of the Strand Theatre property on Walnut street. The Strand is one of the Libson chain of houses in Greater Cincinnati.

The Columbia Theatre, Cleveland, which closed a season of burlesque some three weeks ago, has reopened as a picture house and will so continue over the summer.

The Pantheon Theatre, Lorain, Ohio, recently was dark for seven days. When the house reopened, new seats, a new ventilating system and a ten-piece orchestra greeted the patrons.

The Grand Central Theatre, Cleveland, is now under the management of Morris Kaplan, who also owns the Cameo.

At Dayton, Ohio, the ownership of the Sigma Theatre has passed from Robert to August Hirsch.

A $50,000 house, exclusively for a colored clientele, will be erected at Gilbert avenue and Beecher streets, Cincinnati. The plans are being developed by a local architect.

Arkansas

The new Royal Theatre at Fayetteville, Ark., is being remodelled and new equipment added.

The Royal Theatre at Arkadelphia, Ark., is being remodelled and new equipment added.

May McAvoy, of the Metro-Goldwyn "Ben Hur" cast, is positive that she weighs 100 pounds—NOT 110 pounds! (The reason for the fluctuation is evident, if you look closely.)

Pittsburgh

Local exhibitors and exchangemen who journeyed to the Milwaukee convention included. Chris Vollmer, Pittsburgh; Paul Huhn, Pittsburgh; Aleck Moore, Pittsburgh; John Newman, New Castle; Morris Finkel, Pittsburgh; John Alderdice, Dormont; Wm. R. Wheat, Jr., Sewickley; Nathan Friedberg, East Liberty; Fred Herrington, secretary of the Western Pennsylvania Theatre Owners; Theodore Mikalowsky, Masontown; Walter Silverberg, Greenville; Harry Davis, Pittsburgh; Anthony Jim, Woodlawn; Bennett Amdur, North Side; Tom Schrader, Pittsburgh; William Walker, Sheridan; M. Roth, Duquesne and Swissvale; P. A. Mansfield, Pittsburgh Press; A. H. Schnitzer, F. B. O.; C. W. Dickinson and Jack Hays, Universal; W. J. Kupper, Fox: James H. Alexander, Columbia Film Service; Harry Grelle and A. R. Cherry, Supreme Photoplay Company; Harry J. Smith, Acme Motion Picture Projector; T. P. Hollis, Pittsburgh Motion Picture Supply Company; Edward B. Morton, Hollis, Smith, Morton Company, and A. Steinberg, S. & S. Film & Supply Company.

Larry Jacobs put on an attractive prologue for "Sally" at the Hippodrome on May 18-19-20. The prologue lasted for twenty minutes. The setting represented a back alley in the tenement district of New York. The Unique Entertainers (male quartette) were the performers, singing the "Sally" songs, and also old-time songs such as "Sidewalks of New York." The whole thing was put on in great fashion and made a big hit with the large crowds.

Douglas Fairbanks and Mary Astor in a scene in "Don Q., Son of Zorro," a United Artists release.

News of St. Louis Territory

Charley Goldman, owner of the Rainbow and New Astor theatres, St. Louis, was fined $16.50 on a charge of speeding by a J. P. at Williamson, Ill. Goldman was en route to Chicago from St. Louis. The speed cop contended that Charley was burning up the concrete.

Harry Thornton of the Gayety Theatre, Springfield, Ill., and Tom Reed of Duquoin, Ill., are en route to California to attend the Shrine convention. They will visit Hollywood while out that way.

Joe Greene, manager of the Lafayette Theatre, St. Louis, has a bundle of tricks in his bag. His latest was an eight-page program for the grand opening of the Russell Airdome that brought in a handsome profit through the advertising of local merchants. The Lafayette and Russell Airdome are owned by the St. Louis Amusement Company.

Chester Gruber has opened a summer garden beside his sandwich shop on West Florissant avenue near Union boulevard, St. Louis. He also operates the Miners Theatre, Collinsville, Ill.

F. S. Hotyon, manager of the New Grand Theatre, Hope, Ark., has plans for extensive improvements to that house.

Out-of-town exhibitors seen along Picture Row were: Tom Reed, Duquoin, Ill.; Chester Gruber, Collinsville, Ill.; Joe Hewitt, Robinson, Ill.; Harry Thornton, Springfield, Ill.; Oscar Wesley, Gillespie, Ill.; V. Krause, Mowequa, Ill., and H. Roman, Benld, Ill.

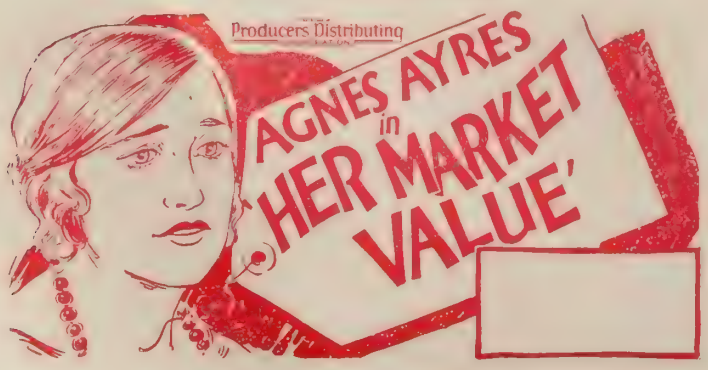
Mrs. S. B. Follis has sold her Scout Theatre, Alamo, Tenn., to O. E. Howell. The new owner will retain Mrs. Follis as manager.

The Palace Theatre at Flat Rock, Ill., is installing a new lighting system and has closed temporarily.

Houses closing for the summer include: Midway, Fornfelt, Mo.; Opera House, Irving, Ill.; Opera House, Makanda, Ill.; Pastime Theatre, Mendon, Mo.; Odd Fellows Temple, Mount Olive, Ill.; Princess, Percy, Ill., and Pastime, Tamaroa, Ill.

John J. Rotchford, who has been statistician in Warner Brothers' contract department for a long time, was made assistant general manager of the Vitagraph Company this week and will act as General Manager Sam E. Morris' right hand man.

Mr. Rotchford has been identified with the motion picture industry for many years and has a wide acquaintance in the business as well as a broad knowledge of conditions over the country.



North Carolina

Actual work has commenced on Durham's new municipal theatre with the awarding last week of the contract by City Council. The house will cost $250,000 and replace the old Academy of Music recently sold by the city.

Contract has been awarded for a new theatre at Goldsboro, N. C., to cost $100,000 and to be operated by H. R. Mason, for many years owner and proprietor of the Acme Theatre there. Besides picture equipment it will have the second largest stage in the state. It will seat 1,200. G. F. Cox, Norfolk, Va., will build the house and promises completion before November 1 of the present year. Stevenson Theatres, Inc., will start work on a new theatre there about June 1.

Plans are being drawn for a seven-story office and theatre building at Burlington, N. C., this announcement following close on the heels of the announcement that the Stevenson Theatres circuit would invade that town with a new link in their Carolina chain. The new theatre will be operated by W. C. McIntyre, present operator of the Rose and Mack theatres there, it is announced. The house will be equipped for both pictures and road attractions and will seat 1,000.

Oklahoma

A. L. Ramsey is building a new theatre at Sulphur, Okla., and also remodelling his Log Cabin Theatre at that place.

Walter L. Brown is building an airdome at Purcell, Okla., with 500 seats. Both pictures and musical comedy will be shown.

Malcom Cook and Adrian Mason have opened their new Airdome at Capital Hill, Oklahoma City.

Mrs. A. Levick has purchased the Royal at Ralston, Okla.

Hall and Mealer have opened their new Airdome at Maurika, Okla.

Bissy Bean has purchased the Lyrick at Perry, Okla.

F. G. Roberts has purchased the American at Ada, Okla., from J. Cobb.

A new Airdome has been opened at Edmond, Okla., by Uncle Willie.

Texas

The Arcadia Amusement Company will build a new theatre at Tyler, Texas, in the near future, to cost about $30,000.

L. L. Dunbar is the new manager of the Cliff-Queen Theatre at Oak Cliff.

Reuben Bohls of the Queen at Taylor, Texas, died a few days ago.

J. L. Santos has purchased the new Gem Theatre at Wharton, Texas.

The new Rialto at Brownfield, Texas, costing $30,000, is nearing completion.

Iowa

James Nestle, owner of the Rialto at Lake Mills, Ia., is planning to build a new $10,000 theatre at that place.

Sheraton, Ia., is to have a battle over Sunday closing. E. P. Smith, exhibitor, will lead the fight for his Sunday shows, and it is said he has the mayor with him.

J. Lierke, proprietor of the Empire at Storm Lake, Ia., has sold it to John Veenschoten of Elcador, Ia. Mr. Veenschoten, it is said, is planning to buy a number of theatres and go into the picture business on a large scale. He was formerly in the theatre business but has been out of it for some years.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

F. B. O.

AIR HAWK. (5 reels.) Star, Al Wilson. For real thrills, the kind that creep up your spine in spite of the average fan's usual composure, this little special has practically all of the stunt pictures backed clean off the map. For a real wallop, the scene showing Wilson going from one plane to another thousands of feet from the earth cannot be improved upon. Tone, good. Sunday, yes. Special, yes. Audience appeal, one hundred per cent. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

BREED OF THE BORDER. (4,920 feet). Star, Lefty Flynn. An average program western that went over fairly good with the usual Saturday night audience. Flynn well liked on account of his pleasing personality. Tone, okay. Sunday, no. Special, no. Audience appeal, ninety per cent. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

CLOUD RIDER. (5,070 feet). Star, Al Wilson. For real stunt stuff I thought the "Air Hawk" was about the best thing I had ever seen, but believe me, "The Cloud Rider," is even better than "The Air Hawk." A little leading lady that is really pretty, and for the comedy role that she carries, her work is certainly clever. Al Wilson's stunt of putting a new wheel on the broken plane in mid-air is without question the most thrilling spectacle I ever saw. This feature is suitable for a stunt special and will please one hundred per cent. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

DANGEROUS COWARD. (6 reels). Star, Fred Thomson. Also another good western. Silver King does some good work in this one. A comedy western that will please anywhere. Tone, fair. Sunday, no. Special, no. Town and country class town of 700. Admission 10-20. W. F. Denny, Electric Theatre (250 seats), Lowry City, Missouri.

FORBIDDEN CARGO. (4,850 feet). Star cast. Not so bad for an action picture. Audience seemed to enjoy it. Had many favorable reports. Best class. Al. Hamilton, Rialto Theatre, South Norwalk, Connecticut.

GALLOPING GALLAGHER. (4,700 feet). Star, Fred Thomson. Here is also a good western picture that will please any audience, as the work of Thomson and also his horse Silver King are good. Tone, fair. Sunday, no. Audience appeal, one hundred per cent. Town and country class town of 700. Admission 10-20. W. F. Denny, Electric Theatre, (250 seats), Lowry City, Missouri.

GALLOPING VENGEANCE. Star, Bob Custer. All hail! Custer has a new leading lady and she is good. This is by far the best picture Custer has made to date and will rank as a top notcher as a program western. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

HIS FORGOTTEN WIFE. (6,500 feet). Star, cast. Will please the average audience and make a little money. Tone, fair. Sunday, no. Special, no. Audience appeal, seventy per-cent. All classes city of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

IN FAST COMPANY. Star, Richard Talmadge. Another good program picture. Not a bad picture for any time. A good prize fight scene. Also quite a bit of stunt action. W. F. Denny, Electric Theatre (250 seats), Lowry City, Missouri.

LAUGHING AT DANGER. (5,442 feet). Star, Richard Talmadge. Crammed to the brim with all varieties of dare-devil stunts without any regard to logic. Seemed to go over in excellent shape with the action loving audience on a Saturday night. Tone, good. Sunday, no. Special, no. Audience appeal, ninety-five per cent. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

MASK OF LOPEZ. (4,900 feet). Star, Fred Thomson. Good outdoor program picture. Horse very good in stunts. Tone, good. Sunday, yes. Special, no. Good audience appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

MICKEY. Star, Mabel Normand. Old picture, but good at that. The kids liked it on account of a Chamber of Commerce blow out that was about all my crowd so will take their word for it. Tone, good. Sunday, yes. Special, no. Good appeal. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

O. U. WEST. (5,000 feet). Star, Lefty Flynn. Adverse criticisms of this picture have been printed but the picture pleased fairly well and the photography and film were flawless. Action lagged in several places but the production, as a whole, did well at the Box Office. Tone, fair. Sunday, no. Special, no. Fair audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

O. U. WEST. (5,000 feet). Star, Lefty Flynn. Excellent western with good story and plenty of action. Work of leading lady very good and she is pleasing to look at. Lefty's wicked grin goes over big, as usual. Say, Lefty, why in the d—— did you change your name? You are not Maurice! Better keep the old one! "Lefty" sounds pretty good to me. Tone, okay. Sunday, yes. Special, no. Appeal one hundred per cent. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

O. U. WEST. (5,000 feet). Star, Lefty Flynn. A very good comedy western and the kind that pleases everyone. These comedy westerns are the ones that the public want and not those with all this heroic impossible stuff in it. Tone, good. Sunday, yes. Special, no. Good appeal. Miners and railroad class town of 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

RANGE TERROR. (4,738 feet). Star, Bob Custer. Rather poor in my estimation and largely on account of the bad appearance of the leading lady. She does not seem to photograph well and her work is nothing short of painful. Custer must have a pretty leading lady if he expects to get by. Tone, okay. Sunday, no. Special, no. Very poor audience appeal. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

SCAR HANAN. Star, Yakima Canutt. This is the first picture I have ever run starring Yakima Canutt the world's champion cowboy. For western fans he is without doubt a good bet as his horsemanship and stunts are wonderful. The story of "Scar Hanan" is above the average for this class of pictures. Only flaw is a very poor appearing leading lady. A leading lady who is not pretty is impossible. Tone, good. Sunday, no. Special, no. Audience appeal, ninety per cent. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

THAT DEVIL QUEMADO. (4,720 feet.) Star, Fred Thomson. Hokum, Hokum, Hokum, but still they liked it so why kick? Tone, fair. Sunday, yes. Special, no. Audience appeal, seventy-five per cent. All classes city of 200,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

THAT DEVIL QUEMADO. (4,720 feet). Star, Fred Thompson. Without any question the best example of real acting that Fred Thomson ever did. Thomson has developed an original and pleasing style that is quite in keeping with the high class comedy western production that he now appears in. Of course, there is action, plenty of it, and best of all Silver King, peer of horses. Tone, okay. Sunday, yes. Special, no. Audience appeal, one hundred per cent. Rural class town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

THAT DEVIL QUEMADO. Star, Fred Thomson. Have run all of Fred's pictures to date, and they are all very good; but this one is the best of them all. Has comedy, action, plot, and all the qualities which satisfy the most exacting audiences. Tone, good. Sunday, yes. Special, no. Excellent audience appeal. Mixed class town of 1,200. Admission 10-25. John McGill, Community Theatre (500 seats), Port Orchard, Washington.

THAT DEVIL QUEMADO. (4,720 feet). Star, Fred Thomson. Best Thomson to date. Has a good plot and some good comedy. Silver King wonderful as usual. Keep up the good work Fred. Tone, okay. Sunday, yes. Special, no. Fine audience appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

THAT DEVIL QUEMADO. (4,720 feet). Star, Fred Thomson. Guess F. B. O. is treating Fred a little more tenderly since his accident as this one lacked the start-to-finish action of his previous productions, however, there is a good story to this one and it's so entertaining that its lack of action is not missed. There are several good thrills to the story. None will be disappointed and they'll walk out with smiles on their faces. Tone, fair. Sunday, yes. Special, no. Strong appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

First National

BORN RICH. Star, Claire Windsor. Here is a disgusting triangle story of spineless and gutless men and women in high society. They took eight reels to tell a two reel story; positively bores. Punk tone, appeal fifty per cent. No for Sunday or as special. Draw all classes, town 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats of which I am using only about 200), DeQueen, Arkansas.

DECLASSE. (7,889 feet). Star, Corinne Griffith. The best picture that Miss Griffith has yet released. It's there from the start to the finish. Usually eight reels is too long for them but not this one—no padding; it will not suit your Saturday night crowds in a small town, but any other night it should please them all. I'd say you can go the limit on this one and tell them how good it is; it will stand up. Small town patronage. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

GIRL IN THE LIMOUSINE. (5,630 feet). Star, Larry Semon. In my estimation better audience picture than "Potash and Perlmutter" and cost me just half as much. Would have pleased better at advanced prices. Tone, good. Sunday, yes. Hardly suitable for special. Audience appeal, ninety per cent. All classes town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

IN EVERY WOMAN'S LIFE. (4,258 feet). Star, Virginia Valli. One nice little picture. Heard many good comments on it, so it must have pleased. Very good mystery drama. Tone, good. Sunday, yes. Special, no. Fair appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Between Ourselves

A get-together place where we can talk things over

Playdates!

Straight From the Shoulder has helped a host of exhibitors to fill them with audience pictures.

Follow the dependable tips. Pick the reports of exhibitors who agree in their style of picture with what your audience likes: check up with them on pictures you and they have played.

And send tips on your own account. Volume of tips means more choice, more certainty of finding a plentiful selection.

Fellows, if you've been reporting and have quit—just consider the good scouts who have been depending on your tips—and now haven't your generous help.

Come in again!—VAN.

INEZ FROM HOLLYWOOD. Star, Anna Q. Nilsson. Very good. Seemed to please all. First National pictures always go over. All classes town of 4,000. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.

IN HOLLYWOOD WITH POTASH AND PERLMUTTER. (6,750 feet). Star cast. I expected an extra good picture. Consider it very ordinary. Drags and a terrible straining of situations. Some walked out on this. Am losing confidence in exhibitor reports. Tone, okay. Sunday, yes. Special, no. Audience appeal, fifty per cent. All classes town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

PERFECT FLAPPER. (7,000 feet). Star, Colleen Moore. Pulled pretty fair and pleased the majority. Jazz pictures are sure dead here. Colleen alone saved this. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

SON OF THE SAHARA. (8 reels). Star, Bert Lytell. An excellent program picture that could almost be classed as a special. Good direction, but something was lacking in the action scenes. Boys, don't be afraid of this one as it is very entertaining and Bert Lytell's acting is up to his work in "Eternal City." Tone, fair. Sunday, no. Almost suitable for special. Strong appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

TRILBY. (7,321 feet). Star, Andree Lafayette. Suppose to be some show and fell flat. Story is good and actors are fine but the people stayed away. Probably noticed the lobby display and thought it was another "Humming Bird" etc. They don't like that kind. Tone, good. Sunday, no. Special, no. Audience appeal, ninety per cent. Factory and store people town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

WOMAN ON THE JURY. (7,231 feet). Star cast. Fairly good program picture that pleased about seventy-five per cent. Not a special by any means but will hold interest due to good direction and excellent work of the cast. The story is very obvious and the suspense is not the kind that makes the patrons grasp the seat arms. Seven reels too long for such a story. Tone, fair. Sunday, yes. Special, no. Appeal, seventy-five per cent. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Fox

DANTE'S INFERNO. (5,680 feet). Star cast. Story with wonderful exploiting possibilities. Most attractive paper and cards. Draws them like fly paper and will do immense business on the short run. Story most elaborately done and has no offensive scenes. Excellent tone. Good appeal. General class city of 15,000. Admission 10-40. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

DESERT OUTLAW. Star, Buck Jones. A very good Jones picture, enough action to satisfy anyone, up to Jones standard. Tone, good. Sunday, yes. Special, no. Audience appeal, seventy-five per cent. All classes town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

DRAG HARLAN. (Fox). Star, William Farnum. Good western with lots of action. Best Farnum re-issue I have seen. All classes town of 4,000. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.

GENTLE JULIA. (5,837 feet). Star, Bessie Love. Very light comedy picture which will do for a one night run. Tone, good. Sunday, yes. Special, no. Miners and railroad class town of 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

O YOU TONY. (6,802 feet). Star, Tom Mix. A one hundred per cent. audience picture. Why play so called high class stuff when the people want the same old hokum. The fans come the others don't. Tone, okay. Sunday, yes. Special, no. Audience appeal, one hundred per cent. All classes town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), De Queen, Arkansas.

PLUNDERER. (5,812 feet). Star cast. One of those "gigantic Specials" season 1923-24. A fair program picture had the film been in good shape, but as it was there were only fifteen misframes in the production and several of the subtitles were too short. We paid a special price for this Saturday Night program picture and played it on our regular weekly special night and just got by. Tone, rough. Sunday, no. Special, no. Fair audience appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

ROUGHNECK. (7,619 feet). Star, George O'Brien. Four days to satisfactory business. Picture pleased all who saw it. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

TRAIL RIDER. (4,752 feet). Star, Buck Jones. Fair western picture. Lucy Fox good to look at. The kind of picture that pleases all the patrons it draws. Tone O. K. Appeal ninety per cent. Yes for Sunday but no as special. Draw all classes, town 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats of which I am using only about 200), De Queen, Arkansas.

TROUBLES OF A BRIDE. (4,915 feet).

Old Timer With Us Again

It certainly makes a fellow feel good to open a big, fat envelope and find it lined with more than thirty reports and the following letter:

"Dear Van and 'Gang'—Here I am again. Kill the fatted calf for a prodigal son has returned.

"Well, it has been a sad winter. The whole town has had radio—ittis and the snow shovel blues, the first was the cause of financial embarrassment and the latter gave me a backache.

"I won't relate any frigid tales about the weather nor any lonesome anecdotes about my theatre attendance—instead I will pass to more cheerful subjects and say that business is better, and still picking up.

"The enclosed reports are not up-to-date, but there may be exhibitors who have not yet booked these earlier releases—for their benefit, here goes.——Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

The tips will be in next week: they got here too late for type this time.

Star cast. If your patrons like lots of hokum and thrills play this. It is not bad but is just a program picture and not a special. Tone, good. Sunday, yes. Special, no. Fair appeal. Miners and railroad class town of 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

Metro-Goldwyn

ALONG CAME RUTH. (5,000 feet). Star, Viola Dana. Played two days to poor business. Picture, however, is pleasing comedy. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

CIRCE, THE ENCHANTRESS. (6,882 feet). Star, Mae Murray. Not a bad show. James Kirkwood carries the responsibility of putting the show across. A new type of picture for Mae Murray made it seem attractive to the majority. Tone, doubtful. Sunday, no. Special, no. Audience appeal, eighty-five per cent. Factory and store people town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

DIXIE HANDICAP. (6,905 feet). Star, Claire Windsor. A horse race drama embracing a pleasing love story and an excitable horse race. A little villainy and the financial failure and final recuperation of an old southern colonel. Tone, good. Sunday, yes. Special, yes. Audience appeal, ninety per cent. General class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre, Milwaukee, Wisconsin.

GREAT DIVIDE. (7,811 feet). Star, Conway Tearle. A remarkably good drama containing a storm and cloud burst that has not been equaled to date. A fine cast including that lovable reprobate actor. Wallace Beery provides the best screen entertainment. Tone, good. Sunday, yes. Special, yes. Audience appeal, seventy per cent. General class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre, Milwaukee, Wisconsin.

LADY OF THE NIGHT. (5,441 feet). Star, Norma Shearer. Just a program picture for the small town. Work of the cast excellent, however. Tone, okay. Sunday, no. Special, no. Fair audience appeal. Oil field class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

SILENT ACCUSER. (6 reels). Star, Peter the Great. Only a fair plot but made into a very nice little picture by the almost human acting of Peter the Great. My audience consider him to be as good as either Strongheart or Rin Tin Tin. Clever dog. Tone, okay. Sunday, yes. Special, no. Good audience appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SNOB. (6,513 feet). Star cast. A fair program offering. Used it on a double feature program and got away with it. Don't promise too much on this one. Tone, okay. Sunday, yes. Special, no. Fair audience appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

TESS OF THE D'URBERVILLES. Star, Blanche Sweet. Heavy drama. Story of the eternal triangle, two men and a woman, betrayed innocence, a wronged husband. Villain is murdered by heroine, pardoned, reunited husband and wife, saves her from the gallows. Bad title, box office medium. Star, good. No tone. Sunday, no. Special, no. Audience appeal, seventy per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

WHITE SISTER. (10,400 feet). Star, Lillian Gish. I guess not much use to comment on this one. This one a real special. A one hundred per cent. picture especially if you cater to Catholics. Tragic ending. Tone, good. Sunday, yes. Special, yes. Audience appeal, one hundred per cent. All classes town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

Paramount

EAST OF SUEZ. (6,821 feet). Star, Pola Negri. Just another Pola Negri picture for me. Did not pay the rental on it. I think that it is better than the others she made. Tone, fair. Sunday, no. Special, no. Audience appeal, twenty-five per cent. College class town of 2,100. Admission 10-25. R. X. Williams Jr., Lyric Theatre (345 seats), Oxford, Mississippi.

ENEMY SEX. (7,861 feet). Star, Betty Compson. A clever little comedy drama which seemed to please my audience. Had poor crowd, due to church services, and so cannot say much about its drawing power. Tone okay. Sunday, yes. Special, no. Good audience appeal. All classes, town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

EXCITERS. Star, Bebe Daniels. A very clever picture that took well here. Two lively stars, Debe Daniels and Antonio Moreno furnish lots of peppy entertainment, the kind that my audiences like. You'll make no mistake in booking this. Tone, fair. Sunday, no. Farmers and merchants town of 440. Admission 15-25. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

FEET OF CLAY. (9,746 feet). Star cast. Struck me as being a real good show. Pulled big Sunday. Just average Monday and Tuesday. Tone, okay. Sunday, yes. Special, yes. Good audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

FEMALE. (6,176 feet). Star, Betty Compson. There is no appeal to this picture and out of Betty Compson's line entirely. It is one of those South African stories with a Boer girl for a heroine and the plot is a fizzle. Noah Beery is very good as a pipe smoking native of the veldt and Betty Compson's acting is always good even in this weak play. But where this gifted actress shines is in "The Miracle Man" and "To Have and to Hold," two extreme characterizations. City and country class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

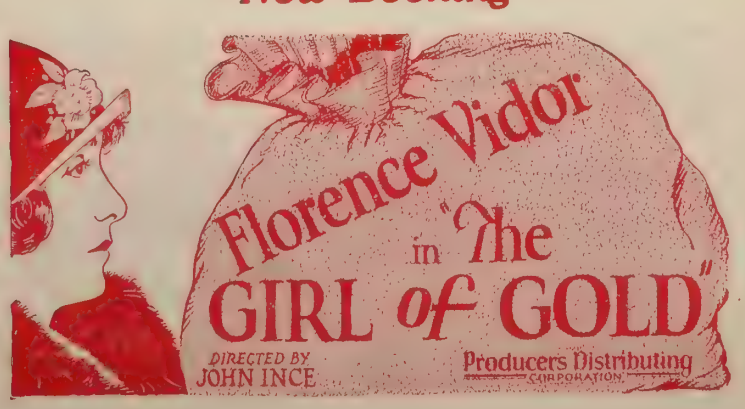
FEMALE. (6,176 feet). Star cast. A dandy good picture. Good acting. Betty Compson does good work. Sunday, yes. Special, no. Town of 3,500. Admission 10-30. A. C. Gordon, Star Theatre (450 seats), Weiser, Idaho.

GOOSE HANGS HIGH. (6,186 feet). Star cast. This surely was a disappointment. The picture was sold as a special but certainly was not up to the Cruze standard. Can't see where they got the title as it certainly does not appeal. Another flop. Tone, good. Sunday, no. Special, no. No appeal. All classes city of 15,000. Admission 15-35. Ed Malhiot, Monarch Theatre (569 seats), Medicine Hat, Alta., Canada.

GRUMPY. (5,621 feet). Star, Theodore Roberts. Old but good. Roberts shows the world that he can make a salary without his cigar. Tone good. Sunday, yes. Special, no. Good appeal. Farmers, town of 442. Admission 10-25. John C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

HERITAGE OF THE DESERT. (5,875 feet). Star cast. Here is a picture which should satisfy everyone. It has a good story, is full of action, an excellent cast, beautiful photography and many beautiful scenes in the desert in color. Tone good. Special, no. Good audience appeal. Working class, city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

HER LOVE STORY. (6,736 feet). Star, Gloria Swanson. Consider this only fair. Some liked it, while a great many didn't. Made a little money, so won't kick. Gloria popular here and they came to see her. All classes, town of 4,000. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.



HUMMING BIRD. (5,577 feet). Star, Gloria Swanson. This picture is one of French life. It gives the star a good chance to show her talents for character parts, which she does with skill. Audience enjoyed it greatly. Tone good. Special, no. Good audience appeal. Working class, city of 100,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

KISS IN THE DARK. Star, Adolphe Menjou. Good light comedy only. A little bit overdrawn. Pleased about seventy-five per cent. Mixed class, town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

KISS IN THE DARK. (5,767 feet). Star, Adolphe Menjou. Menjou ideally cast and at his best, as are all in the cast. "A Kiss in the Dark" is a splendid entertainment and pleased all who came to see it. Suitable for any theatre. The settings in the picture are very pleasing, ranging from some exceptionally artistic and beautiful scenes in Cuba to New York. Tone okay. Sunday, yes. Special, above average. Great audience appeal. All classes, city of 95,000. Admission 40-50. Guy A. Kenimer, Arcade Theatre (1,152 seats), Jacksonville, Florida.

LILY OF THE DUST. (6,811 feet). Star, Pola Negri. Not so bad. Negri, Ben Lyon and Noah Beery act well but have no plot to act on. Well directed and hotel scenes are good. Tone poor. Sunday, no. Special, no. Fair audience appeal. Farmer class, town of 442. Admission 10-25. John C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

LOCKED DOORS. (6,621 feet). Star, Betty Compson. Pretty fair offering that pleased quite well. Hasn't any too much drawing power. Will do nearly as well as a lot of them. Tone okay. Sunday, yes. Not a special. Good audience appeal. Town and country class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. A fine picture. Gloria handles the comedy role well. Well directed. Tone good. Sunday, yes. Special, no. Good audience appeal. Farmers, town of 442. Admission 10-25. John C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

MAN WHO FIGHTS ALONE. (6,337 feet). Star, William Farnum. There are too many good stories that it is a shame for Paramount to waste a picture on this one. Acting only fair. If you have bought it, run it, but don't boost it. Tone, none. Sunday, no. Special, no. Poor audience appeal. Farmers, town of 442. Admission 10-25. John C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

MERTON OF THE MOVIES. (7,655 feet). Star, Glenn Hunter. Good high class comedy that only about two-thirds of the people understood. Some were pleased and some were not, but it's a good picture just the same. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre, Montpelier, Idaho.

NORTH OF 36. (7,908 feet). Star, Jack Holt. Very good picture. These pictures draw good

Richard Barthelmess and Bessie Love as they appear in "Soul Fire," which First National is distributing.

here. Drew from four surrounding towns. Tone good. Sunday, yes. Special, yes. Good audience appeal. Working class, town of 1,200. Admission 10-30. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

NORTH OF 36. (7,908 feet). Star, Ernest Torrence. This is a real picture. Thousands of cattle. Will draw well. Cast, photography, everything fine. Tone okay. Sunday, yes. Special, yes. Very good audience appeal. own and country class, town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre, Correctionville, Iowa.

OLD HOMESTEAD. (7,606 feet). Star, Theodore Roberts. I dug this out of the past for a second run and did well with it. I am strong for some of these old second runs. They fit into the Saturday night nicely. I have previously run them on a Monday and Tuesday showing and then the year later Saturday night crowd is an entirely different bunch. You can't buy as much for your money anywhere else and I believe the small town theatre will stand one or two seconds a month. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

PETER THE GREAT. (7 reels). Star, Emil Jannings. High brow historic picture. Good acting and very interesting. Tone good. Sunday, yes. Special, no, but above program type. Fair audience appeal. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SINNERS IN HEAVEN. (6,621 feet). Star, Bebe Daniels. Good picture that drew and pleased. Town and rural class, town of 2,500. Admission 10-25. S. H. Rich, Rich Theatre, Montpelier, Idaho.

STORY WITHOUT A NAME. (7,912 feet). Star, Agnes Ayres. A dandy Saturday show that drew better than I expected. There are some thrills in this. Print was in fine shape. Moreno is good in this. Tone okay. Not a special. Good audience appeal. Better class, town of 4,500. Admission 10-25. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

SWAN. (5,889 feet). Star, Ricardo Cortez. Good picture. Fine acting. Splendid, elaborate sets. Tone good. Sunday, yes. Special, yes. Good audience appeal. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

TOO MANY KISSES. (6,750 feet). Star, Richard Dix. This is a fine comedy. It went over in nice shape. Dix is good. Frances Howard isn't, but the story is entertaining and the picture pleased everyone. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

UNGUARDED WOMEN. (6,051 feet). Star, Bebe Daniels. Good, entertaining picture. I would say book it. Most everyone that came said good. Tone good. Sunday, yes. Hardly suitable for special. Good audience appeal. Small town class and farmers, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

WAGES OF VIRTUE. (7,083 feet). Star, Gloria Swanson. My patrons were evidently tipped off on this one or have not forgotten "Her Love Story." They failed to show up to see "Wages of Virtue." One more like this one and we will not be able to get them out to see Miss Gloria. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

WAGES OF VIRTUE. (7,083 feet). Star, Gloria Swanson. One of the Famous Forty with a big rental attached to it that's all. When you play it you won't have anything to count up except your overhead. Tone fair. Sunday, no. Special, no. Audience appeal fifty per cent. All classes, town of 2,900. Admission 10-25, 15-30. A. E. Andrews, Opera House (496 seats), Emporium, Pennsylvania.

Pathe

WHY WORRY? (6 reels). Star, Harold Lloyd. This one is a wow, comic. Our audience nearly tore house down. Better than "Hot Water." Run these Lloyd's if you haven't before and your people will like him. Tone good. Sunday, yes. Special, yes. Audience appeal one hundred per cent. All classes, town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

Producers' Dist. Corp.

ANOTHER MAN'S WIFE. (5 reels). Star, Lila Lee. A dandy good program attraction with action and heart interest. Tone okay. Sunday, no. Special, no. Audience appeal ninety-five per cent. Rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

BARBARA FRIETCHIE. (7,179 feet). Star, Florence Vidor. A great picture. The action scenes are great. The war scenes are the best ever made of the Civil War. All in all, the picture is great. Everyone here more than satisfied. All classes, town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

BARBARA FRIETCHIE. (7,179 feet). Star, Florence Vidor. I was rather afraid of this one, on account of the many poor reports I have read on it. But it proved to be a corking good picture and I recommend it to any exhibitor as a fine picture. Tone okay. Sunday, yes. Special, no. Good appeal. All classes, town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

BEAUTY AND THE BAD MAN. Star, Mabel Ballin. This is a good picture and if these people had some good paper you could put

Renee Adoree is one of the most charming of the featured players in the galaxy of Metro-Goldwyn-Mayer artists.

this picture over as it is very good and well directed and pleased everyone. Tone good. Sunday, yes. Special, yes. Good audience appeal. Miners and railroad class, town of 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

CHALK MARKS. (6,000 feet). A homely small town story with plenty of heart appeal. Very good for Sunday showing, also good for tying up with the school. Acting and direction excellent and was well received, especially by the older patrons. Tone good. Sunday, perfect. Special, no. Audience appeal ninety per cent. Rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

CHARLEY'S AUNT. (7,245 feet). Star, Sidney Chaplin. Eight reels without any plot, but made into a real entertainment by real work of cast and clever titles. Pulled good for four days. Tone good. Sunday, yes. Special, yes. Good audience appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

CHORUS LADY. Star, Margaret Livingston. A zippy, breezy comedy drama that is bound to please everybody. Excellent for all classes. Tone okay. Sunday, no. Special, no. Audience appeal ninety-five per cent. Rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

FRIENDLY ENEMIES. Star, Weber and Fields. Very good picture and well directed and will please everyone. Very poor paper on this picture and hard to put over. Tone good. Sunday, yes. Special, no. Good audience appeal. Miners and railroad class, town of 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

GIRL ON THE STAIRS. (6,224 feet). Star, Patsy Ruth Miller. One of the best program pictures I have run since January 1. Every member of the cast does excellent work and the direction is perfect. Everybody pleased. Tone okay. Sunday, yes. Special, no. Audience appeal one hundred per cent. Rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

HOUSE OF YOUTH. (6,669 feet). Star, Jacqueline Logan. This proved to be only a fair program attraction. Title seemed to draw, as it created more or less discussion. Tone okay. Sunday, yes. Special, no. Audience appeal eighty-five per cent. Rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

RECKLESS ROMANCE. (5,530 feet). Star cast. High class comedy that had a good sized audience hitting on all twelve cylinders from a laughing viewpoint. Just the thing to get away from the usual "sticky" stuff made so frequently these days. Play it, by all means. It's good. Rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

ROARING RAILS. (5,753 feet). Star, Harry Carey. One of Carey's best, that has all the elements of a strictly A No. 1 high grade western. Work by leading lady very good. Tone okay. Sunday, no. Special, no. Audience appeal one hundred per cent. Rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

SIREN OF SEVILLE. (6,724 feet). Star, Priscilla Dean. Some old woman in New York must have designed the paper for this great picture as this is by far the best she ever made and is a real special but the paper and stills on it are something fierce and all love stuff, and this is a fast action picture, with a wonderful bull fight in it. In order to put this over I had a large bullfighter in action drawn on a large piece of beaver board. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

SOFT SHOES. Star, Harry Carey. I believe this one made the best hit of the series; has comedy, a good story, good direction, and Harry handles the comedy to good advantage. Can recommend this series to any exhibitor. (Have bought the new series.) Tone and appeal good. Not as a special. Draw general class, towns of 1,200 to 2,200. Admission 10-25. E. N. Prescott, Prescott Circuit (theatres 250 to 700 seats), Union, Maine.

SOFT SHOES. Star, Harry Carey. A very good attraction but not up to the high standard of some of Carey's recent releases. However, it went over in fine shape and should please any Saturday night audience. Tone okay. Sunday, no. Special, no. Audience appeal ninety per cent. Rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

TROUPING WITH ELLEN. (6,483 feet). Star, Helene Chadwick. Very pleasing program attraction. Heard many good comments from a fair sized audience. Tone okay. Sunday, yes. Special, no. Audience appeal one hundred per cent. Rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

Universal

BLIND HUSBANDS. Star cast. A picture that is old but real good entertainment. Some action and good plot. A picture in eight reels. Would be better in six reels but will get by. Tone okay. Sunday, yes. Special, no. Appeal seventy-five per cent. Town and country class, town of 700. Admission 10-20. W. F. Denny, Electric Theatre (250 seats), Lowry City, Missouri.

BURNING TRAIL. Star, William Desmond. Very poor western, and why they put Desmond in westerns I do not know. Badly directed and a very poor story, with about the silliest ending that was ever given to a picture. Tone good. Sunday, no. Special, no. No audience appeal. Miners and railroad class, town of 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

Help your fellow exhibitors by sending tips.

Summer is coming and the theatres are likely to cut down on number of showings in some cases.

That means we have to get more of you sending, to keep up the volume of tips.

Shoot in your first tip now!

DARLING OF NEW YORK. (6,260 feet). Star, Baby Peggy. This is a good picture that will please anywhere. A great kids' picture. Good acting from start to finish. Tone good. Sunday, yes. Special, yes. Town and country class, town of 700. Admission 10-20. W. F. Denny, Electric Theatre (250 seats), Lowry City, Missouri.

FIFTH AVENUE MODELS. (6,581 feet). Star, Mary Philbin. Just fair. Picture starts out good and had good possibilities but flopped at the end. Philbin is utterly unsuited for her part, and why waste Norman Kerry in such a picture? Don't promise too much and you will get by. Tone good. Sunday, yes. Special, no. Fair appeal. Miners and railroad class, town of 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

HIT AND RUN. (5,508 feet). Star, Hoot Gibson. A very good baseball story, although it is full of hokum. Just the thing for a double feature show. It is doubtful as a single feature, as many people, especially women, do not care for baseball. It went over good here. Tone okay. Sunday, yes. Special, no. Good appeal. All classes, town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City Connecticut.

HURRICANE KID. Star, Hoot Gibson. This star never makes a poor one for me on my crowd. Wonderful bet for Saturday. Plenty of action and the crowd went out saying nice things about the picture and the house. We thank you. Tone good. Sunday, yes. Special, no. Audience appeal ninety per cent. All classes, town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

OH DOCTOR. (6,587 feet). Star, Reginald Denny. Well, well, folks, here's a picture for everybody, with a story that fits Denny like a plaster cast. My audience sure liked it and yours truly agreed with them. It will make a mummy laugh. Book it and boost to limit. You can't lose. Tone good. Sunday, yes. Special, as a comedy, yes. Audience appeal one hundred per cent. General class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre, Milwaukee, Wisconsin.

OH DOCTOR. (6,507 feet). Star, Reginald

George Marlow, Washington Theatre, Atoka, Oklahoma, has come into "Our Gang" with a first report on one of the blanks we have on last page.

The "Gang" extends a welcoming hand.

Come on, folks—do as Mr. Marlow has done.

"This is my first one," Mr. Marlow says, "But I am very much interested and will send more."

THAT'S THE SPIRIT!

Denny. Pleased very well. Drags at first but finishes good. Like the "Fast Worker," would be great in six reels instead of seven. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

RIDIN' KID FROM POWDER RIVER. (5,727 feet). Star, Hoot Gibson. No good. Hoot is all right, I believe, if they'd just give him a story instead of such amateur trash. No tone. Sunday, no. Special, no. Poor appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

RIDIN' PRETTY. Star, William Desmond. Fair. Not enough action for a Saturday crowd but seemed to get by, however. Didn't hear any kicks. All classes, town of 4,000. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.

SIGN OF THE CACTUS. Star, Jack Hoxie. Barely gets by. No one went out of their way to tell me how much they liked it. Tone okay. Sunday, yes. Special, no. Audience appeal sixty-five per cent. All classes, town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

TORNADO. (6,576 feet). Star, House Peters. One of the best lumber camp melodramas we have ever had. Flood and log jam scenes are amazing. Worth running in any house. General class, city of 15,000. Admission 10-40. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

Vitagraph

BAREE, SON OF KAZAN. Star, Anita Stewart. The best northern picture I have ever seen. Miss Stewart is just as beautiful and convincing as ever and the picture has action, suspense and some of the most beautiful snow scenes imaginable. In fact, it has everything to make a first class film entertainment and a drawing card. It holds my house record. Tone okay. Sunday, yes. Absolutely suitable for special. Great audience appeal. Oil field class, town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

BAREE, SON OF KAZAN. Star, Anita Stewart. This is one of the best pictures we have had this year. It is a wonder, and the box office will prove it. Played it on light night, Friday. Audience congratulated me on the way out, and also Vitagraph. Come again; you can't give us too many of these. Tone good. Sunday, no. Special, yes. Audience appeal one hundred per cent. All classes, town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

BEHOLD THIS WOMAN. (6,425 feet). Star cast. A real special that ranks with "Greater Than Marriage" from every angle. Vitagraph should be proud of this class of features. Tone good. Especially suitable for Sunday. Special, yes. Appeal one hundred per cent. Rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

CLEAN HEART. Star cast. Vitagraph has done gone and done it again, and I don't mean maybe. This one proved to be a sure-fire box office hit, and if this doesn't make money for you, close up shop. Tone good. Sunday, yes. Special, yes. Great audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

CLEAN HEART. Star cast. Well acted, well produced, with plenty of entertaining qualities. Excellent for Sunday showing as the moral side of the picture is very strong. Best tone. Excellent for Sunday. Special, no. Appeal ninety-five per cent. Rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

FEARBOUND. Star cast. Good acting, well produced, strong story but gruesome beyond description. In spite of the masterly manner in which this picture is handled it did not please on account of the horrible story and the contemptible characters. A story of beastly men. Tone okay. Sunday, no. Special, no. Poor audience appeal. Rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

GREATER THAN MARRIAGE. Star cast. A problem play that ranks as a real special. All the good elements are incorporated in this one and it is especially good for Sunday showing. One of the better pictures of the year. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

Warner Bros.

AGE OF INNOCENCE. Star cast. Only a fair program attraction, suitable for off nights. Tone okay. Sunday, no. Special, no. Poor audience appeal. Rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

BEAU BRUMMEL. (10 reels). Star, John Barrymore. An artistic masterpiece but a lemon as far as the small town exhibitor is concerned. The better class enjoyed this one but the lowbrows walked out on it. Second night far below first night. Business poor. Personally considered this some of the best work John has ever done as his characterizations were perfect. Tone fair. Sunday, yes. Not suitable for special in small towns. Poor appeal. General class, town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

"In May prepare for June," says Connie Darling, Century Comedy star, whose current two-reeler, "Almost a Husband," now being released by Universal, tackles the marriage game from some new angles

BRIDGE OF SIGHS. (6,694 feet). Star, Dorothy Mackaill. Melodrama de luxe—and pleased the audience at that. It is really a worth-while picture and is especially good for the masses. Tone okay. Sunday, yes. Special, no. Audience appeal ninety-five per cent. Rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

CORNERED. (7,500 feet). Star cast. Dandy crook story with some very interesting situations. Holds interest and pleases. Good for any day. General class, city of 15,000. Admission 10-40. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

FIND YOUR MAN. (7,300 feet). Star, Rin-Tin-Tin. As usual Rin-Tin-Tin makes a big hit with a fair sized audience. While this is not as good as "Where the North Begins," it is well worth boosting as it has plenty of action, heart interest and punch. Tone okay. Sunday, no. Special, no. Audience appeal one hundred per cent. Rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

LIGHTHOUSE BY THE SEA. Star, Rin-Tin-Tin. If any exhibitor is passing up these dog pictures he is making a big mistake. The price is right, and your audience goes out with a very friendly feeling towards you. Tone all right. Sunday, yes. Special, yes. Splendid audience appeal. Mixed class, town of 1,200. Admission 10-25. John McGill, Community Theatre (500 seats), Port Orchard, Washington.

LOVER OF CAMILLE. (7,180 feet). Star, Monte Blue. Just a bunch of "nothing" minus "less" divided by "zero." How any person can possibly see anything in this, from any standpoint, is more than I can figure out. It is silly, impossible and boresome beyond description. An excellent attraction for increasing the army of radio fans. Don't run it. Tone good. Sunday, yes. Special, no. No audience appeal. Rural class, town of

Dorothy Devore in a scene in "The Prairie Wife," a Metro-Goldwyn picture.

850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

NARROW STREET. Star, Dorothy Devore. A comedy drama that was well received by a fair audience. Nothing but good words of praise was heard. Tone good. Sunday, yes. Special, no. Audience appeal ninety-five per cent. Rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

THIS WOMAN. Star, Irene Rich. An excellent heavy dramatic attraction. Beautiful settings, very good direction and presented by an A-1 cast of players. Tone good. Especially suitable for Sunday. Special, no. Audience appeal one hundred per cent. Rural class, town of 850. Admission 10-30. J. D. Warnock, Luna Theatre (350 seats), Battle Creek, Iowa.

Comedies

ALL NIGHT LONG. (Pathe). Star, Harry Langdon. Where do they get this stuff that Langdon is stepping after Chaplin, Lloyd and Keaton's honors? There are a dozen better. He has a silly manner that is all his own, but it is anything but funny. Some good story work and stunts by the gag men have gotten laughs. General class, city of 15,000. Admission 10-40. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

CALL THE WAGON. (Educational). A fair comic. Gets quite a few laughs but no one went into hysterics. All classes, town of 2,800. Admission 15-25. David M. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy Pennsylvania.

DEEP SEA PANIC. (Fox Imperial Comedy). Very good comedy that pleased everyone. Miners and railroad class, town of 3,500. Admission 10-35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

FIGHT. (Fox). Star, Earl Fox. Hope the rest of the Van Bibbers are better than this one as "The Fight" failed to please. The boxing match was weak and was too short. Patrons have been spoiled by seeing the fast bouts in the "Fighting Blood" and "Go-Getters" F. B. O. series, which made the fight in "The Fight" look like a bunch of infants holding a bottle sucking contest. Tone fair. Sunday, yes. Weak audience appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

GOING EAST. (Educational). Star, Neal Hamilton. A good laugh producer; this one should make anyone laugh. They sure laughed here. All classes, town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

GOOD SPIRITS. (Educational). Star, Walter Hiers. A bunch of old gags done over for Hiers' benefit, but for some reason it pleased, hence no kick coming. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HALF BACK OF NOTRE DAME. (Mack Sennett). Good comedy, as are ninety per cent of Sennetts and Pathes. Tone okay. Sunday, yes. Audience appeal one hundred per cent. All classes, town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

JONAH JONES. (Educational). Star, Lloyd Hamilton. Ham brought out a number of ha ha's in this one and the comedy, as a whole, was better than some of his past ones. Each funny stunt wasn't repeated to death as has been the case in previous releases. Considered this a good one and is a good addition to any program Tone okay. Sunday, okay. Special, no. Good appeal. General class, town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

INBAD THE SAILOR. (Fox). One of the best monkey comedies Fox has ever made. A good plot and those well trained apes had the house in an uproar from the beginning to the end. More like this one, Bill Fox, and your comedies will be requested as much as Educationals. Tone good. Sunday, yes. Appeal extra good. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

LOW TIDE. (Educational). Star cast. Fine comedy with plenty of action that had the fans yelling their heads off. Couldn't keep the kids quiet during this comedy and they almost raised the roof off the old barn. Fine tone. Sunday, yes. Strong appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

O MIN. (Universal). Star, Joe Murphy. These Gump comedies are just fair. They get a few laughs but are not hilariously funny by any means. Tone okay. Sunday, yes. Audience appeal one hundred per cent. All classes, town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

ONE SPOOKY NIGHT. (Pathe-Sennett). Last half of last reel contains enough storm, lightning and spooky situations to make it a fine comedy. Cast good. No special tone but appeals one hundred per cent. Yes for Sunday. Draw all classes, town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

OUR GANG COMEDIES. (Pathe). These comedies are always good and please both grown-ups and the kiddies. Mixed class, town of 1,200. Admission 10-25. John McGill, Community Theatre (500 seats), Port Orchard, Washington.

PIGSKIN. (Educational). Star, Lige Conley. Lige scores another hundred. Here's a football comedy that made all kids from one to one hundred and one stand up and yell. A laugh provoker if there ever was one. Lige is the action boy and the fans are sadly disappointed if he doesn't appeal in slapstick. Tone okay. Sunday, okay. Strong audience appeal. General class, town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SHANGHAIED LOVERS. (Pathe). Star, Stan Laurel. Here is a good comedy that has enough of the funny to please most any crowd. A comedy of the sea and a funny one at that. Good tone and appeal. E. N. Prescott, Prescott Circuit (250 to 700 seats), Union, Maine.

WIDE OPEN. (Educational). Star, Lige Conley. The best two-reel comedy I have seen in a long while. I see so many comedies that it takes a good one to make me even smile, but I admit that this one had me in sitches. Foolish but it will make anyone laugh. All classes, town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

J. E. Draginio, Grand Theatre, Yoakum, Texas, becomes one of "Our Gang" by sending in a blank filled out. We all say howdy-you-do and glad-your-tips-are-coming.

The blank on the back of this page is for your convenience if you have not yet joined the ranks of the best and most generous givers of tips any publication ever knew.

Use the blank. Send a tip today.

HELP EXHIBITORS! SEND TIPS!

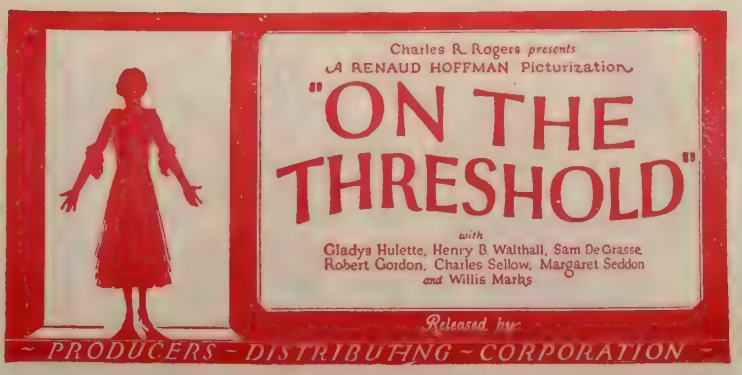
Short Subjects

FIGHT AND WIN. (Universal). Star, Jack Dempsey. Good, snappy stories, but do not pull any extra money for me. Just help out to fill in a show on a Saturday. Jack is a good fighter but a poor actor. Will know better next time. However, Boston was very fair in the price, so must not kick at the fine service we got from Boston. All classes, town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

FOX EDUCATIONALS. (Fox). These one-reelers lend tone to any program, and are very restful and instructive, besides having the most beautiful photography. Mixed class, town of 1,200. Admission 10-25. John McGill, Community Theatre (500 seats), Port Orchard, Washington.

HODGE PODGE. (Educational). These one-reelers are quite a novelty, besides being very entertaining, and will fit in with any kind of a program. Audience appeal one hundred per cent. Mixed class, town of 1,200. Admission 10-25. John McGill, Community Theatre (500 seats), Port Orchard, Washington.

Now Booking



Finishing Four, Starting Five at Paramount L. I. Studio

THE final touches are being put to four pictures at the Paramount Long Island Studio, and work is progressing steadily on five new productions which are to keep the stages humming for the next month.

"The Manicure Girl,' starring Bebe Daniels, supported by Edmund Burns and a cast of other favorities, is now getting its final titles and will be ready for preliminary showing at an early date.

The last shots of Richard Dix's new speed picture, now titled "The Lucky Devil" (first title was "California—or Bust"), were made this week, and Director Frank Tuttle is now busy with cutting and editing, while Julian Johnson is turning his hand to the subtitles. This picture is full of thrills, and Gregory La Cava, who co-operated with Tuttle in the directing of the automobile race scenes, has been made almost a nervous wreck by the actors' many hair-breadth escapes from death. Esther Ralston has the principal feminine role, while many other excellent players are in the cast, including Edna May Oliver, Mary Foy, Charles Sellon, and Mrs. John Harriman (Alice Laidley). Leon Nomis, the famous stunt man, and six well known racing drivers competed with Dix in the road race scenes into which were accidentally injected a number of real thrills not called for in the script. Gunboat Smith is also seen in an exciting prize fight sequence.

Herbert Brenon will complete "The Street of Forgotten Men" by the end of the week. This picture of the old Bowery and the professional beggars who made-up for their trade in a "cripple factory," features Percy Marmont, Mary Brian and Neil Hamilton.

Probably another week will see the completion of D. W. Griffith's new picture, "Sally of the Sawdust," in which Carol Dempster and W. C. Fields are co-featured. The company is now making the final scenes on location on Long Island.

Of the five new productions now in preparation, two will be started in actual filming next week.

Thomas Meigan steps before the camera on Monday in the first scenes of his new picture, tentatively titled "Whispers," Tom Geraghty made the adaptation from Booth Tarkington's story, "Whispering Men." Several popular players are under consideration for leading roles, but to date no definite announcement has been made regarding the supporting cast. Al Green will direct.

On the same day, Bebe Daniels will start work in her new film, "Lovers in Quarantine," which Luther Reed has adapted from the successful stage play, "Quarantine," now showing on Broadway. Harrison Ford has been engaged as her leading man, but the remainder of the cast has not yet been selected. Frank Tuttle, who directed Bebe in several of her recent successes, will again handle the megaphone.

Pola Negri returns to New York next week from California, and will begin her first picture at the Long Island Studio about the first of June. No details about the story or the cast have been announced. Paul Bern, will direct the brilliant Polish star.

Another production slated for the first of next month is "That Royle Girl," which will be made by D. W. Griffith, with Carol Dempster in the leading role. Paul Schofield is now finishing the film version of the popular story.

The next Herbert Brenon production will be "A Kiss for Cinderella," an adaptation of the famous Barrie play by Willis Goldbeck. Camera work will be started in the early part of June. Percy Marmont is the only player definitely selected so far, although it is probable that Betty Bronson will have the leading role.

Other announcements made recently are that Eddie Sutherland, the director, and Neil Hamilton, leading man, have signed long term contracts.

Enviable Record

Twenty-nine of the leading women of all picturedom have played opposite Tom Mix in the nine years he has been appearing in Fox Film Corporation productions. This list, compiled by Fox authorities, includes:

Colleen Moore, Wanda Hawley, Pauline Starke, Patsy Ruth Miller, Lillian Rich, Barbara Bedford, Billie Dove, Doris May, Mabel Ballin, Jane Novak, Eva Novak, Alma Bennett, Ora Carewe, Alice Calhoun, Anne Cornwall, Lucy Fox, Victoria Forde, Enid Markey, Kathleen O'Connor, Teddy Sampson, Gloria Hope and Pauline Curley, Claire Anderson, Rhea Mitchell, Claire Adams, Betty Jewel, Gertrude Olmstead, Marion Nixon and Kathleen Kay. .. ..

Complete 'Steele of Mounted' Cast

Work on the production for Vitagraph of James Oliver Curwood's "Steele of the Royal Mounted," under the direction of David Smith, is proceeding satisfactorily, according to advices from California. By the addition of three well known players the cast has been made complete.

The role of Mrs. Thorpe will be filled by Mabel Julienne Scott. Sydney De Grey will impersonate Colonel Becker, and John Toughey will play Colonel MacGregor. Bert Lytell is featured.

Vigorous Public Campaign Planned for "White Monkey"

IN furtherance of their recently inaugurated policy of staging effective advance publicity campaigns on all Sawyer-Lubin productions, Associated Pictures Corporation has formulated an ambitious exploitation schedule for the recently completed production, "The White Monkey," which features Barbara La Marr under the direction of Phil Rosen.

Has Had Wide Circulation

"The White Monkey," authorized by John Galsworthy, has enjoyed wide circulation, having led the lists of best selling novels for months, and by reason of the extensive newspaper copy on production and players sent out through First National since the novel was acquired has already been widely publicized to the general public.

The first step in the new campaign will be the sending to all exchanges and first run exhibitors of a miniature white monkey souvenir, in the form of an inkwell or paper weight, which will serve as a constant reminder of the production in addition to being a unique and useful desk ornament. This exhibitor publicity will be followed up by a series of advertisements on "The White Monkey" in the trade papers.

To Appeal to Picture Fans

A direct appeal to motion picture fans will be made through a series of advertisements in the fan magazines. This will be in addition to the Saturday Evening Post advertising, which will be part of the national advertising campaign given releases by First National Pictures.

An eight page folder will be prepared on "The White Monkey," and in addition to general distribution to exchanges, first runs and franchise holders these will be available at small cost to exhibitors for distribution to their patrons prior to the showing of the picture. Colored reproductions of the painting around which the Galsworthy story revolves will be sent all exchanges for display. Smaller photographs of the painting will be sent franchise holders and first run exhibitors.

A First National Release

THIS BLACK FLAG BEAT A CUTOUT SHIP IN LAREDO

Getting close to S. R. O. in Holy week was the accomplishment of Jack Rowley, of the Royal Theatre, on The Sea Hawk. He used plenty of lithographs around town, but the banner was what seemed to attract the people in this Texas town

Mechanical Train for Coming Through

Oscar White, of the Rex Theatre, Sumter, S. C., outdid himself on a lobby for Coming Through. He built a box about 3 1-2 feet wide by 4 feet deep, around which he piled coal to suggest a mine. The cavity was lighted with concealed lights and in this space a toy train ran continuously.

On either side of the lobby were piles of coal with wheelbarrows, picks and shovels. Lettered panels and cutouts completed one of the best lobbies he has ever achieved.

And of course it did not cost much. The tools were borrowed from the hardware store, and the local coal company hauled several loads to and from the theatre in return for a credit card with a hint that now was the time to be thinking about next Winter's coal.

Something new was the distribution of 1500 book marks in the local schools, the text reading: "You have a better chance of Coming Through in the business world if you complete your education. See Coming Through at the Rex Theatre, Monday and Tuesday."

The book markers seemed to work exceptionally well.

Makes a Cleanup With Orchestra

Making the house orchestra pull more money into the box office than a big videll attraction is going some, but Morris Rosenthal has been doing that lately at Poli's Theatre, Bridgeport, as one of his local appeal acts.

It was an old stunt, the rube band, but it overshadowed the dramatic feature and got several times the space given The Dressmaker from Paris.

Rosenthal merely moved the men from the pit to the stage, dressed them up, took the place of the leader himself and further augmented the band by putting in his assistant at the cymbals.

They slaughtered several well-known selections and broke the program with a chorus picked from the pupils of a local dancing school. After the chorus they placed one more freak number and then went into a serious playing of the Anvil Chorus from Il Travatore, with electric effects. After the earlier numbers, the playing sounded all the better through contrast.

The act was a literal knockout, and yet it cost almost nothing, for the pupils were glad to get experience and the archestra looked upon the stunt as a lark.

It will be recalled that Rosenthal recently put on a locally made picture. He writes that when he can make more money with local talent, he does not see the reason for importing expensive acts.

A Double Play

Edgar Hart, of the Opera House, Augusta, Maine, made a double play on his Easter attraction. He obtained the services of a local dancing teacher, who was glad enough to contribute her services in return for the advertising she obtained.

She had no professional photographs for the lobby. There was a photographer newly located in the town. Hart persuaded him to make up a set of negatives in return for permission to display them in his show case, and supplied him with a nicely lettered backing for the case. In addition he gave him prominent credit on the lobby cards showing another set.

The photographer got the advertisement and some showy samples. The dancer got advertising and the photographs. Hart got a good headline without cost. No one seems to have lost.

Why Swanke Wins

In a personal letter from Arthur Swanke, of the Rialto Theatre, El Dorado, Ark., recently, he gives the real reason why he is doing big time work in a small town. Not expecting to be quoted, he wrote: "I do not believe that there is anyone who takes more pleasure in making attractive lobbies than I. I really live in my lobbies."

In other words it is a labor of love and not just a job on a salary. When you have this spirit, you are well on your way toward good lobbies. You must take a pride and interest in your work, and then it ceases to be work.

Swanke not only makes up two lobbies a week, doing all the other necessary work for a double change, including the newspaper end, but he even finds time to do some decorative stuff for the stores.

A Condensed Week

Although he did little other than to increase his pictorial display and drive hard on the newspaper publicity, Charles Sessen, of the Criterion Theatre, Enid, Okla., got as much as his usual week's business out of a two day run of The Thundering Herd.

His only ballyhoo was an illuminated perambulator, which he regularly uses. He got the increase through intensive work rather than unusual expenditure.

A Universal Release

THIS LIFELIKE DUMMY SOLD DRUGS AS WELL AS OH DOCTOR

He looked so much like a man that people stopped to figure it out. The nurse is only a cutout. The window was rigged by W. R. McCormack, of Universal, for the Strand Theatre, Crawfordsville, Ind. It pleased the druggist as well as the manager

Miniature Window Good Lobby Puller

Getting in line with the others, Barry Burke, of the Palace theatre, Fort Worth, Texas, used a fashion show in connection with "The Dressmaker From Paris," tying up a large local store.

The store gave a large show window to the stunt, and Burke arranged with them to reproduce the window in miniature as his lobby display. It was an exact copy, even to the diminutive show cards, and every costume used in the window was reproduced on doll models for the lobby.

Miniatures always are interesting, but if they reproduce some local object they are much more valuable. Most persons who saw the lobby went over to the store, to see the original, and vice versa. It was a material aid to the merchant as well as to the house and helped to put the picture over to a better business than this season of the year calls for.

A First National Release

A DRAPERY EFFECT WAS THE LADY KEYNOTE

It was used on the doors, above the transoms and on the still frame for the Norma Talmadge picture at the Strand Theatre, Seattle. It was even carried to the corner boards, and the uniformity gave an effect that suggested picture quality

The
ART GUILD
250 WEST 54TH STREET
NEW YORK CITY
PHONE COLUMBUS 5780
Hand painted displays of unusual designs at prices that are right.
The Metro-Goldwyn Pictures Corp. selected our APLAKAY product for displays in all their exchanges.

Private Newspaper Now an Institution

Before the war there were scores of house-owned newspapers or locality sheets, but they dropped with the paper shortage and few of them have been revived.

Recently E. F. Corcoran, a Paramount exploiteer, induced the Rex Theatre, Sheboygan, Wis., to start its own paper because the local newspapers paid so little attention to pictures. The house had been getting out a large broadside, but it looked like an advertisement and not a paper. Corcoran got 40 merchants to come in on an issue on a guarantee of 10,000 circulation. The idea was to make it look like something and at the same time cut the expense.

Now it has become a regular feature and not only covers the cost of printing and distribution but is rolling up a nice profit. The advertising rate is low and the circulation large, so the advertising holds up because the advertisers get results.

It is not a good plan to fight a local paper that is generous with space, but with a crabby editor, the house newspaper can be made profitable.

Rubed His Jannings for The Last Laugh

Backing up a sound campaign on The Last Laugh, J. M. McClure, of the Franklin theatre, Oakland, Calif., put out an impersonator of Jannings as the carriage opener. In a gorgeous coat and carrying the official umbrella, on which was painted the title of the play, he rubed the downtown streets, officiously opening auto doors for passengers, escorting old ladies across the street and carrying out the general idea of the role. It gave an intimate suggestion that clinched the other work.

The best bet was a couple of previews, one for the newspapers, which educated the public to the idea of the story, and the other for the local Better Films organization.

He mailed out 25,000 postals, used 500 window cards and carded the spare tires of the local taxis.

The result was not only a good business but general satisfaction, for The Last Laugh needs to be explained to get the best audience results. If you show it cold it is so different that people do not know just what to think. We know of one dumb bell here in New York who went out with a hammer because she had expected to see a comedy. Tell them about it in advance.

A First National Release

HERE'S A PRACTICAL HINT FOR A QUO VADIS WINDOW

The Denver public library loaned this Roman frieze and the bust of Nero to the Colorado Theatre, Denver, and it was made the basis of a display in the jewelry store. Between the library and the Italian Consul the picture was put over big

Helped a Charity

Killing two birds with one stone, F. H. Ricketson, Jr., of the Rialto theatre, Denver, put over Gloria Swanson in "Mme. Sans Gene."

Picking up the idea of the New York opening at five dollars a head, he gave a special showing at the Brown Palace Hotel for the benefit of the fashionable Junior League, the admission being by invitation, plus $1.50. It got the good will of the League and more newspaper space than he could have won in a month with a straight theatre showing.

A Metro-Goldwyn Release

A CASTLE FRONT BUILT WITH A MINIMUM OF MATERIAL

D. Roscoe Faunce, of the Strand Theatre, Birmingham, used only corner posts for his castle. The knight in the center is tacked to a cabinet in which a man did a dummy stunt afternoon and evening. The other side is shown in the small cut

Had Dummy Poser for Yolanda Run

Figuring that he ought to get money on Yolanda, if it was a costume picture, D. Roscoe Faunce, of the Strand theatre, Birmingham, hired a human dummy to pose in a store window several times a day, the week before the Marion Davies Picture opened.

A Metro-Glodwyn Release.

THE CABINET

The store gave him all the space he wanted to advertise accessories, and the stunt was a continuous advertisement, though the appearances were intermittent.

When the picture opened, the cabinet was taken down to the lobby and the figure of a mounted knight was attached to the back. Twice daily the dummy did his posing stunt, and at other times the cabinet was swung around to let the knight front the street.

Two corner posts of compo board, painted to represent turrets, gave the entire lobby a castle effect with very little material and painting.

Cheap at $15

Most of the Southern cities are all excited about the possible air mail route between Chicago and New Orleans. Columbia, S. C., is one of them.

When a traveling air outfit came to Columbia for a few days' pitch, carrying passengers at $5 a trip, C. W. Irvin, of the Imperial Theatre, gave the pilot $15 to paint The Air Mail on the underside of the plane.

Some persons thought this meant that the plane was in the mail service, doing experimental work, but there always was someone to explain that Paramount's picture, The Air Mail, was being advertised, and it surely was the truth. Irvin got a lot of advertising for his $15, and showed a real profit.

A Special Trailer for Local Player

Edgar Hart, of the Opera House, Augusta, Maine, had a picture in which a former Augusta girl had a small part, as the picture was made in Maine by a Boston concern.

The girl was a favorite with her classmates in High School and two weeks in advance Edgar started a trailer, which the production company made especially for him. Hammering on the local idea, he added the fact that the picture was to be shown on the girl's birthday, and he urged them to come to her birthday party, ending the picture with a slide reading: "Your Augusta friends wish you many happy returns, Irene."

There was a bad patch on one of her close-ups, so he cut out about two inches, put this in a black box, with a light behind it and a condenser lens over the aperture and used this for a lobby attraction.

He achieved a packed business all day.

For the first two days of a recent week the house was sold to the Elks for a minstrel show. Edgar wanted them to remember that the picture program started again on Wednesday, so he persuaded a local restaurant to let him print up 4,000 paper napkins, and these were used from Saturday to Wednesday. It cost only $1.25 for the printing, and the restaurant supplied the stock. It helped to bring them in when the pictures were resumed.

With a Badge

Apparently the Owl Drug Company, of Los Angeles, spends half its time selling drugs and the other half mixing up picture hook-ups. They must find it profitable, for they are always coming in on some stunt.

The latest was a Sally Sundae on the Colleen Moore production. Its 300 soda jerkers all wore green ribbon badges printed up: "Try a Sally Sundae. As delicious as the production is good. See Colleen Moore in Sally. Loew's State Theatre."

This was supplementary to mirror and counter work.

A First National Release

AN ODD BACKING FOR A POSTER CUTOUT ON LEARNING TO LOVE

Frank Steffy, of the Coliseum, Seattle, used a black shell of irregular border, with a chaser light border to outline the name of the star. Under the marquise he used lamps of the same color with painted banners and special column designs

Gave Fashion Show in Lobby Hat Box

D. Roscoe Faunce, of the Strand Theatre, Birmingham, Ala., made an unusual display for "The Dressmaker of Paris." He had this scheduled for Easter Week and figured that the dressmaking would appeal to the women, so he went to more than usual trouble to put it over.

He made a cylindrical hat box about five feet in diameter, with a glass front, as shown in the smaller cut.

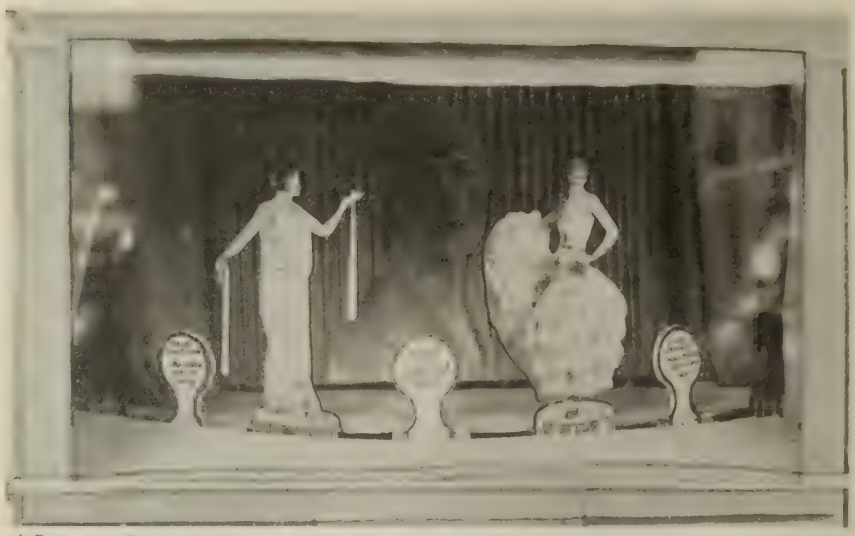
A Paramount Release

FAUNCE'S HAT BOX

In the front of the box, about eye-high, was a glass window, displaying a miniature stage draped in grey sateen, as shown in the larger cut. At the back was a cutout of Leatrice Joy. The floor of the stage was cut to let in a circular platform four feet in diameter, to the edge of which were attached cutouts of the fourteen models, and a descriptive card for each. This stage revolved at the rate of four turns per minute, the lighting being done with cross throws of colored lights of 200 and 400 watts.

To supplement this he made up thirty profile hat boxes from compo board, each with a tulle bow, and lettered these with the title and star, with a still from the play. They were so gay and attractive that he experienced no trouble in getting them into the best windows in town, and might have used more.

He also got out 200 block one-sheets, half being printed with the statement that "The Blind will see The Dressmaker from Paris, etc.," and the rest starting with "The lame will walk."



A Paramount Release

THE WINDOW IN THE HATBOX GAVE A PANORAMA OF BEAUTY

This is the detail of the window of the hat box shown in the smaller cut. The platform revolves at a speed of four turns to the minute, showing a dozen of the pretty girls in The Dressmaker of Paris, with a permanent picture of Leatrice Joy

Out of Town Cards Were New Haven Hit

Tod Browning, of the Olympia Theatre, New Haven, is generally up to something, but he rang the bell with unusual force for Sally. He got 3,000 postcards from a New York hotel and had them pen-written by girls, the message running: "Will be in New Haven all week of March 29, at 146 Temple street. Call L 755. Sally."

These were addressed to a list of men and were sent back to New York for mailing.

The telephone calls were so numerous that it was necessary to assign a special operator to one wire, and she spent the entire day—and several days thereafter—explaining to amorous or puzzled men and irate wives that Sally merely was the title of the newest Colleen Moore play. All calls for Sally were sent to the single wire, instead of being sent in over the theatre's other trunk lines, and the first two days the wire was in constant use.

Very few seemed to connect the street number with the theatre, which was why the stunt went over so big.

The value of this angle of the out of town mailing depends much upon the temper of the town. In some sections it would have been fatal to the picture, but Mr. Browning knew how most of his patrons would take it.

A First National Release

TELLING THE STORY AT A SINGLE GLANCE SOLD THIS

Frank J. Miller put the whole story of Husbands and Lovers on his lobby centerpiece. The daggers from the husband's eyes, the hearts from the lovers and the question marks between the two men put this story over to big extra business

Used Pay Envelopes

On The Tornado W. T. Murray, of the Rialto Theatre, Atlantic, used pay envelopes to cover his nail throwaways, the cards being printed "Nail down your roof, The Tornado is coming," as suggested in the press book. A nail was thrust through each card.

They might have gained attention as they were, but when enclosed in a pay envelope and left around, it suggested that some workman had dropped his well-filled envelope, and all of them were opened with interest. The fill-in gave House Peters a weekly wage of $53.75. Can you imagine him signing for any such sum?

Arced Reverse Is Attention Getter

We like this 75 by 2 on Charley's Aunt from the Orpheum Theatre, Chicago. That quarter circle reverse is one of the best attention getters we have seen in some time. It is several times better than a straight cross

A Producers' Distributing Release

A CATCHY DEVICE

strip of black. It's different, and while it is not always a good idea to bend a title this is so boldly done that you do not have to slant the page to be able to read it. As it is for the third week of the run it is not necessary to do more than announce the title and the continuation. The fact that it is holding over is all that is essential and even those two sales lines are not really needed, though they help. This seems to be a very simple display, but we do not imagine that the artist just happened to do it that way. It seems to have been studied out to get the best display in a small but expensive space.

Plenty of Talk in Little Space

This is a fifty line double from the Regent Theatre, Rochester, or a trifle more than seven column inches. It gives room for the announcement of the title, the featured players and two boxes of talk. Of course you do not always get a short title and you might have Dagmar Godowsky instead of Agnes Ayres, but the point is that you can get a lot into a little space if you do not start in with eighteen point letters and work up. There is all the display you can ask for in this small space, and you get this display because you separate the title from the players with sales talk. The talk is an asset and not a detriment. If the Regent can do it, your printer can get you the same effect if you will show him the samples and then keep after him, sweetening the kicks with a pass now and then. This would be a little better if the two players were set upper and lower case instead of all caps.

REGENT
Week Beginning Today
TOMORROW'S LOVE
Another Paramount "Famous Forty" production showing the funny and the serious side of married life.
She married him because he was a perfect husband. But he turned out to be a perfect frost. Then he wanted to marry a perfect peach—which caused a perfect battle.
with
AGNES AYRES
and
PAT O'MALLEY
WEEK OF FEB. 22.—"THE DARK SWAN."

A Paramount Release

PLENTY IN LITTLE

Chinese Throwaway Used in Philippines

This throwaway will be found of interest. It is a Chinese program prepared in Manila for the showing of The Hunchback of Notre Dame. Selling an American-made version of a French classic to a Chinese clientele would seem to be about the last word in international pictures, but there is a large Chinese

A Universal Release

FROM THE PHILIPPINES

colony in the Philippines, and they respond to the call of the picture just as they have in China itself, where the Hunchback has made a lot of money. The Chinese is a fixed language; a picture of things and ideas rather than the representation of sounds, so the compositor has to turn to the English types for proper names, which gives rather an odd effect.

Little Selling in These Lines

There is very little argument to this space from the California Theatre, San Francisco. The copy seems to suggest that they were trying hard to think of something to say

A Warner Brothers Release

INCONCLUSIVE

with very poor success. There is no audience appeal in "Venus had beauty, but see The Dark Swan, Ernest Pascal's startling book in brilliant photoplay form." "Love will find a way and even the Dark Swan among women will find hers" is a little better, but there is very little appeal even in this and nothing to drive a man out of the house down to the California. There is not even much appeal to the drawing. It just takes up space without doing anything much. About the only sales angle is Marie Prevost's liberally displayed leg, and there is only one of those. The California usually gets the idea over, but this is a waste of about three eigths.

Makes Crowd Hint the Chief Selling

In this four tens the Lumberg Theatre, Niagara Falls, makes its chief appeal on

LUMBERG
PRICES
Continuous 1 to 11
Best Complays in Town
LAST TIMES TODAY
TRIPLE FEATURE BILL
HAROLD LLOYD in DR. JACK
First Episode of the Great Race Track Serial
GALLOPING HOOFS
Tom Moore, Wm. Russell, Edith Roberts in ON THIN ICE
JACK BRETT IN NEW SONGS
TODAY Children 10c
ENTIRE WEEK STARTING TOMORROW
THE SCREEN'S GREATEST OFFERING
MARION DAVIES
IN THE ADVENTUROUS LOVE STORY
Janice Meredith
Direct from it's 8 months run at $2 in New York
There is no doubt but that the demand for seats will be excessively heavy during the run of this great super-picture. Many are certain to be disappointed at the peak hours. The Lumberg therefore suggests, for your personal comfort, and to avoid disappointment, to arrange to attend the matinees wherever possible, and, for the evening presentations, to arrange to come early
A CAST THAT DEFIES COMPARISON
Harrison Ford, Joseph Kilgour, George Seigmann, Walter Law
Holbrook Blinn, Tyrone Power, George Nash, May Vokes
Madyn Ashcroft, W. C. Fields, Olin Howland, Helen Lee Worthing
Night Prices Prevail Matinees During this Engagement

A Metro-Goldwyn Release

SELLING JANICE

Lance Meredith in the panel suggesting that the matinee be patronized where possible or that the evening patrons come as early as convenient. This sells on suggestion, the same as the statement that only one show a night will be given or announcing that patrons will not be admitted to the theatre after the picture starts. All of these devices take it for granted that the show will get the crowds and the crowds come because they take it for granted that there will be crowds. If you are excited not to use the idea as a stinger to put over a defective, it will work every time and with less argument than it would have to convince the patron on argument about the play. A further kick is given by the announcement that evening prices will prevail at the matinees during the engagement. Taken in connection with Director from its 6 months run in New York at $2 the suggestion of "at usual prices" is maintained with a little velvet from the afternoon showings. The Lumberg made a clean campaign on the picture, with the usual school appeal and a newspaper contest in which prizes were offered for the best title to a set of six scene cuts from the play. It sells with less talk and from reports brought better business.

Good General Idea Is Shown by Dome

The display on Butterfly comes close to being a one hundred percenter. It was framed by the Dome theatre, Youngstown, Ohio. At first glance the double clinch looks like a repetition, but the text tells of two

A Universal Release

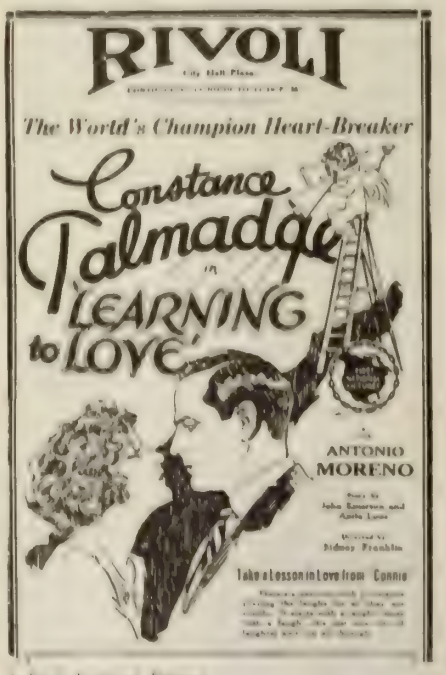
WELL LAID OUT

lover, and explains the two ones. It will be noted that the name cut is reversed to let in the title. The sales talk below the signature looks better on the style sheet it would in a heavier face. You have only to compare this with the last ever to see the right. This is the point where the layout slips. At least caption should have run in the one column and then should have been set in upper and lower. This would have given a greater emphasis and at the same time would have added white space where he belongs. But taken by and large it is a good display in a

new one that seems to work about the best—a three inner. Nowadays the average theatre goes in for a display much deeper than its width, but a three inner seems to give the ideal proportion for a really neat layout, and the Dome has used that proportion to a generally good effect.

The Long Topline Is Better Displayed

The announcement from the Ritoh Theatre, Baltimore, is mostly plan book cut with a heavy piece for the announcement of the closing of the engagement of a large jazz orchestra. It offers little that is new, but it



A First National Release

IN UPPER AND LOWER

does demonstrate that the crossline at the top is better in upper and lower case than it would be in capitals. It seems to be the rule in Baltimore to set all lines in caps where space permits, and it is only where there are too many letters that the compositor reaches for the lower case type. Here the line is too long to go in all caps, and so the display is much better because it is more easily read. Of course there is no reason supposing a line to be set in all caps, even if it will run short on the space, but in Baltimore there must be a chapel rule to this effect, since it is done whenever the space permits and the only way to fool them seems to be to give them too many letters to go in all caps. If you will compare this with other Baltimore layouts we think you will like this style better. This is not up to the best standards of First National as regards cut, but it does very well since the name and the suggestion of love making will sell almost anywhere.

Reverse Background Loses Some Effect

This 56 line single from the California theatre on Smouldering Fires serves to get some display for the line cut of a woman who looks something like Miss Frederick, and the name is lettered about in sufficiently large letters to show through, but you have to look closely to see that she is supported

A Universal Release

FAIRLY DISTINCT

by Laura La Plante and Tully Marshall. In the reproduction these names will come up better than they do in the original because of better printing. The title is cramped and has no sales value, though probably it has been sold through other means. At the same time it should be possible to get the title over to better results than this even in a space less than four inches. The big idea seems to have been that reverse would show up well in the limited space. Whether it gave display once it attracted attention does not appear to have been considered, which very often is the way with reverse cuts. The advertiser considers what it should do rather than what it does do.

Masked Girl Slept in The Golden Bed

Springfield, Ohio, used the girl in a bed on The Golden Bed with an interesting variation. This girl wore a mask and you got ten dollars if you were the first to identify her, providing that you could write a four-line jingle using her name. The next ten got passes to see the picture.

The bed was used in a dry goods store window for three days with a sign announcing that on the fourth day—Saturday—the bed would be occupied between two and three and seven and eight by a local girl. The crowds were so dense that the plate glass window held only through a miracle, but it did hold, and the merchant liked it, but if you try the stunt, erect a strong barricade.

The theatre was tied more directly to the stunt through the fact that the replies had to be brought to the lobby. The bed was merely a gilt compo board outline, one section in front of and the other to the rear of an ordinary couch.

THE FIRST RUN

PRESENTATIONS – PROLOGUES – MUSIC

Edited by Colby Harriman

A GREATER PRESENTATION SEASON

PLANS are well under way for the celebration of a Greater Movie Season during the month of August. Thousands of theatres throughout the United States will observe this film festival.

Will H. Hays has noted local experiments in this direction and has analyzed the benefits derived. When key theatres test an idea and grade it according to show business standards it is safe for the majority to adopt it.

The purpose underlying this special season is to increase attendance and create good-will. If a theatre manager can claim this of his particular drawing area, he has no cause to worry. It is the plan of Mr. Hays to assist the theatre manager to the extent of detailed information compiled from subject matter submitted by those who have worked the idea and found it practical. Special advertising and publicity will do much. Greater Movie Season is a great impetus for the new season. It will enable the manager to get off in his race at a good pace. It is the opportunity to declare himself before his public and display his new stock. Any theatre manager can get the upper hand of "Old Man Competition" when he is given a flying start and a corps of pep specialists to keep pushing him.

The success of Greater Movie Season will depend upon the various programs. This, however, is the vulnerable spot. Advertising, publicity, stunts and all other forms of attraction material will not keep the people coming unless they get something good when they do come. The public are always willing to try, but plaudits born of satisfaction get more money than those purchased at the price of paper.

The program is the thing. Good pictures necessary. The surrounding features vital. What will the result be? Repetition or new ideas. Monster jubilees will get the line started through the doors but plan to keep it unbroken during the season that is to follow.

Let us give more thought to the surrounding programs as we approach the next year which starts in August. It is possible to plan now for your presentation features, outlining the special attractions in the same manner you are booking your pictures. Last minute ideas are often good, but they are more expensive and lack the finesse which should be characteristic of each production.

What will your program consist of? The commonplace or features marked for their originality and novelty? The general trend is forward, and situated as we are, we can see a progression, a concerted effort on the part of leading producers to make next season count for something really worth while in presentation productions.

There will be more theatres offering better prologues and presentations and Greater Movie Season will offer the ideal moment to start the ball rolling, and introduce the better productions which will be matched with attractions of equal quality during the succeeding season.

PRODUCTIONS OF TOMORROW

THE other day a few producers met in a well known metropolitan grill. During the luncheon conversation the subject of forthcoming productions naturally appeared, with the dominating question—"Where will the presentation lead us? Will it ever reach a definable plane?"

Every producer is striving to attain a definite development. The form of the presentation has been arrived at—a stage production characterized by extreme artistry. But to classify it in the manner similar to legitimate stage productions is at present impossible.

Variety is demanded. This variableness must characterize the productions, as similarity is the stumbling block over which so many producers fall down.

The presentation business is enjoying good health and is a rapidly growing child. Perhaps, someone will be the discoverer of the key and unlock the door to the secret of a presentation system.

A few thoughts gleaned from the luncheon are worth passing on. They are indicative of how the producer is planning. They are glimpses into the work of tomorrow, particularly next season.

Acts with spoken lines, in the forms of sketches and one act plays, will be written and presented as a prologue to certain pictures, eliminating main titles, the opening scenes following the introduction of the spoken announcement and atmosphere creation.

With the large influx of vaudeville attractions as presentation features, special treatments and routine will be given to mark a contrast between the vaudeville house and the motion picture theatre. The concerted effort on the part of leading presentation producers to establish a form of highly artistic entertainment will not be impaired.

Presentations and prologues without people. With the inception of novel scenic and lighting treatments, special musical arrangements will interpret these productions.

A presentation stock company. Weekly musical and dramatic productions of a varied nature with a cast of reputable principals.

A presentation serial. Four or five productions co-related to a single idea. Each production complete in itself, with the same cast of players throughout the series. This opens a door to some exploitation possibilities.

It looks like a big season. What are your ideas?

The progressive producer, the true artist of the theatre, finds a happy explanation in the writings of John Ruskin.

"The artist not only places the spectator but talks to him; makes him a sharer in his own strong feelings and quick thoughts; hurries him away in his own enthusiasm; guides him to all that is beautiful; snatches him from all that is base, and leaves him more than delighted, —ennobled and instructed, under the sense of having not only beheld a new scene, but of having been endowed for a time with the keen perception of a penetrating intelligence."

"To think hard, work constantly and make the best of things as they come along, be they good or bad, resolutely determined not to be discouraged, come what will, we will surely arrive at a comfortable landing."—Charles Dickens.

A Moving Picture World Presentation

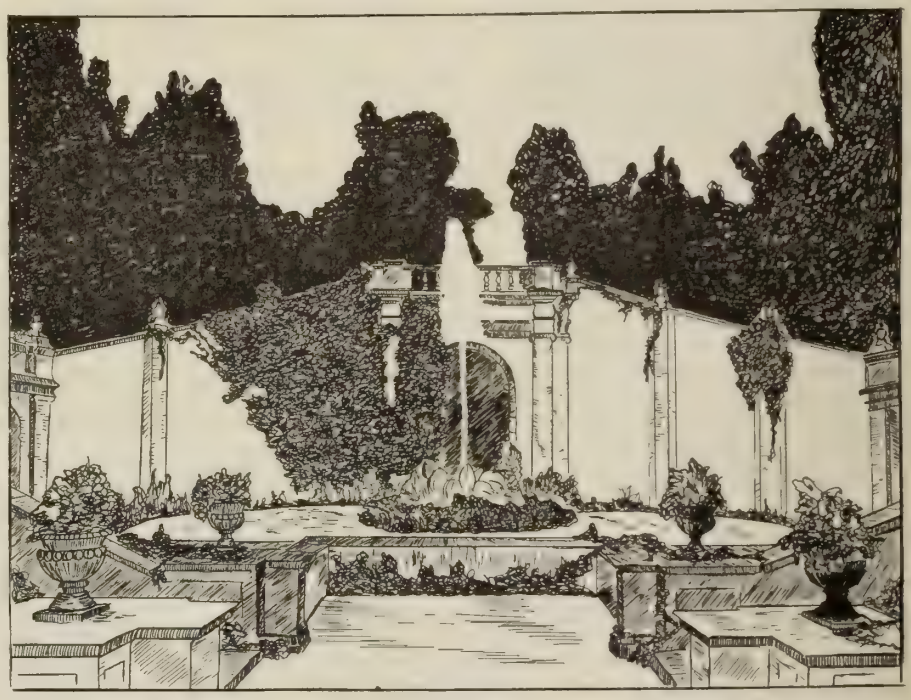
Complete working plans of the presentation suggested herewith, including blueprints, color charts, costume plates, music cue sheets, and other necessary information, are prepared for each subect. The folios are available for IMMEDIATE DELIVERY without charge to any producer or exhibitor engaged in actual production work, and desiring to avail himself of the Colby Harriman suggestions.

THE LURE OF JUNE

A Summer Fantasy

A Moving Picture World Presentation

Devised by Colby Harriman



WITH the introduction of flower shows as features in various houses, it has been deemed advisable that a presentation emphasizing the beauty particular to this season would blend harmoniously with such a tie-up.

June is also known as "the month of roses," "the merry month of marriage," and this presentation has been devised to introduce the romance of the season, together with the beauty of this month of the year.

The scene represents an old garden which may be known as a trysting place. A scrim is hung down at the curtain line. At the rise two characters, a youth and a maiden poorly clad, are spotted down center. Back of this is blackness, with the exception of the sky area above the trees, which is a deep blue, the tops of the trees forming a silhouette tracery in the sky; a pale moon is hung up left. The effect to be derived is that of a cameo. The characters swathed in amber highlighted with canary against a dark background.

The song number bespeaks of June-time and Romance. **(Continued on page 658)**

Musical Programs—Week May 25, 1925

CAPITOL THEATRE—New York City

Overture: "La Patrie".....Bizet
Capitol Grand Orchestra—David Mendoza, Conductor.
Ko-Ko Song Cartune—"Daisy Bell" (On a Bicycle Built for Two)

MARK STRAND THEATRE—New York City.

Overture: A Memorial Prelude.....
Selections by Victor Herbert
Mark Strand Symphony Orchestra—Carl Edouarde, Conductor.

RIVOLI THEATRE—New York City.

Overture: "Selections from Faust".....Gounod
Rivoli Orchestra—Willy Stahl, conducting.
"A Musical Stereoscopik" (Ives-Leventhal production)
"When I Think of You," by Vincent Rose, is the love theme played as an orchestral accompaniment for "Old Home Week."

RIALTO THEATRE—New York City.

Overture: "Morning, Noon and Night in Vienna".....
von Suppe
Rialto Orchestra—Emanuel Baer, conducting.
Riesenfeld's Classical Jazz.
"Oh, How I Miss You Tonight," by Irving Berlin, is the love theme played as an orchestral accompaniment for "Any Woman."

COLONY THEATRE—New York City.

Overture: "Selections from the Firefly".....Friml
Colony Melody Masters—S. W. Lawton, Musical Director.

CAPITOL THEATRE—Chicago.

Overture Feature: The Auburn Park "Lions" Boys Band. (Local Organization.)
Organ Feature: Banks Kennedy with "My Minstrel Show."

STRATFORD THEATRE—Chicago.

Overture: Musical Hits from the pen of Albert E. Short.
Stratford Versatile Orchestra—Edouard Perrigo, Conductor.
Organ Feature: "Have a Little Drink," with Leo Terry at console.

EASTMAN THEATRE—Rochester.

Overture: "Tannhauser" .....Richard Wagner
Eastman Theatre Orchestra—Frank Waller, conducting.
Soprano Solo: "Carmena Waltz Song".....Wilson
Sung by Martha Atwell.
Organ Recital: Selection from "The Student Prince"....
Romberg
Harold Osborn Smith.

Big First Run Presentations

RIALTO THEATRE
New York City

Featured Picture: "Any Woman" (Paramount

Brefel-Werner Duo

Martin Brefel, tenor, and August Werner, baritone, give an excellent rendition of the duet from "La Forza Del Destini" by Verdi. They appear before fabric drapes, gray toned blue from borders and sides, and dressed in tuxedos work in amber spot. The artistry of both singers was acclaimed by the audiences with three curtains following the song.

Dance Divertissement

John Wenger has created a fantastic set which is extremely simple in its construction but very effective. A set piece at center, a narrow panel cut-out with fantastic towers, adjacent rocks, and clouds. Painted on profile board the cut out is about six feet wide and tapers upwards towards the borders. It is backed with black plush, with strands of tinsel hanging across the surface, the tinsel about one foot apart. The set is flooded with blue, green and magenta. At the opening of the act a pin spot in amber is danced over the face of the close in curtains, as they open, amber and canary flood the performing area as Vivian Day, dressed in a white "Peter Pan" costume trimmed with rhinestones, does a dance selection, "A Bit of Peter Pan."

MARK STRAND THEATRE
New York City

Featured Picture: "Just A Woman" (First National)

Memorial Prelude

Joseph Plunket commemorates Memorial Day with an orchestral selection arranged from musical compositions by Victor Herbert, and introduces Kitty McLaughlin and the Mark Strand Male Ensemble in a fitting finale. The orchestra and curtains are flooded right with red, center with white and left with blue. Towards the finale curtains open revealing a long narrow arched opening, an ivory casing with dark plush carrying off right and left. A wreath is one side of the base of the arch. In the center on a small platform stands the singer dressed in a white robe representing "Columbia." White spots highlight her. Back is hung a sky drop flooded with blue. In front of the curtains on either side stand four members of the Ensemble dressed in field uniforms standing "at rest." They are outlined with red shot in from right and left.

Divertissements

The revolving stage is used to present three numbers. The first, Emily Day, coloratura soprano is introduced singing "The Butterfly Waltz"—Herbert. Two high box hedges are set at an angle with an opening at center. Back of the opening is a small hedge; a marble garden bench is center and large flowering tulips form a circular row in the foreground. The singer is gowned in an 1860 costume of blue and white, with gold lace. White spot on the singer with amber spots from the bridge highlighting the set. There is a suggestion of a sun-dial at the right of the garden bench.

b) "Danse Chinois". The setting consists of a large gold Buddha statue on a gilt pedestal at center with a spray of flowers over the back of the statue, a glowing incense bowl held by the figure. Mlle. Klemova dressed in Chinese costume kneels in front of the statute and M. Daks and Bourman dressed in glittering Chinese robes stand right and left of the statue. A very good dance number is given. Red and green highlight the statue. Amber and canary used from the bridge with canary from booth to flood for dance number.

(c) "Edward Albano assisted by the Male Ensemble of eight sings the "Toreador" Song by Bizet. The setting consists of two stone gateway posts with a very artistic wrought iron gate in square design between the posts. Foliage pieces in jardinieres are used to dress in front of the gateway. A large bowl shaped urn with brightly colored leaves of a plant is on top of the post right. The soloist appears dressed in a light costume of gilt material with red and green in sash and cape. The members of the Ensemble are dressed in highly colored Spanish jackets and dark trousers. Red amber and canary used to highlight with canary spot for the soloist.

COLONY THEATRE
New York City

Featured Picture: "The Crimson Runner" (Hunt Stromberg)

Eddie Elkins and Club Richman Orchestra

This popular orchestra of the Club Richman New York City, presented several syncopated numbers which were very popular with the audience. Setting consists of a large French window occupying one third of the space up center. A shirred draw curtain is hung on the upper half of the window. Two rows of figured batik for drapes flank the window on either side. Light curtains carry off right and left. Back of the window is flowered set piece or balustrade with a sky tab drop for backing. Two bracket chandeliers with candles surmounted by silk shades are hung right and left of the window. A crystal chandelier hangs from center. The orchestra is grouped about stage, piano at dead center. Upper part of the fabrics composing the body of the set toned in blue with rose at the bottom. The lights on the brackets and on the chandelier are in amber. The area occupied by the orchestra is flooded with magenta and canary from borders. The spot outside of the window is highlighted in vivid colors. Two artists are introduced during the action; Ben Blue in a new cycle of eccentric dance novelties, and Cutie Osborne, dressed in silver spangled dancing costume does an excellent Charleston specialty. The two artists appear together at the finale.

Eldora Stanford

This artist offers attractive songs in a very effective setting. A garden bench of suggested marble is center with two set trees laden with shell pink flowers right and left of the bench. Singer is in a rose-colored dress of 1860 period. Blue sky drop is hung in one filling the balance of the area with pink spot on the singer.

Virginia Bell

This presentation is one of extreme novelty, as it introduced "the girl of a thousand faces" doing dance numbers with masks designed and executed by Alex Hall. An interesting strip of film precedes the number setting forth the use of the masks and introducing the dancer. The first number is entitled "Vanity." After a pictured interpretation of the setting, scrim is lowered, screen taken away revealing setting on the stage. Black plush hung in two, small tapestry hung center, two large vases filled with silvered leaves right and left. Dancer clad in a vampirish costume of glittering spangles and rhinestones removes the mask, hands it to a turbaned attendant who kneels opposite, and puts on a grotesque Chinese mask with an accompanying dance. The screen is lowered and an interesting glimpse of the artist making masks is shown. This is followed by a pictured version of Miss Bell doing a dance glorifying the American vampire followed by a scene of a toy shop. A hand comes into the scene, removes the cover from a box revealing a double exposure of Miss Bell in a costume of The Silly Doll. The screen is taken away and before a black plush the dance is executed. For finale, film of moving masks is thrown on, the dancer finishing in front of the largest mask at center. The faces or masks for this picture and the presentation were created by Alex Hall, well-known sculptor from Los Angeles and are beautifully modelled and finished. They outrival the famous Benda mask in contour and color, and the novel manner in which they are used promises to make them one of the outstanding accomplishments of the year.

RIVOLI THEATRE
New York City

Featured Picture: "Old Home Week" (Paramount)

Divertissements

Three numbers comprise the divertissements offered this week, although the dance features were eliminated from the program at the second show on day of reviewing. Dolores Fariss who is programmed to render Danse Classique and Rivoli Ballet also programmed in the third spot of the presentation, did not appear, disappointment being voiced by several patrons. Betty Paulus, mezzo-soprano with Jacques Pintel at the piano, and an unprogrammed male soloist render a cycle of three songs which were very popular and elicited much comment from the audience. An artistic setting is given which consists of an oval opening with a poplar tree motif at right, and a suggested tree trunk at left and a fantastic multiple line border silhouetted against a blue green sky backing, punctuated with blue glistening stars. A transparency is hung front of the

oval opening. Grand piano is set upright center with a floor lamp at the upper end of the bench. Amber spot from front is used on the singer; canary from the side on the piano with amber on the sides to tone. The pianist in the presentation and the organist in the pit accompany the singer. The following program was offered: "I Passed By Your Window"—May H. Brahe; "Life and Death"—S. Coleridge-Taylor; "Listening"—Irving Berlin.

CAPITOL THEATRE
Chicago

Featured Picture: "The Spaniard"

Ministrel Week is celebrated at this theatre with a gala program consisting of twenty numbers in the presentation feature entitled "Tom Brown's Musical Minstrels." The featured artists are Tom Brown, master of ceremonies; John Lambert, William Rector, George Evers and John West as Premier Comedians. The vocalists, Roy Dietrich, tenor, and Vern Buck, baritone. Other attractions in the presentation are The Harmonists, a singing trio. O'Day and Morrison, dancers. The Oriental String Octette. Ted Morse Jazz Band. Tom Brown and Saxaphone Sextette.

STRATFORD THEATRE
Chicago

Featured Picture: "The Man In Blue"

The Jazz Week Program is marked with nine stage feature. The first number is entitled "Call of the South" with a tenor soloist and eight girls as "Women of the Southland," eight men as "Gentlemen of the South," six girls as "Dancers in Crinoline" and six girls as "Jazz Dancers." The following acts are billed. Ed and Mack Williams, steppers. White Hussar Band. O'Malley and Therrien, harmony singers. Nat Nazarro with Buck and Bubbles. Sublime to Ridiculous with Lola Scofield and June Lee. Fowler and Tamara and their South American Troubadours. Jimmie Dunn. "Ukulele Lady," with O'Malley and Therrien, Ensemble, Ballet and Singing Hussar Band.

CAPITOL THEATRE
New York City

Featured Picture: "Drusilla With a Million" (B. B. O.)

In Memoriam

S. L. Rothafel's presentation, in commemoration of Memorial Day is a genuine tribute and marked for its impressiveness. A bell is tolled off stage with a subdued musical motif on the organ as the curtains open, revealing dark stage. A scrim hung down at the curtain line. Presently figure of a woman, Delphine March, in flowing gown of white with a jewelled tiara is discovered on a small incline extreme left supporting a large wreath. Green blue highlights the figure from right with red from left. She sings "Gone to Their Rest"—Roechel. Towards the finish of the song purple highlights a gauze drop hung in folds back of the scrim and the lights are brought up revealing a back drop painted with a field of poppies dotted here and there with small white crosses, a sloping hill is suggested. A long dull red tone at its very edge with dark, lowering sky. Canary and magenta tone the field of poppies.

Roxy's Gang in Vienna

This is a musical melange of student life. The scene is an exterior of Viennese cafe at twilight. The foreground suggests a garden front with a foilage border hanging down in one; the border is in folds which gives substance to the overhead treatment and suggests the garden; upstage a platform runs across with an opening at center which is flanked on either side with two large newell posts surmounted by two architectural figures which we will conveniently call "winged lions." A balustrade in design carries from the posts at center off right and left. A sapling tree with green leafed top is back of each newell post and at extreme right and left of the balustrade. The back drop suggests a Viennese country side with distant house and modern castle at left. On the right of the drop is a landscape with a water patch upon which a rippler works. Photographic clouds in pinks and ambers are extreme right blending with the dark clouds painted on the drop with amber and canary highlighting the characters on the platform, and flooding the foreground. Purple tones the top of the drop, green highlighting the tree tops. Tables and chairs are used to dress down stage right and left, and up center on platform. The following program is given by the characters dressed in various student costumes, the ladies appearing in evening gowns and native outfits:

Opening: "Vienna Life So Gay," Entire Gang.
"Student Love Song," Mr. Stanbury.
"Now My Dear," Gang and Students.
Ballet: "Gavotte," Miss Niles and Capitol Ballet.
"Doo Doo, You Are My Doo Doo," Gang and Students.
"A Real Good Friend," Messrs. Wetzel and Harrower.
"Come Now Stop Your Nagging," Mr. Rice and Gang.
"Butterfly Waltz," (Victor Herbert)—Miss Howell.
"Beautiful Lady," Mr. Robyn.
"Bury All Your Troubles," Mr. Rice and Gang.
"One More Kiss," Miss Rice.
Finale: "Auf Wiedersehn," Miss La Mance, Mr. Stanbury and Students.

Capitol Ballet Corps

Doris Niles and six members of the Corps follow the featured picture with an attractive dance "Whispering Flowers." The setting consists entirely of fabrics. Three arch leg drops of transparent mettaline cloth of light material is hung in one, two and three with a back drop of the same material hung in folds. The body of the set is toned in green. Characters are discovered kneeling in center, the girls robed in blue diaphonous garments with Miss Niles clad in pink of similar material. A magenta spot is thrown from a border directly over them. For finale the lighting treatment brought in magenta highlighting the heads and shoulders of the dancers as the canary was dimmed and taken off.

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Moving Picture World Presentation

(Continued from page 656)

The characters seat themselves on a wall not visible to the audience, the lights slowly rise, revealing a dull gray wall with a suggested tree background. From one side of the garden enters a woman in white colonial costume, ghostlike. She is joined by a man in a white costume of similar period. They meet at the trysting place and sing the first movement of the Enchantment Song as the two original characters are enrapt with the dream which is being enacted.

Presently two characters of the 1860 period enter and take up the movement of the song. An old man and an old woman finally come in and, meeting, join the other couples and after the song they form an enchanting circle around the first couple as they proceed to do a stately wedding dance. Presently a figure of a girl in diaphanous costume appears at the top of the wall, and pantomiming a call off stage she weaves a spell over the pool. The characters in the dance disappear as the lights gradually come up revealing the greens of the foliage pieces about the garden. Then the fountain plays forth as girls clad in various colored costumes made of roses, appear from the area of the pool and dance over the parapet.

The two original characters arise in amazement from their dream and are startled as they see the garden transformed into a mass of roses, the vines on the wall become red and pink, the trees in back one mass of varicolored flowers, the fountain plays in rainbow tones. The dancers bring a filmy web, place it on the head of the girl as a bridal veil. They pick a mantle which sparkles as dew, throw it over her shoulders for the bridal robe; they throw a wreath of flowers around the neck of the boy and the characters bewildered, proceed down stage as the dancers bring the action towards the finals.

There is a sudden silence, a bird call, two or three shafts of light which flash on the sky. The dancers rush away and disappear in the pool. There is a sudden blackout and the youth and maiden stand in their original position, same lighting treatment, shorn of the glittering robe and veil and sing the theme song for the finale, as the sky reddens with the dawn.

PRODUCERS' FORUM

Mr. Harriman desires to hear from all producers and will appreciate their opinions, ideas and suggestions on all matters appertaining to general production work, publishing same in this section with credit to the author.

Proper American Flag Display

Considerable attention has been brought to bear by various governmental agencies relative to the misuse of the American flag and also its proper treatment in display and decorative schemes. With the approach of Independence Day, it seems proper that the various exhibitors should note the regulations attending the display of the national emblem and thereby co-operate with the governmental department in question. According to the United States Army Information Service there are only two ways to display the flag properly. One way is to fly the flag, freely unfurled, from a staff; the other way is to hang it flat, with full horizontal or vertical length falling evenly, with the starry field at top and to the observer's left.

At crossed staffs with another flag, it should be on the observer's left, its staff in front of the other staff. In a cluster it should be in the center or at the highest point of the group.

On a staff projecting from a window the flag may be hung either horizontally or at an angle, with the starry field drawn clear to the truck, as the peak of the staff is called. Suspended between two rows of buildings so as to hang over the middle of the street, the flag should be hung vertically with the starry field to the north in an east-and-west street and to the east in a north-and-south street.

Whether indoors or out, the flag should never be festooned over doorways or arches, tied in a bow-knot or fashioned into a rosette or draping. For these purposes bunting of the national colors is most appropriate. The starry field should be uppermost.

On a platform or stage, if the flag is not flown from a staff, it should be displayed flat, above and behind persons on the platform or stage.

If on a staff it should have the position of honor, at the heraldic right or observer's left.

When flags of two or more nations are displayed they should be flown from separate staffs and all flags should be approximately the same size. International usage forbids the display of the flag of one nation over that of another in time of peace.

Riesenfeld Orchestra in Civic Feature

Hugo Riesenfeld, managing director of the Rivoli, Rialto and Criterion Theatres, New York City, will conduct his combined sixty-piece orchestra at a Memorial Day concert on Saturday afternoon, May 30, on the Central Park Mall, in a concert to be given under the auspices of Walter Naumberg, in memory of his father, Elkan Naumberg, the donor of the bandstand. The following program is announced: (a) Coronation March form "The Prophet"; (b) Tchaikovsky's "Overture—1812"; (c) Siegfried's "Rhine Journey" from "Gotterdammerung"; (d) Schubert's "Marche Militaire"; (e) Liszt's Hungarian Rhapsody No. 2; (f) Suppe's "Light Cavalry" overture; (g) a cornet solo selection from "Aida"; (h) one of Bizet's "L'Arlesienne" suites; (i) Strauss's "Wine, Women and Song" waltz. Mr. Riesenfeld is also scheduled to give another park concert on July 4th.

Community singing was successfully introduced at the Capitol Theatre, New York City, with the presentation this week of the Ko-Ko Song Cartune with the theme "Daisy" (On a Bicycle Built for Two). The popularity which this subject enjoys is evidenced by the lusty way the audiences joined in the singing. Edward Hyman of the Mark Strand Theatre, Brooklyn, also reports excellent results with community singing prompted by the cartoon subjects.

Decorative Lanterns

With its purpose as much for decoration as for use, the decorative lantern is an artistic adjunct to the scenic scheme when it faintly pierces the shadows of a garden scene or casts a pleasing twilight glow upon a veranda or semi-exterior.

The lanterns may be placed to emphasize a particular spot such as a garden bench, a trysting spot near a set tree cluster, a bed of flowers or prick from the shadows an artistic bit of vine-covered wall and lamps shedding a soft becoming light over characters in action in a garden or porch-party scene.

With the early and thoroughly artistic products of our own country and the lamps and lanterns of other lands, especially those of the Orient to draw upon, each out-of-door setting may have its suitable and decorative light. The dim glow of the lantern through the foliage or silhouetted against a dark blue sky or interesting looking brick or stone wall rows will appear as delightful as beautiful flowers in conspicuous places in interiors.

Brass, copper, bronze and wrought iron lanterns modelled after the old American and English ones are very durable and effective for set piece or wall treatments.

Japan has always been famed for its garden and temple lanterns. There the lantern is as important in actual garden treatments as the trees, shrubs and flowers. Often the lamps were made of stone, bronze or brass, which were veritable works of art, and could be duplicated with papier mache. There are several styles of these lamps, those placed on a pedestal, the hanging lamp, and the low lantern that rests on a stone.

The Japanese and Chinese paper lanterns are always lovely and are adaptable to almost any setting. If one is willing to go to a little trouble, he can find, instead of the stereotyped red and yellow variety with little sprays of flowers, wonderful looking shapes in silver and faint subtle colors decorated with ferocious dragons, waves and clouds and all manner of unusual designs.

Some of the most effective lanterns are those made of shellacked wall paper or glazed chintz. Built up on a discarded or junior lamp stand (or a wired frame) which can be enamelled the desired color, they will result in a distinctive and highly attractive lantern.

Painting on Glass

With the introduction of certain flood lights which carry glass mediums upon which are painted scenes and reflected on a surface, it is interesting to note certain phases relative to the work of preparing the mediums.

Good quality glass should be selected. Simple designs chosen, and conventional designs either in landscapes or other motifs to predominate. Make a pattern of the scene you wish to project. Transfer the pattern or design to the glass with carbon paper. The impression will be faint but sufficiently clear for filling in with colors. The painting is done with tube oil paints mixed with a little white enamel paint which insures a hard surface, although permitting light to pass through. Use a fine brush of good quality for the painting. The design may be filled in with one or more colors. Bright striking colors give the best results when finished and the medium adjusted. Have the edges of the outlines in dark colors to exclude a blurred border.

Rubber Cement

This is a valuable adhesive and an improvement on the old glue pot. Rubber cement is handy, clean and is used constantly by poster artists, etc., for a variety of purposes which include patching, mending, and arranging sectional material. An outstanding feature is the fact that you need [illegible] ladle or wooden stick to apply it; it will not work on a brush as air quickly hardens it.

Colony Theatre Tapestry

B. S. Moss has purchased a magnificent Aubusson Tapestry which he has placed at the top of the stairway leading to the mezzanine section of the Colony Theatre, New York City.

This tapestry represents a French garden scene with the figures attired in the gowns of the 17th century. These gowns are woven in beautiful pastel colors. Incidentally, the garden itself inspires happiness by the beautiful coloring in the flowers and shrubbery. A Palace in the distance is clearly defined.

At the other stairway, a choice Spanish panel has been placed, the body of which is a rich wine color, of velvet of the 16th century period. Beautiful borders are woven all around, and in the center is a wonderful Cartouche of early embroidery. The ensemble color effect of this panel with its antique softness lends tranquility and mellowness to the entire surroundings.

A good idea is being presented at the Liberty Theatre, Seattle, where Oliver Wallace at the console of the organ conducts song contests in which members of the audience compete for cash prizes.

Louis Katzman, who was recently guest conductor at the Colony Theatre, New York City, has been granted a patent on the trade mark "Symphonojazz" which he will use on his arrangements in the future.

Short Subject Merits More Recognition; Pathe Missionary Work Is Bearing Fruit

Comedy Demands Greater Imagination Than the Feature and Audiences Prefer Laugh to Tears—Cost About $25,000 a Reel

By ELMER R. PEARSON

Vice-President and General Manager of Pathe Exchange, Inc.

TRADITION and custom are the unwritten laws born of experience. While they never in themselves get into the written record, yet they possess a degree of permanency far beyond that of the duly recorded government statute. Laws have been made and abrogated overnight without even jarring the observance of customs against which the laws were designed. The impetus to change or discard custom or tradition must come from within the group; from their recurrent experiences and from the realization that past methods and time-honored ideas have outlived their time and no longer apply to the problems or affairs of present-day life.

The motion picture industry is not so young that it has not acquired its own body of customs and traditions. Some have come to us as a heritage from the stage. Of these there can be no criticism; their survival is sufficient proof of their usefulness. A certain portion of our trade customs, however, came into being with the rise of the motion picture itself. They are still in the formative stage and lack the tempering that only the crucible of Time can impart. But they are in the crucible, and every day finds them more solidified and less susceptible to change.

There is the custom, for example, of regarding dramatic fare as necessarily the principal ingredient of any successful theatre program. This is due no doubt to the fact that the motion picture produced from the beginning has stressed the dramatic rather than the comedy theme.

There are very definite reasons for this. In the first place, a comedy is harder to produce, foot by foot, than a dramatic subject. The comedy demands greater fertility of imagination, greater originality of treatment and much more painstaking takes and retakes of many details. The dramatic feature often gets over by reason of its elaborate properties, gorgeous backgrounds or costumes, or spectacular effects. But the comedy demands something more substantial to be successful: its interest must arise from the solid entertainment of its characterization, its surprising twists and original bits of action, or its cleverly constructed plots and situations.

It is not surprising, therefore, that the producer should have more frequently gone in for dramatic rather than comedy pictures. Nor is it surprising that bigger first-run theatres affiliated with producers of feature-length dramas should have nourished and sustained this standard by throwing the emphasis on the drama in their advertising and presentation.

The independent exhibitor has succumbed to the subtle example of the affiliated houses, and to his own disadvantage. By throwing the force of his advertising on the feature he has increased the rental prices of the feature production while reducing the prices on the short-subjects. Good short-subject stars and directors have been attracted into feature-length production in order that they may secure advertising recognition and financial returns denied them because so many theatres' advertising ignores them until they show up in a five-reeler.

But, now, let us look at the other side of this picture—at the public's side. The whole history of human kind proves that men are more disposed to laugh than to cry. The physical organs of life itself are so constituted as if to induce the individual to laughter rather than to tears. The laugh invigorates the whole human system, bringing the sparkle to the eye and a feeling of elation to the mind. Weeping and its accompanying emotions depress mentally and devitalize physically.

The greatest authors and playwrights of all time knew well this propensity of humankind to relish laughter above all else, and took advantage of it. Shakespeare, for instance, realized that both the gentry in the gallery and the fans in the pit demanded comedy in huge gobs, and he gave it to them not only in whole doses, as in "A Midsummer Night's Dream" and "As You Like It," but also saw to it that both his straight dramas and even his tragedies were liberally sprinkled with the spice of comedy. Showmen of the present day might well take a page from this master-showman's book and give the comedy the consideration it deserves when planning their programs.

Look over the list of New York stage offerings for the past several years. There have been ten dramatic flops to every comedy failure and while the dramatic offerings outnumber the comedies two to one the list of big successes contains two comedies for every one drama.

Every normal person wants to laugh. Let your advertising guarantee him a lot of laughs, and he will be there even though he cares not much for the rest of your bill. If any exhibitor in any large city could secure bookings on enough of the market's comedy output to insure the permanent designation of his theatre as the "Theatre Comique," in a very short time he would have every other theatre in that zone distanced for attendance records.

Very many of the smaller theatres have already established "Comedy Nights," "Pathe Nights," "Short-Subject Nights," etc., with surprising increases in their box office receipts.

As we said at the beginning, custom and

(Continued on page 666)

EXECUTIVES OF PATHE EXCHANGES, INC.

Paul Fuller, president, is in the center circle; Elmer R. Pearson, vice-president and general manager, is at right; J. E. Storey, general sales manager, is at left

New Season to Witness Increasing Use of Entire Programs of Short Subjects

By J. E. STOREY
General Sales Manager of Pathe Exchange, Incorporated

THE short subject is rapidly coming into its own. The season just closing has seen the short subject in the ascendancy and we confidently predict that the 1925-1926 term will witness even greater advances by the short subject in popular prestige and usage by the exhibitor on his programs.

More than ever before the public is throwing its patronage to the variety brand of entertainment. The increasing popularity of the vaudeville bill is one proof of this. The report by libraries of the tremendous demand for short stories, or for books embodying series of short stories, is another sign of this preference for diversity.

Showmen Using More Short Subjects

Many showmen have already heeded this demand and have increased their use of short subjects within the past year to a notable extent. With each succeeding month we find increasing instances of this practice among first-run exhibitors. St. Louis recently witnessed day-and-date showings in every one of its first-run houses except one, of thirty-three Pathe short subject releases. Boston is another big city that has given the Pathe short-subject product 100 per cent representation simultaneously in its first-run theatres.

New York is also on the roster of the big towns giving increased program space to the short subject. Within the past year Broadway's first-run theatres have repeatedly shown four and five Pathe short-subject releases day-and-date. The Grand Opera House in New York City ran, with highly profitable box office receipts, a Pathe two-reel comedy for practically every day of the month. Another remarkable instance of short-subject popularity is the booking arrangement made by the Stone Theatre of Brooklyn whereby Pathe's short-subject product was signed for showing on forty days out of a period of fifty consecutive days.

Pathe Banner Week in Los Angeles

Los Angeles recently put on a Pathe banner week during which four two-reel comedies from the company's program appeared day-and-date at four of the film capital's prominent first-run theatres. Five of San Francisco's first-run houses presented during the same week four different Pathe comedy offerings, the New Fillmore and New Mission theatres doubling on one of the subjects day-and-date.

Perhaps the most important feature of this increasing prominence being given the short subject is the ever-widening use of the all-short-subject program. This kind of program was given great impetus about two years ago as a result of the fight made in exhibitor circles against the excessive length of feature productions. Responsive to the public's rebellion against these too lengthy and often mediocre features, many of the more alert showmen sensed the basic cause of the unrest to be a lack of variety entertainment in their bills and immediately inaugurated a plan of running all-short-subject programs from time to time. The results at the box office were apparent from the first.

Does Capacity Business

Edward J. O'Keefe, operating the Criterion Theatre in Atlantic City, N. J., has given his short-subject programs an all-comedy cast. His report on the box office reaction is typical.

"I am very glad to tell you that All Comedy Day never fails to do capacity business. When I first introduced this unique idea of a program consisting of nothing but comedies, the general opinion of picture men whom I discussed the idea with was that it would never go over. However, I am very glad to say that with every recurring year if anything it grows even more popular. Yesterday (New Year's Day), by the way, was my regular semi-monthly All Comedy Day, and it proved to be one of the largest in the history of the City Square Theatre.

"I have also introduced the idea to my Boardwalk house, and it has proven just as popular there as it did on the avenue. The idea I believe has been copied extensively over the country, and wherever put over intelligently as far as I know has always proved successful."

That has been O'Keefe's experience on the East Coast, but the western reports are just as enthusiastic. In fact, the Dreamland Theatre at Bandon, Ore., went the Atlantic City exhibitor one better and extended the All Comedy Program from one day to an entire week. During this particular week the Dreamland presented a series of "All Comedy Carnival Shows," the bulk of the programs being made up of Mack Sennett and Hal Roach comedies, Aesop's Film Fables and Topics of the Day.

Comedies Bigger Part of Program

Within the past few weeks the West has added still further to the record of the All-Comedy Program's success. The Egyptian and the Aztec, two of San Francisco's prominent first-run houses, recently staged programs made up largely from the Hal Roach two-reel comedy product appearing on the Pathe schedule. Max Graf, managing director of both houses, was so favorably impressed by the box-office returns that he declared his intention of repeating the plan in the near future.

"Am running Hal Roach All-Comedy Week in the Egyptian and Aztec theatres, Market Street," wired Mr. Graf at the time. "Our business is beyond expectations. Everyone pleased. I will run more Hal Roach Weeks with full comedy bills."

These are only a few of the more outstanding instances of how the All-Short-Subject Program has worked out whenever tried. On the strength of the success of such demonstrations in the past, we look forward confidently to a greater extension of the idea among exhibitors during the new season.

Pathe is keenly mindful of the situation and has shaped its production plans for the new season with the conviction that the forthcoming period will witness among exhibitors everywhere a greater demand than ever before for quality short-subject entertainment.

PUTTING PEP IN PATHE COMEDIES

At left, Mack Sennett's Bathing Beauties, appearing in Sennett Comedies; at right, the Hal Roach sextette appearing in comedies produced by Hal Roach

Pathe Has Huge 2-Reel Comedy Program; Sennett and Roach Signed to Supply 104

By STANLEY B. WAITE
Sales Manager of Two-Reel Comedies Department, Pathe Exchange, Inc.

MACK SENNETT and Hal Roach Studios have outlined a program of comedy production for the season of 1925-1926 to be distributed by Pathe Exchange, Incorporated, that will outdo anything these two leading comedy producers have attempted in the past. The production schedules of Hal Roach and Mack Sennett will result in the spending of millions of dollars during the coming season in order to fill the ever increasing exhibitor demand in the comedy field.

The request on the part of the exhibitor for an increased output of bigger and better screen comedies is the result of the same demand made upon him by the theatre-going public. In the past few years the comedy subject has increased in importance many hundred per cent. until today the motion picture fan is beginning to watch with keen interest for his favorite comedians and comedy brands. This fact is best brought home to the exhibitor in the extraordinary box-office returns on such series as the "Our Gang" and Harry Langdon Comedies.

Three years ago the Pathe organization realized the increased popularity of better comedy product and instituted a campaign for all-comedy programs. Pathe has pursued this campaign vigorously since then, and as a result quite a number of theatres have staged all-comedy bills with unusual success. With this end in view it has been the endeavor of Pathe officials during the past year to build up a program of short-subject releases surpassing both in quality and entertainment value anything previously attempted along this line. The 1925-26 season finds this policy continued on an even more elaborate scale. The schedules laid down for the Hal Roach and Mack Sennett organizations call for the delivery of 104 two-reel comedies for the coming season.

On the making of these comedies both Hal Roach and Mack Sennett will employ five units each. Four of the companies from each studio will be headed by individual stars, while one company from each of the producers will make comedies in which various members of both stock companies will be featured.

Three of the Mack Sennett companies will be headed by Harry Langdon, Alice Day and Ralph Graves respectively. In addition, there will be a Mack Sennett Comedies series in which various members of the Mack Sennett stock company will be featured, including such prominent comedy players as Madeline Hurlock, Raymond McKee, Natalie Kingston, Billy Bevan, Thelma Parr, Sid Smith, Vernon Dent, Jack Richardson, Kewpie Morgan and Andy Clyde.

Mack Sennett has already laid plans commensurate with the marvelous progress of Harry Langdon, both in popularity and box-office power during the past season.

One of the newcomers to stardom who is expected to add greatly to her following during the coming year is Alice Day, who has been assigned to a definite place on the Pathe program for the forthcoming season as the head of her own unit. Miss Day is the first young lady to be signed by Mack Sennett for starring roles since Mable Normand. "Tee for Two" is the title of the first completed comedy of her Mack Sennett series for Pathe. Another Mack Sennett player to develop strongly during the past year is Ralph Graves. He has also become an established box-office attraction and will be featured at the head of his own unit, producing two-reel comedies.

In addition to the above named stars Mack Sennett has added many new names and faces. These include Eddie Cline, Harry Edwards, Del Lord, Ralph Ceder, Reggie Morris and Lloyd Bacon. Harry Edwards, who is responsible for the direction of Langdon's past screen hits, will continue to wield the megaphone for this Mack Sennet star. Lloyd Bacon handled the direction of Lloyd Hamilton prior to his coming to the Mack Sennett lot. Del Lord is one of the tried and proven directors on the pioneer comedy-producer's lot, having made twenty-five pictures for Mack Sennett. Eddie Cline will direct Ralph Graves in his new series of comedies.

For the coming season John Waldron, general production manager of the Mack Sennett Studios, has enlarged his scenario staff to nine people who will work under the supervision of Arthur Ripley while a large staff of "gag" men have been recruited to work with Felix Adler.

In addition to the regular lineup of the far famed Bathing Beauties, the stock company at the Mack Sennett Studios includes such names as Sid Smith, Vernon Dent, Madeline Hurlock, Natalie Kingston, Thelma Parr, Virginia Gilbert, Billy Bevan, Jack Richardson, Kewpie Morgan and Andy Clyde.

Early this spring Pathe and the Hal Roach studios signed a new contract which calls for the delivery during the coming season of a minimum of forty-eight and a maximum of fifty-two two-reel comedies.

To take care of this huge production program Hal Roach has added extensively to his studio personnel. The staff of directors works under the supervision of F. Richard Jones, who has been identified with the direction of comedies since the days of the Keystone Comedies. Mr. Jones' wide experience extends both to the short-subject and feature-comedies fields.

"Bob" McGowan, the "Our Gang" director, is the dean of the Hal Roach directorial staff. The marvelous success of this series of comedies is due in large measure to the skilled and sympathetic handling of the troupe of youngsters by McGowan. During the coming season Mr. McGowan will continue to direct the "Our Gang" aggregation. James W. Horne, known for a long time as a successful director of feature-length production, is handling the megaphone for the Glenn Tryon two-reel comedies. The two-reel series of comedies featuring Charley Chase will be made under the direction of Leo McCarey. This director is accredited to a large degree with the development of Chase during the past season and thus shares in the honors that attach to Charley Chase's promotion from the one-reel to the two-reel comedy department. Chase in the past eighteen months has attained a plane of popularity little short of remarkable.

Clyde Cook, the newly signed Hal Roach-Pathe star, will be directed by Lloyd Buckingham. Like Clyde Cook, Buckingham is also a newcomer to the Hal Roach lot but has established an international reputation as a comedy director. Mr. Buckingham has directed the majority of productions made by Clyde Cook since his entrance into the motion picture comedy field. The Cook comedies will be of the slapstick nature with a strong dependence on "gags." Fred Gill will direct the Hal Roach Two-Reel Comedies Series.

Among those to be co-featured in this series are several names that have already made their mark as stars of well-known comedy brands. Reference is made especially to Al St. John, who was starred by Fox for several years and later by Educational; Lige Conley, who was also a Fox star and later was the featured player in Educational's "Mermaid Comedies"; Dot Farley, one of the best known comediennes of the screen, and Lucien Littlefield, who gained an enviable reputation as a character actor in the feature department. Among the other prominent members of the Hal Roach company who have become established screen attractions are Katherine Grant, Jimmy Finlayson, Martha Sleeper, Blanche Mehaffey, Fay Wray and Kathleen Collins.

Other departments of the Hal Roach organization have also been added to.

TWO TOP-NOTCHERS

At once you say—Hal E. Roach and Mack Sennett—respectively at left and right; men who give The Pathe Rooster the right to crow.

Two Pathe Features for Fall Release

HAROLD LLOYD
To be seen in new feature comedy of college life for Pathe release.

By HARRY SCOTT
Feature Sales Manager of Pathe Exchange, Incorporated

AT the time of writing this announcement Pathe has definitely scheduled two feature productions for release during the early part of the 1925-1926 season. Additions will be made to Pathe's feature program during the forthcoming period and plans to this end are already under way. It is Pathe's plan, however, to build up a schedule of feature releases that will be notable for their quality entertainment rather than their mere numbers.

The two feature productions already assigned to the Pathe program for the new season are the Harold Lloyd feature comedy, as yet untitled, which is based on a highly diverting story of college life, and the Hal Roach feature, "Black Cyclone," in which "Rex," the Wild Horse, plays the title role. Both these productions are completed and the advance comments resulting from pre-release showings of the pictures have given the Feature Department every cause for being unusually enthusiastic over their box-office prospects.

Harold Lloyd's new comedy is a distinct departure from his more recent types of roles. The story deals with college life and presents Harold as an undergraduate with particular aspirations of becoming a football star. In the matter of time consumed and money spent this production promises to be the most ambitious one ever undertaken by Lloyd. Some marvelous shots were obtained at the annual gridiron classic between the University of California and the Stanford University at Berkeley, while other football scenes were filmed at the Los Angeles Coliseum.

The present Harold Lloyd comedy is largely in the nature of a character study. A youngster sets out on a college career with the ambition of becoming the most popular man in the school. To achieve his purpose he resorts to all manner of ludicrous devices and situations, with the result that he becomes the laughing stock of his associates, although they are careful to keep him entirely in ignorance of their real sentiments towards him. The crucial test comes in the football game when Harold is called into the contest by accident. Disillusioned at last and aware of his companions' real feelings towards him, the boy throws all artifices aside, becomes his real self and by sheer grit wins his way to the popularity that he has so long sought for in vain. A highlight of the action is a ninety-five-yard run by Harold said to be the funniest if not the most spectacular gridiron dash ever seen on or off the screen.

While concerned with the football sport the picture has been so constructed that those not acquainted with the technique of the game will be able to follow the action with a maximum of interest. Sam Taylor and Fred Newmeyer are once more teamed in the direction of the production, while the cast includes Jobyna Ralston as Lloyd's leading woman, Brooks Benedict as the heavy, Hazel Keener, James Anderson and Joe Harrington.

A number of preview showings have already been held on the West Coast as test engagements before average audiences. The reaction of each of these showings has convinced the Harold Lloyd company that they have in the new feature production the funniest comedy with which Harold Lloyd has yet been identified. It is Pathe's plan to release the new picture in the fall so that the exhibitor may capitalize on the widespread interest in the gridiron sport with which the comedy directly ties up. Elaborate plans are already under way by Pathe to organize special advertising and exploitation campaigns for the new Harold Lloyd production as direct aids to the exhibitor's box-office.

"Black Cyclone" is the successor to "Rex, King of Wild Horses," which proved one of the screen's sensations during the past season. The new Hal Roach feature, starring Rex, is hailed by all those who have seen it as decidedly superior to the first "Rex" picture in point of story value, thrilling action and the individual performance of the equine star.

The story of "Black Cyclone" is a romance of the plains in which the major roles are carried by animal actors, the human characters being relegated for the most part to subordinate parts in the action. Between the great Morgan thoroughbred "Rex" and an equally powerful Pinto stallion, known as "The Killer," is waged one of the most thrilling contests ever seen on the screen, with the leadership of the herd and the hand, or hoof, of Lady, Queen mare of the desert, as the trophies for the victor. "Pest," a long-eared, shaggy-haired burro, furnishes the comedy relief. The picture was staged in the Nevada desert under the direction of Fred Jackman and took over three months in the making.

ALLENE RAY
Star in Patheserial, "Play Ball" and "Sunken Silver."

Preceding the national release of the picture, "Black Cyclone" will be given a series of key-city exploitation runs. First of these was staged at the Capitol Theatre, New York, where the world premiere was held opening Sunday, May 17. Following the Capitol engagement, "Black Cyclone" will be shown over the Loew Circuit, having been engaged for the maximum, or 120 days, playing time by this important chain of houses.

S. L. Rothafel, the famed "Roxy" of national radio repute, in speaking on Sunday evening, May 10 through Station WEAF and six allied radio stations throughout the country, announced that "Black Cyclone" was the best picture that he had seen in five years.

PATHE-MACK SENNETT LAUGH-GETTING STARS
Harry Langdon is at left; he appears in Harry Langdon two-reelers; Alice Day is in center spot; she also appears in two-reelers; so does Ralph Graves, at right; all three are in Mack Sennett productions released through Pathe Exchanges, Inc.

Serials on Highroad to Big Popularity; Pathe Read the Signs, Eliminated Hokum

By E. OSWALD BROOKS
Sales Manager of Serial Dept., of Pathe Exchange, Inc.

AS a preliminary to a detailed description of the lineup for Patheserial releases during the forthcoming season it would seem advisable to narrate a little past history on the subject of serials generally.

It is a well known and fully established fact that as recently as only three or four years ago the average motion picture serial was regarded by exhibitors and public as "hokum" entertainment. There was ample justification for this viewpoint. Until Pathe made a very determined attempt to bring serials forward along the same lines that feature product had been brought forward, there was grave danger of this extremely profitable class of picture being entirely thrown into the discard.

Theatre patrons had become tired of "hokum." Instead of the "thrilling" situations gaining applause, they were gaining laughs—at their absurdity. That type of serial, constructed illogically, with little thought to connected story or logical plot, "padded" to the nth degree was rapidly ceasing to attract.

It seems like delving back into ancient history, yet it is only a little over five years since Pathe inaugurated a distinct innovation in serial writing, construction and production, whereby practically all of the illogical "hokum" was eliminated and the motion picture serial brought to a very close approximation of the popular magazine serial—which has been the backbone of circulation with all successful weekly and monthly magazines for the past twenty years.

An early experiment was made with a ten-chapter serial released under the title of "Bound and Gagged." We know now that this title was a misnomer, but at that time the "greater and better" Patheserial idea was in its infancy. We thought it still necessary to give serials very sensational titles. Time has proved otherwise.

The next experiment was our acquisition of Robert W. Chambers' splendid novel, "In Secret," from which basis was produced a Pearl White serial entitled "The Black Secret." Shortly afterward we enlisted the service of Jack Dempsey and made new serial history with "Daredevil Jack." Then came a temporary reversion to the "hokum" type. "Bound and Gagged" and "The Black Secret" did not immediately fulfill all of the rosy expectations which we had forecast when producing those subjects. Necessarily at that time we were somewhat in the position of groping in the dark, yet serial production had to be carried on continuously.

However, the exhibitor opinions on our earlier efforts along the lines of "greater and better" Patheserials were extremely favorable to that type of product, so long in the early days of 1923 arrangements were perfected by our vice-president and general manager with the late Emerson Hough for the use of his story "The Way of a Man," as the basis of a Patheserial—and this was released in January, 1924.

"The Way of a Man" was startlingly and really phenomenally successful right from the word "Go!" It was the first time that a serial had ever been released under a non-sensational title—yet when "The Way of a Man" was one year old it had eclipsed in distribution any Patheserial ever released prior to that time.

Very much encouraged by the early showing on "The Way of a Man," there was immediately put into production a Patheserial based upon James Fenimore Cooper's "Leatherstocking Tales," and this was released immediately following "The Way of a Man," under the title of "Leatherstocking." Another success was scored with "Leatherstocking," as these stories were so well-known to every man, woman and child throughout the country.

Following that we embarked upon a quite radical experiment. We took an excellent modern novel of life and adventure in Egypt, bringing in the work of noted Egyptologists in tomb exploration, and released this under its book title of "The Fortieth Door."

By this time the "greater and better" Patheserial plan was working so satisfactorily that our production department approached no less a person than Police Commissioner Enright of New York with a suggestion that he should write a story for Patheserial purposes and bring into that story the various activities of the New York Police Department. Commissioner Enright furnished us with "Into the Net," and up to date the distribution on "Into the Net" has considerably exceeded the record set by "The Way of a Man."

Then came "Galloping Hoofs," an original Kentucky racing story conceived by the joint efforts of George B. Seitz and Frank Leon Smith, which also has been a wonderful box office attraction.

The "period Western" having proved so successful in the case of "The Way of a Man" it was then decided that another of that type should be welcome to follow "Galloping Hoofs," and accordingly arrangements were made with Theodore Burrell for the use of a story originally known as "The Girl Vigilante" but released by us in Patheserial form under the alluring title of "Idaho!" This serial is proving a veritable clean-up everywhere.

That brings us right up to date, as "Idaho!" is now the current Patheserial being released.

In this effort to evolve a "greater and better" Patheserial our firm spared no expense in the question of books written by world famous authors. We produced these serials upon a lavish scale, equalling any good feature production. We went right into the feature field for stars and supporting players. We felt that if ever the serial proposition was to be placed upon a proper plane, our serial productions would have to be at least the equal of the average very good feature.

Today a casual glance at any episode or "chapter," as we prefer to designate the weekly instalments of Patheserials, would not reveal the slightest difference between any scene or sequence of that Patheserial and any scene or sequence of the average best feature. This applies all along the line as to production, direction, sets, acting, etc.

Emboldened by the great success of this "greater and better" Patheserial plan, our lineup for serials during the forthcoming season of 1925-1926 is necessarily even yet more ambitious.

Starting on May 10 we will release an Albert Payson Terhune story of the Florida Everglades under the title of "Sunken Silver." This is a direct picturization in Patheserial form of Mr. Terhune's very successful novel "Black Caesar's Clan." The featured players in "Sunken Silver" are Allene Ray and Walter Miller. By this time Miss Ray has gained a very favorable reputation as a Patheserial heroine. Her work in "The Way of a Man," "The Fortieth Door" and "Galloping Hoofs" has endeared her to millions of serial fans throughout the country, who now look forward with keen anticipation to her next starring vehicle. Walter Miller is a new recruit to the Patheserial fold.

In the opinion of many he is about the best leading man we have ever had.

Following "Sunken Silver" we shall release a tremendously interesting serial of western import, entitled "Wild West." This is being produced by C. W. Patton at the Miller Bros. 101 ranch in Oklahoma. It will carry all of the allure of a Wild West show, the circus atmosphere and in retrospect the great Oklahoma land rush of 1889. "Wild West" is not a period story. It is an excellent, up-to-date, thrilling and romantic narrative of life "on the show." For this production Helen Ferguson has been selected as the leading woman and Jack Mulhall as the hero. Mr. Mulhall's work in "Into the Net" was to a large extent responsible for the enormous success which Mr. Enright's story met with.

(Continued on following page)

CO-FEATURED PLAYERS IN PATHESERIALS

At left, Jack Mulhall, co-featured with Helen Ferguson, center, in the Patheserial, "Wild West"; at right, Walter Miller, who is co-featured with Allene Ray in Patheserials, "Play Ball" and "Sunken Silver."

"Stereoscopiks" Prominent in Pathe's 1925-26 List

A SERIES of remarkable novelty reels that were added just recently to the Pathe program and will continue as one of the features of Pathe's lineup of short-subject releases for 1925-1926 is the group of third-dimension pictures known as "Stereoscopiks." There are four subjects in the "Stereoscopiks" series, which will be made available at the rate of one release every week.

Two of the group have already been released and are now receiving representative first-runs throughout the country. The first titled "Zowie" has received a host of favorable comments both from newspaper reviewers and exhibitors. Only a few weeks ago E. D. Rhind of the Bates Opera House at Attleboro, Mass., advised that this subject "played in conjunction with an average feature broke all records for my Thursday show, which is one of the poorest days of the week for me." Mr. Rhind further stated that "Zowie" had "caused more excitement and comment among my patrons than anything that has ever played this theatre." Mr. Rhind's comment is typical of literally hundreds of reports that have been received at the Pathe Home Office and the Pathe branches concerning "Zowie" since the release of this subject in March.

Another frequent comment made concerning the "Stereoscopiks" is their quality of apparently leaping out from the screen over the heads of the astounded spectators. This illusion when coupled with the right kind of action on the screen never fails to send the audience into shrieks of laughter, and this fact has been featured in much of the critical comment found in photoplay departments of the newspapers. One of Dallas' leading dailies went so far as to devote a two-column box on the first page to the praises of the "Stereoscopiks."

Among the prominent first-run theatres that have already introduced "Stereoscopiks" on their screens are the Rialto, New York; the Fenway, Boston; the Missouri, St. Louis; the Rialto, Denver; McVickers, Chicago; the Howard, Atlanta; the Metropolitan, Los Angeles; the Palace, Ft. Worth, and the Palace at Dallas. Some of the first-run engagements have been marked by special presentation effects built around the "Stereoscopiks" shown. When the "Runaway Taxi" showed recently at the Rivoli Theatre, New York, it was preceded by a specially staged prologue. Variety, one of the leading theatrical weeklies, singled the presentation out for the following comment:

"This was staged most advantageously. A woman planted in the orchestra pit stood up and shouted she wanted a taxi. The house doorman from the rear of the house replied that he'd get her one. Then on the set a prop taxi appeared, the doorman refusing a tip, simply remarking, 'No, thank you, Rivoli service,' as he ushered her into the cab."

The action in each of the four releases is devised so as to bring out the stereoscopic effect of the subject with a maximum of realism. The first subject, "Zowie," intersperses thrills with laughter by a clever arrangement of screen sequences. At one moment a baseball pitcher slowly winds up and then suddenly lets fly a fast ball straight at the heads of the spectators. Another highlight occurs when a fisherman hooks an especially villainous sort of sea monster and hurls it directly at the faces of the spectators.

The second subject, titled "Luna'cy," takes the audience on a highly enjoyable tour of the famous Luna Park at Coney Island. Due to the stereoscopic effect of the picture the audience experiences all the thrills of the scenic railway and toboggan slide as if actually riding on these devices of the amusement park.

One of the breath-taking incidents of "Ouch," the third of the series, takes place when a fierce looking pirate slowly points his pistol at the heads of the audience and pulls the trigger. Next, a great cannon swings up from behind an embankment aimed directly at the spectators; there is a puff of smoke, and a projectile emerges from the muzzle headed straight for the audience. The illusion is so perfect that the audience's reaction in shrieks and laughter is inevitable.

The fourth number of the "Stereoscopiks" series, titled "The Runaway Taxi," brings the audience on a wild ride.

PATHE-SENNETT BEAUTIES

Top, Madeleine Hurlock; center, Eugenia Gilbert; below, Ruth Taylor; all three appear in Mack Sennett's comedies for Pathe

"Sportlights" a Successful Release

ONE of the most notable box-office successes on the Pathé program during the past season has been the series of single-reel sport pictures, known as Grantland Rice "Sportlights." These pictures are produced by J. L. Hawkinson from stories written by Grantland Rice, celebrated newspaper and magazine writer on sporting activities and conductor of the nationally syndicated "Sportlights" column, which appears in over seventy dailies throughout the United States.

These sport pictures were first placed on the Pathe schedule of releases in the fall of 1923 and have been released since at the rate of one every two weeks. Their success was remarkable from the first and the close of the 1924-25 season finds them a permanent feature of hundreds of programs.

The "Sportlights" plans for the new season are especially comprehensive in view of the nationwide interest in all kinds of athletics.

A production schedule commensurate with this tremendous interest in sport has been adopted by Messrs. Rice and Hawkinson for the season of 1925-1926. Among the highlights of this program will be the filming of a series of reels, each devoted to some special sport. For example, the "Sportlights" reel devoted to the subject of baseball will cover the national game from every conceivable angle, beginning with the kid's version of the game as played in the back lot up through the bush-league brand to the World's Series and including also some interesting sidelights on the making of baseball paraphernalia.

Other interesting highlights follow:

A reel devoted to the "pro and con" presentation of similar sports. For example, who has a better chance of winning in a rough-and-tumble match—the boxer or the wrestler? Which is the livelier game and draws more crowds—football or soccer? Which is the more effective stroke—the Western stroke as used by the Washington University twice winner of the Poughkeepsie regatta or the Eastern stroke as rowed by the Columbia crew?

A "Sportlight" devoted to "Nervous Moments" in sport—the baseball thriller of three men on base in the ninth inning with two men out and two strikes and three balls on the batter; the final put in the golf championship match, and similar situations.

A reel devoted to various kinds of recreation.

A number designed to show in a highly interesting way just how the gasoline motor has affected the competitive field of speed.

Another "Sportlight" devoted to the "Rising Generation" and showing how the idea of sport has taken universal hold at the present day extending almost to the cradle. This reel, which will feature youthful contestants.

Broadway Showing June 15 For New Fairbanks Picture

DOUGLAS FAIRBANKS' latest screen production, "Don Q, Son of Zorro," will be given a Broadway premiere at the Globe Theatre on June 15.

Contrary to the belief of some this is not a screen version of "Don Quixote," but a melodramatic Spanish romance adapted from the novel "Don Q's Love Story," by K. and Hesketh Prichard, with Mary Astor in the leading feminine role.

This forthcoming United Artists Corporation release virtually is a sequel to "The Mark of Zorro," former Fairbanks film success, with the star-producer playing both the role of the son of Zorro, as well as that of Zorro himself, grown older and more sedate, but none the less adventuresome.

If Mary Pickford finishes her new picture, "Little Annie Rooney," by the first of June, as her plans now contemplate, it is very possible that she and Mr. Fairbanks will come on to New York for the opening of "Don Q" at the Globe.

Harry D. Buckley, acting general manager of the Fairbanks company, and Mark Larkin, Fairbanks' personal representative, have just arrived in New York from the Coast to make arrangements for the Globe Theatre premiere.

Ginsberg Closes Contracts in Important Territories

HENRY GINSBERG, president of the Henry Ginsberg Distributing Corporation, returned to New York last urday from the Milwaukee convention with contracts for his entire output in a number of important territories.

Contracts for the six Banner Productions and the six Royal Pictures have been closed with A. Luchese, of Philadelphia, for Eastern Pennsylvania and for Southern New Jersey.

Edward Golden of the Golden Distributing Corporation has the rights for the entire New England States.

Joseph L. Friedman, president of the Celebrated Players Film Corp., of Chicago has Illinois and Indiana.

Jack Grauman, head of the Celebrated Players Exchange at Milwaukee will distribute Banner and Royal for Wisconsin.

Lee Goldberg of the Big Feature Rights Corporation has signed for Kentucky and Tennessee.

The Creole Enterprises operating exchanges in New Orleans, Dallas and Atlanta has the balance of the South.

It is also understood that the entire continental rights has been disposed of through the London office of the Ginsberg Corporation under the management of Jeffrey Bernerd and announcements of this distribution is to be made soon.

With the closing of territorial rights, work is being rushed on the pretentious announcement and publicity campaign for the Ginsberg product.

The first Banner Production "The Love Gamble" has been completed and is now being cut and titled and with this, complete key sets of stills attractively bound in leather, with personal imprint has been sent to the different exchanges.

The second Banner to go into production is "Salvage" which will be retitled for release and the cast has practically been settled upon.

Metro-Goldwyn to Produce Six Cosmopolitan Pictures

ARRANGEMENTS have been concluded between the International Film Company and Metro-Goldwyn-Mayer for the production of six Cosmopolitan pictures for the season of 1925-26.

The first production will be a picture starring Marion Davies, who recently signed a contract with Metro-Goldwyn-Mayer. The picture will be entitled, "Lights of Old New York," adapted from Laurence Eyre's stage play, "The Merry Wives of Gotham," produced by Henry Miller two season's ago at Henry Miller's Theatre, with Grace George and Laura Hope Crews in the leading roles. "Lights of Old New York" will be directed by Monta Belle, and Miss Davies will be supported by an all-star cast.

Miss Davies will also make two other pictures, one of which will be "Buddies," adapted from George V. Hobart's Broadway success of the same name, which ran for more than a year at the Selwyn Theatre, and a picture to be selected.

Other Metro-Goldwyn-Mayer productions which will bear the Cosmopolitan trade mark will be "The Temptress," adapted from Vicente Blasco Ibanez's novel of the same name, to be filmed on the same elaborate scale as his other works, "The Four Horsemen," "Blood and Sand," "Enemies of Women"; "The Torrent," also a Vicente Blasco Ibanez story, which will be presented on a pretentious scale with Aileen Pringle featured in a notable cast, and a story yet to be selected.

Booking First National's

Schine Circuit, Tulsa and Toledo Theatres, Close for Winner Group

Among wide-awake exhibitors quick to take advantage of every opportunity to obtain high grade and up-to-date product for showing in their theatres, are the owners of the Schine Circuit, the Pantheon Theatre in Toledo, and the Strand and Rialto Theatres in Tulsa, Okla.

First National has just closed a contract with the Schine Circuit, comprising twenty important towns in New York State, for the showing of its entire Winner group of fifty-two releases for the coming season. This booking is the result of past performance on the part of First National product and the high grade lineup of pictures for the new season.

Contracts have also just been closed for the entire Winner group of pictures with the Pantheon Theatre, Toledo, Ohio, and the Strand and Rialto Theatres, Tulsa, Okla.

Last week a contract was closed with Joe Philips for Winner pictures to be shown at his Rialto Theatre in Fort Worth. Negotiations are now pending with other important open-market exhibitors.

"Thank You" Started

Following the completion of "Lightnin'" a few weeks ago, Fox Film Corporation announces that work has been started on "Thank You," another of the John Golden Unit of Clean American Plays to be filmed for the coming season. George O'Brien will have the leading male role, with Jacqueline Logan playing opposite. The second leading male role has been given to Alec Francis. Cyril Chadwick will portray the leading "heavy." J. Farrell MacDonald has a character part. Others in the cast include Edith Bostwick, Vivian Ogden, James Neill, Billy Rinaldi, Maurice Murphy, Ida Moore, Robert Milasch, Lillian Lawrence, Frankie Bailey, William Courtright, Mark Fenton, Richard Cummings, Jack Ganzhorn, and Francis Powers.

Shearer Voted Princeton's Favorite

Norma Shearer is the favorite motion picture actress of the students of Princeton University. This fact has come to light with the publishing of the annual Senior Statistics, a compilation of favorate choices determined by vote each year at Commencement time and published in the Daily Princetonian. Miss Shearer achieved the honor of being voted "the most popular motion picture actress."

Miss Shearer's rise to stardom, an elevation just accorded her by Metro-Goldwyn-Mayer executives, is one of the outstanding events of the season just past. Her work has contributed in large measure to some of the most successful pictures, among them "He Who Gets Slapped," "Excuse Me" and "Lady of the Night."

Miss Shearer is now playing in "A Slave of Fashion" and "The Tower of Lies."

Carol Dempster, featured in the D. W. Griffith production, "Sally of the Sawdust," a circus romance, for release by United Artists Corporation.

Exceptional "Don Q" Cast

Douglas Fairbanks Surrounded by Strong Support

With everything moving rapidly for the world premiere of Douglas Fairbanks' new film offering, "Don Q., Son of Zorro," at the Globe Theatre, June 15, announcement of the full cast of this virtual sequel to the earlier Fairbanks success, "The Mark of Zorro," is made.

Mary Astor has the leading feminine role, with Jack McDonald and Donald Crisp, the latter of whom also directs the picture, in the chief supporting roles. Others in the list of players are the Countess Stella De Lanti, Warner Oland, Jean Hersholt, Albert MacQuarrie, Lottie Pickford Forrest, Charles Stevens, Tote Du Crow, Martha Franklin, Juliette Belanger, Roy Coulson and Enrique Acosta.

The roles of both Don Q. and his father, Zorro, grown older and more sedate, but still full of fire and still adventuresome, are played by Fairbanks.

The story is from the novel "Don Q.'s Love Story," by K. and Hesketh Prichard, and was adapted for the screen by Jack Cunningham. Donald Crisp is the director, with Henry Sharp as the chief cameraman.

Many Early Sales Reported in First National Winner Group

EARLY sales on First National's Winner group of releases for the new season are coming in rapidly—more rapidly than in any previous season at this early date. Reports made by branch managers to E. A. Eschmann indicate that as soon as the summer play date contest is off the salesmen's chest, the getting of contracts on the Winner group for next season will proceed with a speed that First National has not witnessed before.

The cause of this is the widespread interest in the Winner releases aroused among exhibitors as soon as the advertising insert on these productions appeared in the trade journals, and the enthusiasm of the branch managers and salesmen in the sales plan which Mr. Eschmann and staff have inaugurated. This plan was outlined to the managers and the salesmen at the district conferences held two weeks ago in six large cities.

In Los Angeles, ten important sales for the entire group of fifty-two Winner releases were made within two days after the sales conference, and this without special effort on the part of the salesmen who were then chiefly occupied in obtaining summer play dates for current releases.

Boston, Cleveland, Buffalo, Dallas, Indianapolis, Omaha and other branches reported important Winner group sales within a few days after the sales meetings. The concensus of the reports made to Mr. Eschmann from the field is that the exhibitors with big first-run theatres were never before so keenly interested in First National's offerings for a new season as they are at the present time.

Branch managers ascribe two principal causes for this. First, the long line of box-office pictures released during the season just past and the record receipts obtained with many of them. Second, the establishment of First National stars and featured players with the public. There is strong box-office attractiveness in any cast containing the name of the company's stars and leading players.

New Norma Shearer Film Is "A Slave of Fashion"

"A SLAVE OF FASHION" is the title under which the original Samuel Shipman story featuring Norma Shearer and Lew Cody and now in production at the Culver City studios will reach the screen. This Metro-Goldwyn-Mayer production has been known under the working title "Nothing to Wear," and is being directed by Hobart Henley.

The new title accords accurately with the theme of this story, which portrays in amusing and highly dramatic fashion the trials and tribulations of an impecunious young woman whose love of finery tempts her into passing herself off as the wife of an immensely wealthy man who is aboard. This man's real wife is killed in a railroad wreck while on the way to his new and palatial home, and the girl, who is played by Norma Shearer, arrives at the mansion in her place, where she proceeds to entrench herself by inviting her whole family to live there with her. Complications ensue when she falls in love with a young man, a neighbor, thereby causing her mother to telegraph for the absent "husband," played by Lew Cody. The story ends happily when, on returning to his home, he falls in love with the girl and determines to make her his wife in reality.

A feature of this production is a sequence in colors showing one of the most elaborate ballroom sets ever shown upon the screen. The costumes in these scenes are among the most georgeous ever worn. Wigs colored to match the delicate tinted gowns are worn by the ladies, who appear against richly colored tapestries, costly furniture illuminated by magnificent chandeliers.

Mary Carr, Miss Du Pont, Estelle Clarke and Vivia Ogden are in the supporting cast.

Lionel Barrymore, supported by Mildred Harris, in "A Man of Iron," by Lawrence Marsten, directed by Whitman Bennett. This feature, the seventh of the Chadwick Nine," will be released June 1.

Scripts Being Prepared For 17 First National Pictures

THE scenario staffs of First National and of producers distributing through First National are busily preparing the continuities for fifteen productions soon to go into work. At First National's own eastern studio the following stories are in the hands of the continuity writers:

"The Unguarded Hour," which Luther Reed is adapting from Margaretta Tuttle's novel of an American girl in Rome.

"The Scarlet Saint," which Eugene Clifford and Jack Jungmeyer are adapting from Gerald Beaumont's short story, "The Lady Who Played Fidele." Mary Astor will be featured.

"The Pace That Thrills," being adapted from Byron Morgan's scenario by Raymond Harris. Ben Lyon will have the featured role.

"Men of Steel," the special production to be made under Earl Hudson's supervision. Marion Fairfax is doing the research and writing the continuity. Milton Sills and Doris Kenyon will have the leading roles in this adaptation of R. G. Kirk's story of the Pittsburgh steel mills, "United States Flavor."

"The Beautiful City" is being put in continuity form by Josephine Lovett for Inspiration Pictures as Richard Barthelmess' next stellar vehicle. Edmund Goulding wrote the scenario.

The Sawyer Lubin staff is putting the finishing touches to its next Barbara La Marr picture, adapted from Elsie Jean Jerard's story, "Florrie Finds a Gentleman."

On the West Coast, the continuities are under way for several productions.

"The Viennese Medley" is being adapted from Edith O'Shaugnessy's novel by June Mathis. Kurt Rehfeld will direct. Anna Q. Nilsson and May Allison have been engaged.

"Joseph Greer and His Daughter," Henry Kitchell Webster's novel, is also being adapted by Miss Mathis.

"We Moderns," the Israel Zangwill play, is being adapted as the next stellar vehicle for Colleen Moore.

"Classified," the Edna Ferber story which will be a Corinne Griffith production, is nearly ready for Director Al Santell to begin work. Jack Mulhall and Charles Murray have been signed. June Mathis prepared the continuity.

"The Dark Angel," the next Samuel Goldwyn-George Fitzmaurice production, is being put into continuity form by Frances Marion. This is the play by H. B. Trevelyan which had a successful Broadway run. Ronald Colman and Vilma Banky will play the leads.

"The Sea Woman" is being adapted by June Mathis from Willard Robinson's play as the next Edwin Carewe production for First National. Blanche Sweet will have the leading role.

"The Splendid Road" is being adapted from Vingie E. Roe's new novel as a Frank Lloyd production.

"The Son of Montmartre" is being prepared as the next Norma Talmadge vehicle following "Graustark." It was at one time known as "Two Women" and was written by Hans Kraely.

"The Man She Bought" is being adapted from Pearl Doles Bell's story for Constance Talmadge. Hans Kraely and Sidney Franklin are making the adaptation.

"Married Strangers" is being put into continuity as John M. Stahl's next production for First National release. This was formerly called "The Waning Sex."

"Invisible Wounds" is being adapted from Frederick Palmer's novel as the first of the Robert Kane productions to be distributed by First National.

Thomas Meighan and Lila Lee in a scene in "Old Home Week," a Paramount picture.

Milton Sills, the First National star, shortly to be seen in a typical "Milton Sills picture" —the kind both public and showmen admire.

Retained for Second Week

"Lost World" Going Strong in New Haven, Providence and Chicago

"The Lost World" played the Hyperion Theatre, New Haven, the week of May 10, and did such big business that by the middle of the week arrangements were completed with First National to bring it back the week of May 24. A similar result was attained in Providence, where it opened at the Albee Theatre on May 10 for two shows a day at increased admissions. By the middle of the week the receipts were so big that it was arranged to hold it over for an additional week.

"The Lost World" opened its Chicago run for a minimum engagement of four weeks last Monday. To date it has been knocking the spots out of the record receipts established at that theatre by "The Sea Hawk." The showing of "The Lost World" at the Wilkes Theatre, San Francisco, continues to attract big patronage.

First National in Cuba

B. Lichtig left New York on last Thursday, enroute for Havana, where he will open a new First National exchange. This bears out the recent announcement of E. B. Johnson, manager of the foreign department of that organization, of his intention of establishing a branch in that territory, and is another step forward towards carrying out the new plans laid out by Mr. Johnson, for the opening of twenty new foreign exchanges. Mr. Lichtig has been identified with the industry for the past nine years, having been the representative for Universal in Spanish speaking countries. Since 1922 he has held forth in Barcelona, Spain, where he established the Universal Exchange, and ten distributing offices in the key centers. His exceptional work there lead to his appointment as the new First National branch manager in Cuba.

Seattle Stands First

At the end of the fifth week of First National's summer play date contest Seattle held first place, with Oklahoma City second and Charlotte, N. C., third. The three branch offices had maintained this standing for three consecutive weeks.

Billie Dove appears opposite George O'Brien, the Fox star, in "Once to Every Man," a John Ford Production

Two From Warners

Noted Book and Play to Have Vitagraph Brand

A stage triumph of some years ago, "Wanted by the Police," and a popular story, "Ranger of the Big Pines," are to find their way to the screen as the last two releases on the Vitagraph 1924-25 schedule. Kenneth Harlan will be featured in the former and Huntly Gordon in the latter.

Both pictures will be made by Warner Bros., but each will bear the Vitagraph trademark. Kenneth Harlan is now playing the role of the principal man character, David Lacy, in "Bobbed Hair," which is now in production. It is assumed that as soon as the adaptation of this dazzling story, the composite work of twenty popular authors, is finished, the production of "Wanted by the Police" will start.

Huntly Gordon, to be featured in "Ranger of the Big Pines," already has important parts in three big Warner productions. New York critics gave high praise to his work in "My Wife and I," which has just had a highly successful Broadway premiere at the Piccadilly Theatre, and he is the John Mannering of "The Wife Who Wasn't Wanted" and Gregory Cochran in "The Golden Cocoon."

Renown Planning Campaign

Renown Pictures, Inc., who have for the season of 1925-1926 a list of thirty-five quality productions whinch includes the Tiffany Big Twelve and the fourteen Truart features, are planning an intensive selling campaign. With the line-up of features as announced, Renown will have for the exhibitor a varied program of quality pictures seldom equalled by an independent exchange.

Hamilton Signed by Paramount

Neil Hamilton has been signed to a long-term contract to be featured in Paramount pictures. Hamilton's first picture under the new contract will be "The Golden Princess," to feature Betty Bronson, in an original story by Eleanor Gates.

Schulberg Signs Marcel DeSano to Make Series of Special Films

A SENSATIONAL find in the directing field is promised by B. P. Schulberg in the person of Marcel DeSano whom the producer signed this week to a contract that calls for a series of special productions. The first of these, "The Girl Who Wouldn't Work" by Gertie D. Wentworth James, is now in the course of production. It will be one of the opening releases on the schedule of B. P. Schulberg Productions for next season.

DeSano is one of the youngest men handling a megaphone today. He was born in Roumania, and educated in Paris subsequently serving in the French diplomatic corps. Coming to America, he entered pictures through the portal of scenario writing for Universal and Paramount. He studied directing technique under the tutelage of Rex Ingram as one of his assistants. Eighteen months ago he turned his talents to "Our Gang" comedies for Hal Roach.

Commenting upon the signing of DeSano which Mr. Schulberg considers one of the most significant announcements he has made this year, the producer said: "Everyone recognizes the place of importance which the motion picture director holds today and yet with all the changing technique of the last few years, practically nothing has been done to develop new talent along these lines.

"Marcel DeSano is going to be a constructive addition to the ranks of the men responsible for next year's film attractions. He is a real find but in no sense is he lacking in experience. His achievements with the 'Our Gang' comedies should be gilt-edged guarantee to exhibitors of his knowledge of dramatic balance, box-office and entertainment values.

"His European background, his years of travel and his success in writing for the screen are invaluable equipment. He is a man of keen human insight, delightful humor and progressive ideas. It is with the utmost confidence that I am entrusting to him many of the outstanding films on our program for 1925-1926."

De Mille Signs Miller

Continuing his acquisition of specialists for the important posts of his new independent enterprise, Cecil B. De Mille has signed Arthur Miller to a long term-contract. Mr. Miller has risen to high photographic fame for his camera work with George Fitzmaurice. He will be entrusted with the photography of the first personally directed Cecil B. De Mille production under the new organization, "The Road to Yesterday." Before starting with De Mille on this production Mr. Miller will "shoot" "The Coming of Amos" starring Rod La Rocque, and directed by Paul Sloane.

Warners Sign Charles Farrell

Charles Farrell, one of the younger generation of screen players whose recent performances have brought favorable attention to himself, is to be seen in a number of forthcoming Warner Bros. productions. A telegram to the executive offices in New York from Jack L. Warner, production manager, at Los Angeles, tells of the signing by Farrell to a long term contract to appear under the Warner Bros. banner.

Mr. Farrell is best known as a juvenile. One of his most notable recent appearances was as Ted Spaulding in "Tainted Souls," the Emmett Flynn-Fox special.

BIG THREE OF "MARE NOSTRUM"

The first picture received in this country of the leading figures in the filming of Blasco Ibanez's novel, "Mare Nostrum," which Rex Ingram is directing at Nice for Metro-Goldwyn-Mayer. Alice Terry was the last to arrive and she is shown in this picture with Antonio Moreno, co-star, and her husband, Director Ingram, who made "The Four Horsemen," "Scaramouche," "The Prisoner of Zenda" and "The Arab."

Artclass Pictures Corp. Will Release "Guess Who?"

LOUIS WEISS, managing director of Weiss Brothers' Artclass Pictures Corporation, announces that he has purchased the rights to the series of "Guess Who?" reels, conceived and produced by R. B. Staub, in Hollywood.

"Guess Who?" is a series of special short subject novelties of single reel length. It takes the form of a guessing contest in which the audience takes part. Each patron, on his entrance, is presented with a card on which will be printed the names of twenty-five well known stars who will be shown in the reel. The card has printed instructions telling the holder to mark down the order in which the stars appear on the screen. The reel shows the stars just large enough to be readily recognized, if known, but with no hint in the titles or background which will in any way assist in the identification. A widely diversified list of stars will be used. The series will include all the important luminaries of the screen.

At the bottom of each card is a place for the name and address of the contestant, while the reverse is blank and large enough for the exhibitor to print his whole program for a week or any other important announcements which he may care to make.

The value of such a reel can be readily appreciated when the possibilities of active audience participation in the program are understood. Many forms of prizes or rewards for successful contestants can be offered. The value of popular contests is well known, and the exhibitor can induce the type of person who would never consider entering any of the usual forms of contests to take an active part in this.

The reel lends itself to many forms of advertising and exploitation which will be readily appreciated by the experienced showman, especially when the feature or any other part of his program is not pulling as well as it might. For this reason it is anticipated that there will be no difficulty in making prompt bookings when the real is offered to the exhibitor.

Mr. Weiss is now making final arrangements with the producers for the distribution of this series and further announcements of release dates will be made in the near future.

Warners Complete "Limited Mail"

Warner Bros. this week added another to their rapidly growing list of finished productions to be released on the 1925-26 program, when "The Limited Mail" was completed. This adaptation of Elmer Vance's stage hit was directed by George Hill, assisted by M. K. Wilson, and numbers in its cast Monte Blue, Vera Reynolds, Willard Louis, Tom Gallery, Edward Gribbon, Lydia Yeamans, Otis Harlan and Jack Huff.

For some of the location scenes the company went to the Royal Gorge, in Colorado, but the interiors were "shot," of course, at the Warner studios.

"The Big Parade"

Julanne Johnstone, who was leading woman in Douglas Fairbank's "Thief of Bagdad," has been engaged by Metro-Goldwyn-Mayer for an important part in "The Big Parade," now being made under the direction of King Vidor with Renee Adoree and John Gilbert in the featured roles.

Charlie Chaplin in a scene in "The Gold Rush," his forthcoming United Artists release.

Something new in cross-word ideas. Estelle Bradley, leading lady with Lige Conley in Educational-Mermaid Comedies, displays the latest thing in cross-word hosiery.

Lavish Praise

Dayton, O., Critic Lauds Educational's "Voice of the Nightingale"

That Short Subjects many times surpass in entertainment value that of feature productions many times their length is again brought out in a review appearing in the Dayton, Ohio, "Herald," on the Educational subject, "The Voice of the Nightingale," one of the series of "Fables in Color," recently released by Educational Film Exchanges, Inc.

"There is a picture in town," says Murry Powers, critic on the Herald, "that all those who fret about foolish comedy fillers and all those others who see in the cinema an opportunity for artistic endeavors should view it. It is 'The Voice of the Nightingale' and it is at the Colonial.

"'The Voice of the Nightingale' is done in lovely colors and it tells a romantic little tale of why the nightingale sings only at night. How, in appreciation of a little girl's kindness in allowing the nightingale its freedom after it had fallen into a trap, it bestowed its beautiful voice upon her to use during all her waking hours.

"It is only short in length, but its merit surpasses many six-, seven- and eight-reel films."

Educational on Hand

Delegates to Milwaukee Convention Received Letters from Executives

Very much in evidence at the Milwaukee convention was the Milwaukee branch office of Educational Film Exchanges, Inc.

A large sign, reproduction of the Educational Pictures trade-mark, occupied a prominent place in the Auditorium during the three days of the convention and the offices of the local branch were decorated in an attractive manner.

During the convention, letters from the executive offices in New York were distributed to every visiting delegate, exhibitor and distributor present in Milwaukee.

Bruce Goes on Tour

Robert C. Bruce, producer of outdoor pictures, is on tour among the South Sea Islands.

Lloyd Hamilton in a scene in his latest Educational-Hamilton comedy, "King Cotton."

Publishers of Novel to Exploit "The White Monkey"

ASSOCIATED PICTURES CORPORATION have arranged with Charles Scribner's Sons, publishers of "The White Monkey," for the most thorough exploitation these leading publishers have ever given the movie version of one of their novels. The picturization of this popular John Galsworthy novel was recently completed, and is the third Sawyer-Lubin production featuring Barbara La Marr for First National release.

Members of the Scribner firm who attended a private screening of "The White Monkey" last week, enthused over the picture and congratulated the producers on their strict adherence to the Galsworthy story. Whitney Darrow of the Scribner firm is sending a personal letter to their dealers, advising them a splendid motion picture has been made of "The White Monkey," and it is certain to meet with public approval.

Scribner's are also advising their dealers that the following material is available for window displays upon application to Bert Ennis, Director of Publicity for Sawyer-Lubin productions: Broadside sheets 18x23" showing jacket of novel, photo of Barbara La Marr and information on novel and picture; photographs 11x14" of white monkey symbolic painting; photographs 8x10" showing Barbara La Marr and members of "The White Monkey" cast grouped about the symbolic painting of the white monkey; photographs 8x10" showing striking scenes from the motion picture.

All of this material is available to dealers without charge of any kind, and as it furnishes material for splendid window displays, will be of great assistance to the exhibitor in his exploitation on "The White Monkey" which is scheduled for release on June 7th, as a First National Picture.

A sub-title contest, devised for use in exploiting "The White Monkey," has been incorporated in the press sheet, and has been outlined in detail for the benefit of exhibitors. Scribner's have donated copies of the novel to be used as prizes for the subtitle contests which is only one of many new exploitation angles given in the press sheet for this attraction.

Warners Taking Back Product from Their Franchise Holders

SINCE Warner Bros.' purchase of Vitagraph, with its extensive system of sales exchanges, they have been rapidly acquiring the Warner product heretofore held by franchise holders and placing it in the hands of the Vitagraph field representatives for distribution.

An announcement issued from the Warner Bros. New York offices this week tells of the taking over by four more Vitagraph branch offices of pictures in important western territories. On May 11th the Denver and Salt Lake City offices acquired the Warner product which had been handled by Kwality Pictures, until then the franchise holders. This included all the Warner releases to date.

On May 18th the San Francisco and Los Angeles branches of Vitagraph replaced A. Oppenheimer as distributor of the Warner product in those fields. Morgan A. Walsh is now to be representative of Warner Bros., with headquarters at Vitagraph's San Francisco exchange, W. C. Wheeler remaining as branch manager in that city, under Mr. Walsh's direction.

As was announced at the time, the Vitagraph branch offices in Kansas City and Omaha on May 4 took over the whole of the Warner product in those territories, through purchase from Film Classics, Inc.

Herbert Brenon Sails

In an effort to solve the problem of who shall play the leading role in the Paramount picture of J. M. Barrie's play, "A Kiss for Cinderella," Herbert Brenon, the director, sailed on the Berengaria for London last Wednesday for a conference with Barrie.

Turns Night Into Day

Mammoth Light Machine Installed at the De Mille Studio

Speaking of scattering sunshine—with equipment now owned by the De Mille Studio, it is possible to make a square mile of black night as light as day. The recent purchase of a 300-kilowatt generator, mounted on a trailer, completed the most modern illuminating equipment it is possible to buy. Two 1600-amperes portable generators, one 800-amperes, and one 400-amperes each with its own engine, in addition to the huge generator just secured, make it possible to generate a tremendously powerful current.

Two 30-inch battleship searchlights, several others of a smaller type, fifteen Sun arcs, 150 side arcs, and fifty spotlings, when hooked up with the portable generators, produce a flood of light which makes Old Sol envious.

This immense lighting system will be used on location in filming Cecil B. De Mille's first independently produced and personally directed picture, "The Road to Yesterday," production on which will start June 15, featuring Joseph Schildkraut, Jetta Goudal and Vera Reynolds.

Jacqueline Logan and Capt. Charles Nungesser, the French ace, in "The Sky Raider," directed by T. Hayes Hunter for Associated Exhibitors.

William C. DeMille, the distinguished Paramount director, remains today one of filmdom's choicest exponents of delightful motion picture entertainment. He is in a class by himself.

New Faces in Comedies

Educational Announces Mickey Bennett and Eddie Nelson

Two new comedy faces will be seen on the Educational Program in subjects scheduled for release during June. They are Mickey Bennett and Eddie Nelson, who will make their first appearance in Juvenile and Mermaid Comedies respectively.

Mickey Bennett is a well known juvenile and attracted much favorable attention due to his work in the Paramount production, "Big Brother." He was recently signed by Juvenile Comedies and his first picture is "Baby Blues."

Eddie Nelson is a vaudeville favorite. He has been appearing on the Orpheum and Keith circuit in his own act, "The Sunkist Kid." His first appearance in New York was a two weeks' engagement at the New York Hippodrome.

Before his vaudeville tour, Nelson was a featured comedian in many Shubert, Savage and Cort Productions. During his vaudeville tour he attracted the attention of Jack White and was persuaded to desert the vaudeville stage for a career in the popular two-reel comedies.

Nelson is a clever pantomimist, juggler and comedian and will introduce a new type in his first Mermaid Comedy, "Going Great."

Samuels Made Sales Head

Herman F. Jans, president of Jans Productions, Inc., has appointed George Samuels as sales manager and he has already left for a tour of the Middle West to close up what little territory still remains open on the Jans pictures.

The Jans unit, making "Married?" under the direction of George Terwilliger, has been working at the Glendale studios at Glendale, Long Island, the past week, and the majority of the interiors have already been shot. Owen Moore and Constance Bennett, who play the leading roles in this screen adaptation of the widely read novel by Marjorie Benton Cooke, have been working overtime to complete these scenes on schedule time.

Additions to Great Cast of "The Tower of Lies"

IAN KEITH, Claire McDowell, William Haines and Bodil Rosing have been added to the cast of Victor Seastrom's production of "The Tower of Lies," the Metro-Goldwyn-Mayer production based on Selma Lagerlof's novel, "The Emperor of Portugalia." Lon Chaney and Norma Shearer head the cast, and additions will be announced shortly. Director Seastrom has begun shooting scenes involving the principal players.

Selma Lagerlof, awarded the Nobel prize in literature, has achieved an enthralling story. Norma Shearer plays the part of Glory Goldielocks, a young girl who goes out into the world to earn her own living when her father, Jan Anderson, a poor crofter, is dispossessed of his home. Lon Chaney is Jan. The girl pays off the debt incurred by her father, but succumbs to the temptations of the city. The news of her downfall is kept from her parents until one day an angry villager blurts out the facts. The shock proves too much for Jan, who thereafter lives in a world of dreams, imagining himself to be the Emperor of Portugalia, and his daughter to be the Empress.

Chaney, in the scenes portraying Jan's madness, gives full play to his remarkable histrionic abilities, particularly in the sequences having to do with the girl's return. She believes her father has made her the laughing stock of the village and takes an intense dislike to him. She attempts to run away with her mother, and Jan is drowned in trying to reach the boat which bears them off.

Schulberg Studios Center of Considerable Production Work

THERE will be no summer shut-down on the B. P. Schulberg lot where activities are already well under way for the production of a substantial portion of the program of eighteen releases for the coming season.

In the cutting room are the two pictures which conclude this year's schedule—namely "Faint Perfume" by Zona Gale and "My Lady's Lips" from John Goodrich's story. The former is a Gasnier production with Alyce Mills, Mary Alden, Russell Simpson and others—the latter a melodrama directed by James P. Hogan.

The casting office is busy selecting featured players for the three stories which will open the fall program. They are Gasnier's first 1925-1926 production, "Parisian Love" from F. Oakley Crawford's story; "With This Ring," a popular novel by the celebrated Saturday Evening Post author, Fanny Heaslip Lea—and "The Girl Who Wouldn't Work" by Marie B. Wentworth James which Marcel DeSano is prepared to direct.

In addition preliminary scenario work has begun on several other of the Schulberg stories,—namely "The Plastic Age" by Percy Marks, "Shenandoah" the celebrated American stage classic and "Dancing Days" by J. J. Bell.

Warners Acquire Two Broadway Stage Plays for Early Production

WARNER BROS. have just purchased the screen rights to two great mirth-provoking stage winners, "The Sap," in which Raymond Hitchcock scored one of his most notable fun triumphs, and "The Honeymoon Express," in which Gaby Deslys achieved the most memorable triumph of what proved her last American visit.

Though it is too early to announce either the casts or the directors, assurance is given that the utmost possible will be made of the opportunity to produce two highly colorful and screamingly funny film treats. Each piece, it is everywhere conceded, lends itself admirably to screen adaptation.

"The Sap," by William A. Grew, is a musical comedy which revealed the inimitable Raymond Hitchcock at his best and is well worthy the highest effort of whatever screen entertainer draws the star assignment from the Warners.

The story has to do with two families of young friends who, for purposes of economy, share a three room flat, and who, with conflicting ambitions and varying outlooks on life, clash inevitably.

Added to "Rugged Water"

Phyllis Haver and Dot Farley have been added to the cast of "Rugged Water," Joseph C. Lincoln's dramatic story of the life saving service on Cape Cod which Irvin Willat is producing for Paramount. Other featured roles in the picture are being played by Lois Wilson, Warner Baxter and Wallace Beery.

To Play Opposite Gloria Swanson

Anthony Jowitt, the new screen find now appearing in Paramount pictures, has been selected for the leading male role opposite Gloria Swanson in "The Coast of Folly."

"The Coast of Folly" was adapted from Coningsby Dawson's best seller by Forrest Halsey, who adapted "Madame Sans-Gene."

Jay Hunt in a characteristic pose as "Lightnin' Bill Jones." Yep, he's cuttin' off a "chaw" of "terbaccy" for himself. A scene in the William Fox production, "Lightnin'."

"The Untamed" Rudy's First

Valentino Plans Changed Regarding United Artists Release

Because of a necessary change in plans, Rudolph Valentino will star in "The Untamed" as his first picture for United Artists Corporation release, according to an announcement just made by Joseph M. Schenck, chairman of the Board.

The story of "The Untamed" is based on a novelette by Pushkin, who has come to be known as "The Shakespeare of Russia," and will be adapted for the screen by Rupert Hughes. Hans Kraly, who wrote a number of film scripts for Ernst Lubitsch, is writing the scenario. Clarence Brown will direct the production which is scheduled to start in the United Studios, Hollywood, early in June.

The action in "The Untamed" takes place during the latter part of the reign of the late Czar, but Mr. Schenck makes it very clear that the story is in no sense concerned with Russian politics or the revolution.

Valentino is shown as a cadet, as an officer of the White Guards and as a Tartar bandit, and while masquerading as a French tutor has abundant scope for his known histrionic versatility, barbaric characterization and tempestuous love-making.

Curran Now With Chadwick

It was announced from the offices of the Chadwick Pictures Corporation that Barry Curran will fill the vacancy left by Lon Young in the publicity department. His engagement with Chadwick unites an old team. Charles Reed Jones, now director of publicity for Chadwick, and Barry Curran worked together for some time on Photoplay Journal, of which Jones was the editor.

Selecting Sills Cast

Earl Hudson, eastern supervisor of production for First National, is completing the cast for Milton Sills' second starring vehicle, "The Knockout," from M. D. C. Crawford's novel, "The Come-Back." The members of the cast thus far selected are Milton Sills, Tully Marshall, Lorna Duveen, John Kolb, Frank Evans and Harland Knight. Additions are being made daily.

Tom Mix, in Washington, D. C., Amazes By His Popularity

WASHINGTON, D. C., used to pomp and pagentry as it is, proved that under the skin it is just like its sister cities when it comes to a real live cowboy and his horse. The crowds that turned out to see Tom Mix and his horse, Tony, in the nation's capital blocked traffic, got stiff necks gazing and shouted just as wildly at the visiting movie stars as the citizens of Buffalo, Boston, Chicago, Milwaukee, Detroit and twenty other towns.

In fact the residents of the beautiful city on the Potomac were even more excited over seeing Tom and Tony in person than the habitants of other Main Streets. They made such a fuss over the screen idol and his horse that one would never suspect that most of these people are in daily contact with the great rulers of the world.

Indeed, Tom and Tony stirred up so much excitement that all the big news associations wired detailed reports to their clients all over the country. Tom stole the spotlight wherever he went, they said, and on one occasion, at the White House garden party to 1,000 wounded veterans, the Chief Executive had to go unnoticed as the boys who fought "Over There" hailed the kingpin of the cowboy stars, who, incidentally, is a veteran of a few wars himself (and bears scars to prove it).

At the National Horse Show, the high water mark of Washington's social season, Tom again put everything else in the background in comparison. In a reserved box, especially decorated, with Tony regally installed in the ring, the screen star was kept busy meeting the social and political great of the world.

In the Washington papers Tom was given all sorts of publicity and every move he made was reported in detail. His visit to the White House attracted more still and movie cameramen than any other celebrity that ever visited the nation's head.

From Washington, Tom went to Baltimore, which proceeded to emulate the actions of every other city and feted and hailed the cowboy star from morn till night.

Perhaps no city will exceed or surpass the reception accorded Tom Mix in Buffalo. The Lake City simply stopped everything to honor the visiting star. The papers carried banner lines and pictures eight columns wide on the star's movements. The crowds followed his every step. It was reported by one of the papers that there were one hundred thousand visitors in town the day Tom arrived, and it attributed this influx to curiosity regarding Tom. Gerry Rudulph was Tom's advance man in Buffalo and his coming was widely heralded as no other but the genial Gerry could do.

Tom went from Buffalo to Pittsburgh, where many parties were arranged in his honor. From the Smoky City he went to Washington.

Before Tom starts West again he will visit Philadelphia and Atlantic City. Then he will jump out to Cincinnati and from there he will go direct to Hollywood and "location," stopping off at Indianapolis, St. Louis, Kansas City and Omaha.

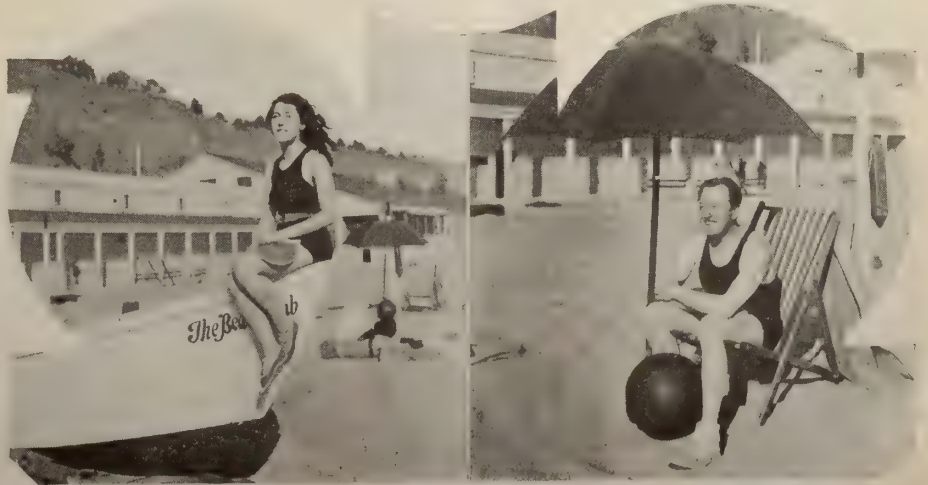
Those cities are all prepared to receive the Western star, and, according to reports from the Fox exchanges in the territories he will visit, there is a famine in Mix prints. The demand is so great that S. O. S. calls for more have been sent to the Home office.

For instance, in St. Louis there will be forty Mix prints playing the day he arrives in town. The same situation will exist in Kansas City, where twenty-three prints will be in use the day Tom arrives.

And so goes the triumphant march across the country. The big cities are beginning to realize what the small towns have known for a long time, that Tom Mix is one of the truly great stars, worthy of the best theatres and the best presentations.

Tiffany to Film "Lightning"

"Lightning," based on a story by Zane Grey, will be one of the Tiffany "Big Twelve" announced by Tiffany Productions, Inc., for 1925-1926.



Patsy Ruth Miller (left), the Warner Brothers favorite, keeps her sylph-like form by playing on the sand at Santa Monica. Matt Moore, the Warner Brothers star, seen on the right, is resting between scenes of "Three Weeks in Paris."

"Drusilla With a Million" Enthusiastically Received

THE distinction of being the first independent production to play the Capitol Theatre, New York, in two years, goes to "Drusilla With a Million," an Associated Arts Corporation F. B. O. Gold Bond special which opened at the huge Broadway house on Sunday, May 24th.

A complete survey of the pictures available in the entire industry, in which "Drusilla With a Million" stands out as a sure-fire box office attraction, replete with drama, heart interest, pathos and humor, prompted "Roxy" to break his rigid adherence to the rule of "Metro-Goldwyn" pictures only, and book "Drusilla" at sight.

That "Roxy" showed his usual showmanly foresight is evidenced by the enthusiastic reception tendered "Drusilla With a Million" by the huge audience that packed the Capitol Theatre all week, and the splendid reviews given the production by the metropolitan press. Below are brief excerpts from the newspapers:

The New York Daily Mirror says: "Mary Carr deports herself splendidly in a role reminiscent of 'Over the Hill', only she has an opportunity to wear nice clothes, which she does. Priscilla Bonner is a comparative newcomer whom you will love. She's sweet and youthful and sheds real tears. 'Drusilla With a Million' is good entertainment."

The New York Times says: "Sequences . . . show flashes of inspiration. Mrs. Carr delivers a sane, restrained and beautiful portrayal of Drusilla. Priscilla Bonner is excellent as the young mother. Her portrayal of the sorrow of a young mother is most convincing."

The Morning World says: "Mrs. Carr acts with fine poise and grace."

The Evening World says: "One of the best of its kind of pictures seen on Broadway in a long time. Here is a feature with a tremendous human appeal. This picture . . a knockout. Once more in short it is amply proved here that the most appealing film plays are those built around the family hearth. Movie fans who fell in love with 'Over the Hill' a few years ago will do the same with 'Drusilla With a Million', for they will see the same Mary Carr. This mother of a family of her own certainly knows the motions for the screen. She had everybody in the Capitol applauding for her yesterday, just as if she were there in person . . . ably supported by Priscilla Bonner and Kenneth Harlan. Miss Bonner, particularly, gave a masterly portrayal of the orphan who became the wife of an outcast society youth. There was one scene in particular, that in which she is grilled on the witness stand, in which she was superb."

Off to See America

Universal's S. A. F. Unit Starts Long Tour From Coast to Coast

Los Angeles made farewell with elaborate ceremonies to the huge Universal "studio on wheels" which departed from Los Angeles last week for New York to film "See America First," a picture which will have among its scenes practically every city of importance in the United States. The official farewell was staged before the Chamber of Commerce Building, with officers of the chamber conducting the ceremonies.

A pennant, bearing the signature of Los Angeles leaders in civic and political life was presented to W. E. Holah, who is to direct the trip of the big motor studio. Norman Sprowl, business manager of Universal City, represented General Manager Raymond L. Schrock in Chicago at the "Big U" convention. Reginald Denny, star of "California Straight Ahead," in which the huge motor-car was used; Harry Pollard, director; Gertrude Olmstead, Mary Philbin, Lola Todd, Olive Hasbrouck and other stars were in attendance.

First Cinemelodrama Under Way

Work is about to commence on the first of the Truart series of four cinemelodramas announced by Truart Film Corporation for 1925-1926. The pictures will again revive the melodramas of great popularity and will run the gamut of excitement and tense situations that melos are famed for. The casts include some of the leading screen players and will be produced on a lavish scale.

Harrison Ford Coming East

Harrison Ford is on his way to take the leading role opposite Bebe Daniels in her next Paramount picture, "Lovers in Quarantine," adapted from the successful stage comedy, "Quarantine," which featured Helen Hayes and Sidney Blackmer in New York.

Another great stage celebrity was added to the galaxy of stars that will appear in the pictures released through Producers Distributing Corporation during the coming season, in the signing of Leon Errol, famous Ziegfeld Follies star. Mr. Errol affixed his signature to a contract with Sam E. Rork today, to appear in a big production to be made from the current story success, "Clothes Make the Pirate," by Holman Day and published by Harper.

King for a Day

Lew Cody Honored by Fresno, Cal., Raisin Growers

Lew Cody, now playing opposite Mae Busch in Robert Z. Leonard's production, "Time, the Comedian," a Metro-Goldwyn-Mayer picturization of the Kate Jordan story, was king for a day at the annual raisin festival held in Fresno, Cal., this year, having been chosen ruler for this gala occasion.

Cody on his arrival in Fresno headed a parade through the town, and was tendered an enthusiastic reception by his subjects. During his stay in the town he was guest of the mayor and of prominent civic officials. A well known film player is chosen each year by Fresno officials for this carnival, the honor being a highly coveted one on the Coast.

Scenes from "The White Monkey," a First National picture.

Irving Cummings, First National director, who handled the megaphone for Colleen Moore in "The Desert Flower," which follows "Sally."

Second of New Series

"The Galloping Jinx" Stars Buddy Roosevelt, for Weiss Bros. Release

Advices just received from Lester F. Scott, Jr., on the West coast indicate that the second picture in the 1925-26 series of Buddy Roosevelt and his Rough-Riding Romances is now well under way and that it will be completed within the next two weeks and shipped east.

This picture will be released under the title of "The Galloping Jinx." An entirely novel story is promised and in it some very fast action with new thrilling stunts which Buddy Roosevelt can always be depended on to supply in every reel.

This picture will follow the first picture of the series, "Reckless Courage," recently announced as completed and ready for release.

This week will see the commencement of the second picture in both the Buffalo Bill, Jr. and the Wally Wales series. Lester F. Scott, Jr., producer of these three series, states that he has lined up a lot of very excellent stories which will be used as vehicles for these three popular Western stars. He confidently states that Louis Weiss, managing director of Weiss Brothers' Artclass Pictures Corporation, which releases these pictures, will have no difficulty in repeating his successes of last year with the pictures that he is now making.

President of F. B. O. Off to Hollywood

Major H. C. S. Thomson, President and Managing Director of Film Booking Offices, left for a flying trip to Los Angeles this morning.

Major Thomson will remain at the production headquarters of the company for a few weeks, during which time he will lend his personal attention to F. B. O.'s huge program of 64 features and 76 short subjects for 1925, and confer with Studio Manager B. P. Fineman on production policies.

Selling Territories Proves Restful to Ray Johnston

W. RAY JOHNSTON, president of Rayart Pictures Corporation, returned last Monday from a trip through the Central Western territory and a weeks vacation in Iowa.

On his return, Johnston announced the closing of a franchise for the New York City territory covering the new Reed Howes series, the Billy Sullivan Series and six superior melodramas, a total of twenty-six pictures for the 1925-26 season with Merit Film Corporation. The deal was closed with Harry Thomas, the general manager and J. E. Chadwick, President of Merit, while at the Milwaukee convention.

Johnston also announced contracts with Rex Film Company of Detroit, for the Michigan territory consisting of eight Reed Howes, and twelve Billy Sullivan pictures. Also for the Michigan territory a contract with Michigan Film Exchange covering a series of fourteen five reel Whirlwind Westerns starring Jack Perrin and with the Kent Film Company for the Michigan territory of "The Street of Tears," "Safeguarded," and "Winning a Woman." The Specialty Film Company of Dallas, secured the rights for Texas, Oklahoma, and Arkansas to three Rayart specials including "For Another Woman", "Easy Money" and "The Beloved Pawn," also a series of six Reed Howes Productions. For the Chicago territory Rayart announce the sale of the Billy Sullivan Series, the Whirlwind Western series and two Rayart specials "Easy Money" and "For Another Woman" to Security Pictures Co. This covers the territory of Northern Illinois and Indiana.

Ludwig Film Company of Milwaukee secured "Easy Money" and "For Another Woman" for Wisconsin, while S. & S. Film and Supply Company of Pittsburgh secured the Billy Sullivan series and "Secret Service Sanders" for Western Pennsylvania and West Virginia; Nat Magner secured the new Rayart serial "Secret Service Sanders" for California, Arizona and Nevada, and Eltraban Film Company of Atlanta secured the same series for the six Southeastern states, also purchasing the Rayart Butterfly Comedies for the same territory. Independent Film Service Company of Dallas, secured the Rayart serial "Secret Service Sanders" and the Butterfly Comedies for Texas, Oklahoma and Arkansas.

First Graphic Pictures of Buffalo secured "Winning A Woman" a Rayart release for the upper New York territory and Big Feature Rights Corporation of Louisville secured the second series of eight Reed Howes pictures for the State of Kentucky.

Mr. Johnston announced that the organization of the Trade and Commerce Bureau of the Motion Picture Theatre Owners Association had stimulated sales and bookings of Independent pictures to a great extent. The motto adopted by the new Bureau, "Double your Independent Playdates," is being featured by Independent exchanges all over the territory in the form of window displays, banners, mailers, etc., and every indication points to a big Independent boom in the months to come.

Fairbanks, Jr., Has Big Role

Douglas Fairbanks, Jr., who is under a long-term contract with Paramount has started for Red Lake, Ariz., where he will join the Paramount players already there.

He is to enact the important role of Chess Weymer in "Wild Horse Mesa," the picturization of Zane Grey's story of that name which is being directed by George B. Seitz.

Jack Holt and William Collier, Jr., in the duel scene in Paramount's "Eve's Ransom," in which Betty Compson and Mr. Holt are featured.

Three Features, Five Shorts on F. B. O. July Schedule

THREE full length feature productions and five short subjects have been scheduled by Film Booking Offices for July release.

"Twenty Years After," the tentative title of Richard Talmadge's next picture, is an adaptation of Dr. Samuel Johnson's famous story, "The History of Rasselas, Prince of Abyssinia." James Bell Smith reached back to the musty tomes of the classics to find this unusual but strikingly appropriate vehicle for the star who thinks nothing of breaking his neck in producing a thriller. Dick has surrounded himself with a very distinguished cast, including Joseph Swickard, Carmelita Geraghty, Sheldon Lewis, Duane Thompson, James Hill, Robert Carleton, and Bert Bradley. Jack Nelson will direct, with Alberta Metzetti assisting. William Marshall stands behind the cameras. "Twenty Years After" will be released on July 5th.

"The Bloodhound" by H. H. Van Loan is serving Bob Custer as his sixth vehicle for Independent Pictures Corporation and F. B. O. release. "The Bloodhound" is a fast moving action drama, with the central character a sergeant of the Royal Northwest Mounted Police, known as "The Bloodhound" because he always gets his man. Mary Beth Milford has again been selected as Mr. Custer's leading lady, with David Dunbar, Ralph McCullough, and Emily Barry prominent in support. William Reeves cranked the cameras. July 12th is set for the distribution of "The Bloodhound."

"Tizona—The Firebrand," an original story by Clifford Howard and Burke Jenkins, starring Evelyn Brent, is scheduled for July 26th release. "Tizona—The Firebrand" is melodrama in a colorful and romantic Spanish setting, in which Miss Brent devotes her talents to a somewhat different character than those she has recently interpreted.

The imposing list of short subjects releases for July is headed by "What Price Gloria?" No. 10 of "The Pacemakers" series, co-starring Alberta Vaughn and George O'Hara, based on the famous stories by H. C. Witwer, and directed by Wesley Ruggles. Paul Gangelin is responsible for the continuities and George Marion Jr. contributed the titles. "What Price Gloria?" will be released on July 5th

Jimmy Aubrey's tenth two-reel comedy for Standard Cinema Corporation and F. B. O. release is called "Etiquette," and will be distributed on July 15th.

"Don Coo Coo," No. 11 of "The Pacemakers," is set for July 19th, while "Dinky Doodle No. 11," as yet untitled, will also be shown on July 19th. This is another of the Dinky Doodle one-reel novelties directed by Walter Lanz of the Bray Studios.

July 30th will see the release of "Dr. Pyckle and Mr. Pride," a two-reel comedy, starring Stan Laurel, made for Standard Cinema Corporation and F. B. O. distribution.

Story for Fred Thompson

"The Wild Bull of Skull Mountain," a story by Marion Jackson who has been responsible for several of his other successes, has been chosen as the first picture starring Fred Thomson under his new contract with F. B. O. Casting has begun at the Studios, and Del Andrews will direct. The story is a western in locale, but departs from the ordinary western formula in many important details. Silver King, Thomson's famous horse, has been written in for a "fat" part.

A portrait bust of Lillian Gish as "Romola" was made by Gleb Derujinsky, one of the best known sculptors of New York. It was in searching for a perfect Renaissance type that Mr. Derujinsky thought of Miss Gish, who had just gone to Culver City, Cal, to begin work on "La Boheme," a Metro-Goldwyn picture. The bust will be exhibited at various New York art galleries.

Allen Dwan, Paramount director, is directing Gloria Swanson in "The Coast of Folly."

Five New Pictures

Universal Announces Vehicles Just Put Into Production

The opening of the week found Universal beginning production of five new screen plays. They are:

"Where Was I?" starring Reginald Denny with William A. Seiter directing. The cast includes Marion Nixon, Pauline Garon, Tyron Power, Lee Moran, Chester Conklin, Otis Harlan, William H. Turner, Tom Lingham and Arthur Lake.

"My Old Dutch," with May McAvoy, Pat O'Malley, Jean Hersholt and Cullen Landis. Larry Trimble is the director.

"Out of the Flood," starring Art Acord with Marceline Day, Ray Ripley, Robert Rose, William Welsh and Helen Cobb.

"A Two-Fisted Fighter," starring Edmund Cobb with Peggy Montgomery and a big supporting cast. The director is William Crinley.

"The Mocassin Flower," starring Josie Sedgwick with Edward Hearn in the leading male role. Others are Robert Walker, Jack Gavin, Harry Todd, Ben Corbett and Bob Burns. Jack O'Brien is directing.

"The Isle of Hope"

"The Isle of Hope" will be Dick Talmadge's next production for Film Booking Offices, Mr. Talmadge announced this week. Work will begin at the F. B. O. Studios, Hollywood, in a few days. The story is by James Bell Smith, who has had an effective hand in the shaping of most of Talmadge's recent vehicles. It will have a pirate, treasure hunting atmosphere, similar to that with which Robert Louis Stevenson invested "Treasure Island," and will stress particularly the comedic values of the narrative.

"Call a Cop"

Scenes of the Police Parade held recently in New York will be one of the features of the Christie Comedy, "Call a Cop," with Neal Burns, now nearing completion at the Christie Studios, Los Angeles. Four cameramen, stationed at advantageous points along Seventh Avenue, Forty-second Street and Fifth Avenue, secured excellent views of the parade. These scenes were immediately sent to California and will appear as part of the action in the finished comedy.

NAT G. PENDLETON

General manager of True Story Film Company, Inc., releasing through Astor Distributing Corporation

Rivoli and Rialto Theatres Books Fox's "The Iron Horse"

AFTER spirited bidding in the New York film market, the Rivoli and Rialto Theatres have secured the plum of the William Fox product for next season, "The Iron Horse." News has just leaked out that "The Iron Horse" has been contracted to run at the Rivoli Theatre from September 20 to October 4; then it will be transferred to the Rialto Theatre for a week or more.

Box office popularity of "The Iron Horse" was established by the successful pre-release run of nearly a year at the Lyric Theatre, New York, and the current record-breaking run in Grauman's Egyptian Theatre, Los Angeles.

This epic production based on the building of the first transcontinental railroad has already firmly established the reputation of John Ford as a director. The love story of the picture is woven about George O'Brien, the smiling young athlete who personifies the manly courage of the pioneers who spanned the continent, and beautiful Madge Bellamy.

J. Farrell MacDonald has achieved rare comedy in his role of Corporal Casey, the Civil War veteran who spurred his track layers to greater efforts with his chant of "Drill, ye Terriers, Drill."

From the day that Lincoln signed the Railroad Act, July 1, 1862, until the Union Pacific and Central Pacific engines touched noses at Promontory Point, Utah, May 10, 1869, the whole interval sweeps into the story step by step. The wedding of the rails is the epochal climax which unites the East and West and brings together the pioneer lovers of the transcontinental trail.

Independent Productions Reach Masses, Says Brandt

JOE BRANDT, president of Columbia Pictures Corporation, is on his way back home after a two months' successful trip around the country to see and sell his company's 1925-26 output of eighteen pictures, with news of a bigger and better season for independents than ever before in the past ten years of picture history.

Brandt visited the key cities and had personal talks with many of the first run exhibitors. "They are really in earnest about signing with independents," he wrote to the home office.

"This will encourage independents to tackle the production of bigger pictures with the best of stars. They really mean to go through the intentions they expressed at the Milwaukee Convention.

"With such assurance, independents can see a bigger field for their product, and consequently the prices will be right. From my own experience as a result of the many years I have spent in the field, I have come to the conclusion that the independent exhibitors mean business this time.

"The pictures made by independent producers reach the greatest masses, especially in the small towns. With the backing assured by so many of the important first run exhibitors in the larger towns, the public will be given a better opportunity to judge the quality of pictures made by independents.

"Independent exhibitors are not merely talking about backing the independent producers, but they are actually signing up to use their pictures, which is of course the real test of their intentions and the reason why we may look forward to the biggest year in the history of independent producing."

Hart Starts New Play

To Film "A Lighter of Flames" for United Artists Corporation Release

William S. Hart is working fast after his long rest and vacation. With the announcement that C. Gardner Sullivan is making the screen adaptation of "Tumbleweeds," his first production for United Artists Corporation release, comes the news that Mr. Hart will star in a screen version of his own story, "A Lighter of Flames," as his second release.

Hart makes this announcement himself with the added statement that the film adaptation of "A Lighter of Flames" is being prepared by Sada Cowan and Howard Higgin, and that the choice of this story has been approved by Joseph M. Schenck, chairman of the Board of United Artists Corporation.

"Charley's Aunt" in 25 N. Y. C. Theatres

"Charley's Aunt," having broken away from Broadway after fourteen weeks' continuous run, was presented at twenty-five houses in the Metropolitan district the week of May 18th.

Of the twenty-five, the Christie comedy played sixteen houses of the U. B. O., comprising six Keith, four Proctor and six Moss theatres.

Harry Millarde and Channing Pollock go over the script of "The Fool." The result of their numerous conferences is that the screen version of Pollock's creation is being hailed as greater than the stage presentation, which was, incidentally, one of America's most popular successes.

Additional Experts Chosen For De Mille Organization

FRED KLEY, general manager of the De Mille Studio, announces the signing of William House, to head the men's wardrobe department, and Walter Reed as location manager.

Mr. House is one of the best known costumers in theatrical circles, as for a period of three years he was heard of the costume department in New York for Lee and J. J. Shubert. He handled some 150,000 costumes covering all the past and present productions of these famous stage producers. In addition he handled the costume manufacturing department, using one hundred and ten women. More recently he organized and operated the Brooks Costume Company in New York City.

Walter Reed is one of the most experienced men in motion pictures in that part of the business which relates to the matching of exterior scenes with the requirements of specific stories.

While with Paramount pictures, Mr. Reed handled the location problems for some of the largest productions offered by that organization. In addition, Mr. Reed is a well known "gag man" and for several years was actively associated with James Cruze in the production of that director's comedy dramas.

Mr. Reed's first problem with Cecil De Mille will be the locating of an immense flock of sheep and the placing of them in territory resembling the plains of Australia. This will be for the first part of Rod La Rocque's initial starring vehicle, "The Coming of Amos."

"The Coming of Amos," by William J. Locke, has been adapted by James Creelman and Garrett Fort and will be made under the direction of Paul Sloane. It is to be the second production of the De Mille Studio.

Cecil B. De Mille Signs Tutor for Rod La Rocque

BERT SHEPHERD, who can part your hair with a boomerang, or button your coat with a bull-whip, has signed up with Cecil B. De Mille to lend his unusual talents in the production of Cecil De Mille's "The Coming of Amos," starring Rod La Rocque.

This picture will introduce La Rocque as an Australian rancher, and as he doesn't include tossing a boomerang or snapping a fifty-foot whip among his accomplishments, Shepherd has been secured to teach him a few tricks.

Shepherd's dextirity with these odd weapons is not strange, for he was born and raised in Queensland, Australia, and worked as a cowboy for years. His has been an adventurous career, for he took an active part in the Boer War, fought in the Guatemalan revolution, has hunted big game in South America, was a member of the British intelligence service during the late war, and is now appearing in vaudeville, amazing spectators with his clever boomerang and whip stunts.

Production on "The Coming of Amos" starts within a few days at the De Mille Studio under the direction of Paul Sloane and in the meantime La Rocque is getting a lot of fun out of his new toys.

Assist De Mille on First "Personally Directed" Film

ANNOUNCEMENT was made by Cecil B. De Mille today of the appointment of Frank Urson and Paul Iribe as his chief aides for the production of "The Road to Yesterday," his first personally directed offering through Producers Distributing Corporation.

"The Road to Yesterday" is about ready to go into production and De Mille in assigning Urson and Iribe to preparatory details is calling the two directors to his assistance who have for years past aided him on his biggest pictures.

Mr. Urson will turn his attention to the casting of "The Road to Yesterday," which will have medieval as well as modern sequences, while Mr. Iribe, creator of the immense sets for "The Ten Commandments," will start the designs of novel backgrounds for the photoplay Jeanie Macpherson and Beulah Marie Dix have evolved from the successful stage play by Miss Dix and E. G. Sutherland.

Joseph Schildkraut, famous stage star, has been announced for the male lead of this offering, supported by Jetta Goudal and Vera Reynolds.

"Sporting Chance" in New York

The print of "The Sporting Chance," one of the Tiffany "Big Twelve," has just arrived in New York. The picture, based on the story by Jack Boyle, and directed by Oscar Apfel, has in the cast Lou Tellegen, Dorothy Phillips, Theodore Von Eltz, Sheldon Lewis, George Fawcett and Andrew Clark. "The Sporting Chance" is a vivid drama of racing life and has one of the most dramatic race track scenes ever filmed.

Norma Talmadge, the beautiful First National star, in a new pose.

Don't Crowd, Girls

Hal Roach in New York Seeking More Beauty for Comedy Work

Hal Roach, comedy producer, arrived in New York from the West Coast this week and let it be known immediately that he is looking for additional beauty talent for his company of screen players at the Culver City Studios.

"The candidates must be up to standard in every respect and will be given a thorough screen test locally before their acceptance," declared Mr. Roach. "Those that are accepted will stand an excellent chance of being introduced into leading roles in our comedies provided they make good.

"We do not intend to limit our examination of candidates to young ladies with stage and screen experience. What we are looking for primarily are good looking girls who will register effectively and pleasingly on the screen. Screen tests will be given only by appointment at the eastern office of the Hal Roach Studios in the Pathe Building. Applicants are asked to send us photographs of themselves preliminary to any appointments. Only those observing this procedure will be considered for screen tests."

"American Pluck" Print Here

The first print of "American Pluck," the first of the George Walsh series for Chadwick Pictures Corporation, has just arrived in New York and received the enthusiastic approval of those present at the preview.

Classics to Warners

The announcement of Al Kahn, president of Film Classics, Kansas City, that he had disposed of his entire interest to Warner Bros., the product to be distributed through Vitagraph, was followed this week by the announcement that he and his brother, M. A. Kahn, would continue in the distribution end of the industry, handling Preferred Pictures, the franchise for which they have held since last year.

Claire Windsor, Metro-Goldwyn player, is seen here with Erte, designer of beautiful gowns for the Metro - Goldwyn - Mayer beauties.

Charles Ray to Start

Preparations are being completed for the production of Charles Ray's second rural comedy drama for Chadwick Pictures Corporation, which will be started shortly at the Ray studios in Los Angeles. Jerome Storm, who directed "Some Pun'kins," Ray's first for Chadwick, will again direct under the supervision of Joseph De Grasse. The cast is now being chosen.

"Before Midnight"

"Before Midnight," first of the Royal Pictures to be released about July 1st by the Henry Ginsberg Distributing Corporation, is well under way at the Holywood Studios, and will be completed in two weeks. In the principal role is a veteran of the screen, William Russell, with Barbara Bedford in the principal feminine role. John G. Adolfi is directing the Royal series of pictures.

Rialto Books Mix Pictures

Tom Mix and Tony, his horse, will be at home on the screen to all friends throughout the next season at the Rialto Theatre, 42d Street and Broadway, New York City.

An announcement from the Fox Offices reveals that the contract calls for all seven of Tom Mix productions for the new season and that a definite play date has been assigned to each picture the first of which is due to reach the screen in August. The titles of the seven pictures and the order in which they will appear have not been announced. The Jackson Gregory story, "The Everlasting Whisper," which has already been completed with Claire Adams in the lead and directed by J. G. Blystone, is known to be one of Mix's early productions. Others listed and named for release during the fore part of the season are "The Lucky Horseshoe" and "The Best Bad Man."

Feature Length Comedies the Goal of Al Christie

THAT the coming season is destined to be one of great interest is evidenced by the numerous statements emanating from the various producing organizations.

It is to be a season of comedy.

Producers of motion pictures have watched with interest the tendency of the public as Mr., Mrs. and all the Little Publics have deposited their dimes and quarters at the box office and stepped "on the inside" to see—a motion picture wherein humor was outstanding.

All of which brings us to our sermon for today.

When the first feature length comedy was produced it was done so at great expense. The producers thought that if the public enjoyed the single reel, they would more than appreciate the five or six reel comedy.

However, they met with severe setback, for no distributor apparently would buy the production.

"What," they said, "a comedy in six reels? You're crazy, no one will sit through six reels of comedy. 'Stoo bad, but we don't want it."

And so for many months the finished picture lay carefully packed away in camphor and mothballs. Until an enterprising group of showmen, who were convinced of the possibilities of this film, sought out the producers and after various and sundry offers, procured the production—lock, stock and barrel—as they say back home.

The success of "Tillie's Punctured Romance"—yes, that was the production—need not be repeated. Everyone who played the picture—and who hasn't?—knows of its overwhelming success.

Still, the feature length comedy field was never developed, until Al and Charles Christie decided it was time to test an idea which they had fostered for years:

Make feature length comedies—make them with the same degree of clean, wholesome humor as they made their single and two-reel comedies.

One day Al Christie suggested to his brother, Charles, that they produce for the screen, "Charley's Aunt."

If you read trade papers and newspapers, or if you or your opposition has played this picture—anything that might be said here relative to it would be superfluous.

And now comes the announcement that "Seven Days," which Mary Roberts Rinehart wrote under the title of "When a Man Marries" and which Avery Hopwood produced for the stage, will soon be filmed at the Christie studio.

And what "Charley's Aunt" was to the English stage "Seven Days" is to the American theatregoer.

Julian Eltinge has signed with the Christie organization to make a production wherein his histrionic ability, coupled with those impersonations which have made him internationally famous as a player of exceptional ability, will have full range.

Al and Charles Christie now know their idea holds water. And they have just started. The past season's feature length offerings collectively and individually were successful.

And now there are some producers who have convinced themselves that the feature length comedy is oft times a more sure-fire success than many a so-called all star production.

However, originality is always merited and the Christie organization will continue to lead the way, when feature length comedies are the topic of conversation as well as the echo of the voice of the box office.

Christie Selects French Farce for Julian Eltinge

"MADAME LUCY," the famous French farce comedy by Jean Arlette, has been decided upon by Al. Christie as the vehicle in which Julian Eltinge and Ann Pennington will be featured. This big feature comedy will be filmed immediately following the production of "Seven Days" which is now in work with an all-star cast for release through Producers Distributing Corporation.

The Christies have been combing the market for plays and books which lend themselves to the making of feature-length pictures along straight comedy lines and the tremendous success of "Charley's Aunt" proved that the elements which make modern movie audiences laugh uproariously may be found in long established stage comedies. It has also been discovered that some of the modern French writers have caught the spirit of gay farce comedy such as it existed as far back as the days of Moliere.

In the case of Arlette's "Madame Lucy," the plot will be of course embellished by the work of an experienced American staff of comedy writers and "gag" men who know how to make two laughs grow where but one flourished before.

The Christies have made one big success with the standard English classic "Charley's Aunt" and now with "Madame Lucy" they are taking one of the best French comedies on the market and will put the American "hokum" into it for the delectation of audiences both at home and abroad.

The production of "Madame Lucy" will start about July 1st, by which time it is expected that "Seven Days" will be completed.

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

	Kind of Picture	Review.	Feet
ARROW			
Come On, Cowboys (Hatton)	Western drama	May 24..	4,700
Mysteries of Mah Jong	Novelty	May 24..	2,000
Two After One (West)	Comedy	May 24..	2,000
Lash of Pinto Pete (Dearholt)	Stunt drama		4,437
Two Fisted Sheriff (Canutt)	Western drama	Dec. 6..	4,625
Sell 'em Cowboy (Hatton)	Western drama		4,821
Ridin' Mad (Canutt)	Western drama		4,927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4,648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Rip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4,920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20..	6,751
Lena Rivers (Earle Williams)	Drama		6,000
ASSOCIATED EXHIBITORS			
Spitfire (all-star)	Modern drama	July 5..	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26..	6,000
Never Say Die (MacLean)	Comedy of thrills	Sep. 13..	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Adventurous Sex (C. Bow)	Action drama		5,039
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,718
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21..	6,710
Sky Raider (Logan)	Drama		6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28..	5,628
Camille of the Barbary Coast	Underworld dr.		5,600
His Buddy's Wife (Hynter)	Domestic dr.		5,600
Manhattan Madness (Dempsey-Taylor)	Comedy-drama		5,500
EDUCATIONAL FILM CORP.			
Pardon Us	Cameo comedy	July 5..	1,000
Melodious Moments	"Sing Them Again"	July 5..	1,000
Pigskin	Mermaid comedy	July 12..	2,000
Heads Up	Cliff Bowes	July 12..	1,000
Jumble in the Jungle	Hodge-Podge	July 12..	1,000
Never Again	Tuxedo comedy	Aug. 2..	2,000
Turn About	Cameo comedy	Aug. 2..	1,000
Frozen Water	Hodge Podge	Aug. 9..	1,000
Savage Love	Jimmie Adams	Aug. 9..	2,000
Good News	Cliff Bowes	Aug. 23..	1,000
Oh, Teacher	Juvenile comedy	Aug. 23..	2,000
Boneyard Blues	Earl Hurd cartoon	Aug. 23..	1,000
Drenched	Cliff Bowes	Aug. 30..	1,000
Wild Game	Mermaid comedy	Aug. 30..	2,000
Don't Fail	Cameo comedy	Sep. 6..	1,000
Jonah Jones	Lloyd Hamilton	Sep. 6..	2,000
Hazardous Hunting	Hodge-Podge	Sep. 13..	1,000
Rough and Ready	Lige Conley	Sep. 13..	2,000
Cheer Up	Cliff Bowes	Sep. 20..	1,000
Stupid but Brave	Al St. John	Sep. 20..	2,000
Dirty Hands	Juvenile comedy	Sep. 27..	2,000
Short Change	Hiers comedy	Sep. 27..	2,000
Bright Lights	Vernon comedy	Sep. 27..	2,000
Her Boy Friend	Larry Semon	Oct. 4..	2,000
Court Plaster	Neal Burns	Oct. 4..	1,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4..	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 11..	1,000
Fast and Furious (Conley)	Comedy	Oct. 11..	2,000
No Foolin' (Bowes)	Comedy	Oct. 18..	1,000
Sawmill Four	Hurd cartoon	Oct. 18..	1,000
Why Hurry? (Adams)	Comedy	Oct. 25..	2,000

How to Use This Chart

First—Booking! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over—and under-length program.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and a fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

File Your Moving Picture World

$1 for Your Time

Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Picture World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts alter the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review.	Feet
Kid Speed (L. Semon)	Comedy	Oct. 25..	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25..	2,000
Empty Heads (Bowes)	Comedy	Nov. 1..	1,000
High Gear (Vernon)	Comedy	Nov. 1..	2,000
The Mosquito	Instructive	Nov. 15..	1,000
Artist's Model	Hurd cartoon	Nov. 15..	1,000
Poor Butterfly	Mermaid comedy	Nov. 15..	2,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 22..	1,000
Easy Pickin's	Christie com.	Nov. 22..	2,000
Cut Loose (Dunham-Vance)	Cameo comedy	Nov. 29..	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29..	1,000
Go Easy (Bowes)	Cameo com.	Dec. 6..	1,000
Low Tide (J. White prod.)	Comedy	Dec. 6..	2,000
Little People of the Garden	Instructive	Dec. 13..	1,000
Earth's Oddities	Hodge-Podge	Dec. 13..	1,000
Goat Getters	Juvenile com.	Dec. 20..	2,000
French Pastry (Vernon)	Christie com.	Dec. 20..	2,000
Broadcasting	Hurd cartoon	Dec. 27..	1,000
Lovemania (St. John)	Tuxedo comedy	Dec. 27..	2,000
Mad Rush (Bowes)	Cameo comedy	Jan. 3..	1,000
Step Lightly (Lige Conley)	Mermaid com.	Jan. 3..	2,000
Hi-Fliers	Hodge-Podge	Jan. 17..	1,000
Hooked (Hamilton)	Comedy	Jan. 17..	2,000
Weak Knees (Bowes)	Cameo Com.	Jan. 17..	1,000
Have A Heart (Ruth Hiatt)	Cameo Com.	Jan. 24..	1,000
Good Spirits	Christie com.	Jan. 24..	2,000
Motor Mad	Mermaid com.	Jan. 31..	2,000
Sea Legs (Neal Burns)	Christie com.	Jan. 31..	2,000
Judge's Crossword Puzzles	Novelty	Jan. 31..	1,000
Paris Creations	Fashions	Feb. 7..	1,000
Topsy Turvy Travel	Hodge-Podge	Feb. 7..	1,000
His High Horse (Lee Moran)	Mermaid com.	Feb. 7..	2,000
He Who Gets Socked	Hurd cartoon	Feb. 14..	1,000
High Hopes (Cliff Bowes)	Cameo comedy	Feb. 14..	1,000
Wild Cat Willie	Juvenile com.	Feb. 21..	2,000
Our Six-Legged Friends	Secrets of Life	Feb. 21..	1,000
Great Guns (Bobby Vernon)	Comedy	Feb. 21..	2,000
Welcome Danger (Cliff Bowes)	Cameo comedy	Feb. 28..	1,000
Paris Creations in Color	Fashions	Feb. 28..	1,000
Half a Hero (Lloyd Hamilton)	Comedy	Mar. 7..	2,000
Two Cats and a Bird	Cartoon	Mar. 7..	1,000
Lots of Knots	Hodge-Podge	Mar. 7..	1,000
Voice of the Nightingale	Novelty	Mar. 14..	1,000
Love Goofy (Adams)	Christie com.	Mar. 14..	2,000
Hello, Hollywood (Conley)	Mermaid com.	Mar. 14..	2,000
Dynamite Doggie (Al St. John)	Tuxedo com.	Mar. 21..	1,000
Judge's Crossword Puzzles	Novelty	Mar. 21..	1,000
Merrymakers (Cliff Bowes)	Cameo comedy	Mar. 21..	1,000
Rarin' Romeo (Walter Hiers)	Comedy	Mar. 28..	2,000
Red Pepper (St. John)	White-Mermaid	Apr. 4..	2,000
Inside Out (Bowes)	Cameo comedy	Apr. 4..	1,000
Movie Morsels	Howe Magazine	Apr. 4..	1,000
Mellow Quartette	Hurd cartoon	Apr. 4..	1,000
Why Hesitate? (Burns)	Comedy	April 11..	2,000
In the Spider's Grip	Novelty	April 11..	1,000
Ship Shape (Bowes)	Comedy	Apr. 18..	1,000
Iron Mule (St. John)	Tuxedo com.	Apr. 18..	2,000
Don't Pinch (Bobby Vernon)	Comedy	Apr. 25..	2,000
Dome Doctor (Larry Semon)	Comedy	Apr. 25..	2,000
Village School	Hodge-Podge	May 2..	1,000
Wide Awake (Lige Conley)	Mermaid comedy	May 2..	2,000
King Cotton	Hamilton comedy	May 9..	2,000
Dragon Alley	Juvenile comedy	May 9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May 9..	1,000
Tender Feet (Hiers)	Hiers comedy	May 16..	2,000
Fares Please (St. John)	Mermaid com.	May 16..	2,000
Only a Country Lass	Novelty	May 16..	1,000
Wild Waves	Cameo comedy	May 23..	1,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Balto's Race to Nome	Special	May 23..	2,000
Curses (St. John)	Comedy	May 30..	2,000
Hello Goodbye (Conley)	Mermaid comedy	May 30..	2,000
Two Poor Fish	Hurd cartoon	May 30..	1,000

FILM BOOKING OFFICES OF AMERICA

Napoleon and Josephine (all-star)	Hist. romance	June 7..	6,591
Fighting Sap (F. Thomson)	Western	June 14..	5,138
There's Millions In It (all-star)	Romantic thriller	June 28..	6,000
Swords and the Woman (DeCordoba)	Romantic drama	July 12..	6,000
Fools in the Dark (Patsy R. Miller)	Melo. farce	July 26..	7,002
Neglected Women (Seena Owen)	Society drama	Aug. 9..	6,265
Messalina	Italian spectacle	Sep. 6..	8,473
American Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6..	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20..	5,044
Vanity's Price (A. Q. Nilsson)	Society drama	Sep. 20..	6,124
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western	Dec. 6..	5,033
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama	Jan. 31..	6,413
Cheap Kisses (all-star)	Jazz-drama	Nov. 15..	6,538
Go-Getters Series	Thrill comedy	Oct. 18..	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
Going of Cumming	Go-Getters	Dec. 13..	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20..	5,000
Who's Hooligan?	Go-getters	Dec. 20..	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27..	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3..	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3..	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,000
Sleeping Cutie	Go-Getters	Jan. 31..	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000
Range Terror (Bob Custer)	Western	Feb. 14..	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28..	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7..	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr. 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 9..	2,000
Texas Bearcat (Bob Custer)	Western drama	May 16..	4,770
Speed Wild (Flynn)	Melodrama	May 23..	4,700
Alias Mary Flynn (Brent)	Regeneration melo.	May 30..	5,550

FIRST NATIONAL

Abraham Lincoln (G. A. Billings)	Drama	Feb. 2..	9,759
Why Men Leave Home (J. M. Stahl prod.)	Comedy-drama	May 3..	8,002
Woman on the Jury (all-star)	Drama	May 17..	7,408
Son of the Sahara (all-star)	Melodrama	May 24..	7,603
Sea Hawk (all-star)	Romantic drama	June 14..	11,527
Marriage Cheat (all-star)	Drama	June 21..	6,622
Those Who Dance (Ince prod.)	Drama		7,512
White Moth (LaMarr)	Drama	June 21..	6,571
Perfect Flapper (C. Moore)	Comedy	June 28..	7,030
Self-Made Failure (B. Alexander)	Comedy	June 28..	7,285
For Sale (all-star)	Drama	July 5..	7,304
Born Rich (C. Windsor)	Society drama	Dec. 20..	7,389
Single Wives (C. Griffith)	Society drama	Aug. 9..	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,260
Flirting With Love (C. Moore)	Comedy	Sep. 6..	6,926
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20..	6,685
Husbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,822
Madonna of the Streets (Nazimova)	Drama	Oct. 25..	7,674
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6..	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15..	6,298
Sandra (LaMarr)	Drama	Dec. 6..	7,905
Classmates (R. Barthelmess)	Drama	Nov. 29..	6,923
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,678
Silent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,530
Love's Wilderness (Griffith)	Drama	Dec. 20..	7,037
So Big (C. Moore)	Drama	Jan. 17..	8,562
If I Marry Again (Doris Kenyon)	Drama	Jan. 24..	7,401
Idle Tongues (Marmont)	Comedy-drama	Dec. 27..	5,447
Sundown (all-star)	Western epic	Oct. 25..	8,641
The Only Woman (N. Talmadge)	Domestic dr.	Nov. 8..	6,770
Ines from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,967
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17..	7,307
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31..	7,649
Enticement (Mary Astor)	Drama	Feb. 7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14..	7,387
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28..	8,745
Lost World (Conan Doyle story)	Special	Feb. 28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb. 28..	7,811
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7..	5,831
One Year to Live (Pringle)	Drama	Mar. 7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7..	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21..	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28..	8,686
Declasse (Corinne Griffith)	Society dr.	Apr. 4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4..	7,000
My Son (Nazimova)	Emotional dr.	Apr. 18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr. 18..	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr. 25..	6,565
Chickie (Mackaill)	Drama	May 9..	7,600
Soul Fire (Barthelmess)	Emotional dr.	May 16..	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May 23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23..	8,307

FOX FILM CORP.

Arizona Express (D. Butler)	Railroad drama	Mar. 29..	6,316
Plunderer (Mayo)	Drama	Apr. 5..	5,000
A Man's Mate (Gilbert)	Drama	Apr. 5..	5,812
Circus Cowboy (Jones)	Western drama	May 3..	6,400
Trouble Shooter (Mix)	Western drama	May 17..	5,702
Lone Chance (Gilbert)	Western drama	May 24..	4,385
When Wise Ducks Meet	Comedy	May 24..	2,000
Western Luck (Jones)	Comedy-drama	June 28..	5,000
Magic Needle	"Etching"	June 28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12..	4,471
Heart Buster (Mix)	Comedy-drama	July 19..	4,500
Beaten Gold	Educational	July 19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9..	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
It Is the Law (all-star)	Drama	Sep. 13..	6,895
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,400
The Fool (all-star)	Drama	Apr. 25..	9,500
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,535
Rambles of a Raindrop	Instructive	Sep. 27..	1,000
Daughters of the Night (all-star)	Modern drama	Dec. 13..	5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special	Dec. 27..	
Gold Heels	Race track dr.	Feb. 7..	6,020
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14..	5,250
Teeth (Mix-Tony Duke)	Western drama	Nov. 15..	6,190
Tainted Souls	Modern drama		
Darwin Was Right	Monkey novelty com.	Nov. 8..	4,992
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama	Jan. 3..	5,677
Hunting Wild Animals in Hollywood	Novelty		
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18..	4,960
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Educational	Nov. 1..	750
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Educational	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Educational	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13..	7,619
The Burglar	Van Bibber	Dec. 13..	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20..	6,700
Deadwood Coach (Mix)	Western drama	Jan. 10..	6,346
Troubles of a Bride	Melodrama	Dec. 27..	4,915
Dick Turpin (Mix)	English drama	Feb. 7..	5,224
Arizona Romeo (Jones)	Western drama	Jan. 31..	4,694
Curlytop (Mason)	Melodrama	Jan. 10..	5,828
Stardust Trail (Mason)	Melodrama	Mar. 7..	4,686
Scuttlers (W. Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 20..	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24..	2,000
Hell-Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,000
Nobody Works But Father	Slapstick	Feb. 7..	2,000
Trail Rider (Jones)	Western	Feb. 21..	4,752
Man Without a Country (all-star)	Special	Feb. 28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14..	5,000
Mysterious Stranger	Comedy	Mar. 14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar. 21..	5,578
House of Flickers	Imperial com.	Mar. 21..	2,000
Gold and the Girl (Jones)	Western	Mar. 28..	4,512
Amateur Detective	Van Bibber	Mar. 28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr. 4..	2,000
From Mars to Munich	"arieties"	Apr. 4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11..	4,800
Where the Waters Divide	"Varieties"	Apr. 25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May 2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May 9..	5,783
Neptune's Stepdaughter	Comedy	May 9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May 9..	5,340
Concerning Cheese	Varieties	May 9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May 23..	5,000
White Paper	Varieties	May 23..	1,000
Papa's Darling	Sunshine comedy	May 23..	2,000

METRO-GOLDWYN

Rejected Woman (Rubens-Nagel)	Drama	May 3..	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19..	4,900
Fool's Awakening (Ford)	Drama	Feb. 16..	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1..	6,459
Thy Name Is Woman (LaMarr)	Drama	Mar. 1..	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8..	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,414
Women Who Give (all-star)	Sea drama	Mar. 22..	7,300
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,016
Shooting of Dan McGrew (all-star)	Drama	Apr. 12..	6,318
Sherlock, Jr. (Keaton)	Comedy	May 17..	4,965
Arab (Novarro-Terry)	Drama	July 12..	6,710

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Bread (all-star)	Drama	Aug. 2..	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,736
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16..	6,126
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,089
Wine of Youth (all star)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,558
Bandolero (all star)	Drama	Oct. 11..	6,904
Great Divide (all star)	Drama	Feb. 21..	7,811
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Sporting Venus (Sweet)	Drama		
Married Flirts (all-star)	Drama	Oct. 25..	6.765
Romola (Lillian Gish)	Famous novel	Dec. 13..	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star) ..	Drama	Feb. 14..	5,921
A Man's World (Joyce-Marmont)	Drama		
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7..	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7..	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958

PARAMOUNT

Code of the Sea (LaRocque-Logan)	Sea melodr.	Jun. 7..	6,550
Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21..	6,550
Guilty One (Ayres)	Heavy mystery	Jun. 28..	5,365
Tiger Love (Melford prod.)	Modern dr.	Jun. 28..	5,325
Changing Husbands (Joy)	Dual role dr.	July 5..	6,799
Unguarded Women (Daniels-Dix)	Society dr.	July 5..	6,051
Enemy Sex (Compson)	Romantic dr.	July 12..	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2..	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9..	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9..	6,337
Monsieur Beaucaure (Valentino)	Spectacle melo.	Aug. 23..	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30..	6,976
Lily of the Dust (Negri)	Drama	Sep. 6..	6,811
The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Demestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,736
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Sainted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3..	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3-10,	9,593
Locked Doors (Compson)	Original story	Jan. 24..	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24..	5,903
East of Suez (Negri)	Drama	Jan. 17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb. 21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr. 4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May 2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar. 21..	6,186
New Lives for Old (Compson)	Drama	Mar. 7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar. 28..	7,000
Air Mail (feature cast)	Melodrama	Mar. 28..	6,[illegible]
Grass	Drama	April 11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April 11..	6,732
Men and Women (Dix)	Feature	April 11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr. 18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr. 18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr. 25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May 2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May 9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May 16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May 23..	6,151
Welcome Home (Cruze Prod.)	Domestic comedy	May 30	5,909

Kind of Picture	Review.	Feet

PATHE

Desert Sheiks	Terry cartoon	July 12..	1,000
Radio Mad	"Spat Family"	July 12..	2,000
Maud Miller	Special	July 19..	2,000
Our Congressman	Will Rogers	July 19..	2,000
A Woman's Hour	Terry cartoon	July 19..	1,000
A Ten-Minute Egg	Charles Chase	July 19..	1,000
It's a Bear	"Our Gang"	July 26..	2,000
The Sport of Kings	Terry cartoon	July 26..	1,000
Our Defenders	"Sportlight"	July 26..	1,000
Seeing Nellie Home	Charles Chase	July 26..	1,000
Into the Net	Mulhall-Murphy serial	Aug. 2..	
Romeo and Juliet	Sennett comedy	Aug. 2..	2,000
Flying Fever	Terry cartoon	Aug. 2..	1,000
Short Kilts	Hal Roach comedy	Aug. 2..	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9..	2,000
The Puritans	"Chronicles" series	Aug. 9..	3,000
Amelia Comes Back	Terry cartoon	Aug. 9..	1,000
The First Hundred Years	Sennett comedy	Aug. 16..	2,000
A Truthful Liar	Will Rogers	Aug. 16..	2,000
The Battling Orioles	Special	Aug. 23..	5,000
East of the Water Plug	Sennett comedy	Aug. 23..	2,000
High Society	"Our Gang"	Aug. 23..	2,000
The Prodigal Pup	Terry cartoon	Aug. 23..	1,000
Hoofbeats	"Sportlight"	Aug. 23..	1,000
House Cleaning	Terry cartoon	Aug. 23..	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6..	3,000
Lizzies of the Field	Sennett comedy	Sep. 6..	2,000
Barnyard Olympics	Terry cartoon	Sep. 6..	1,000
South of the North Pole	"Spat Family"	Sep. 6..	2,000
One Third Off	Cobb-Rice comedy	Sep. 6..	2,000
The Happy Years	"Sportlight"	Sep. 6..	1,000
Why Men Work	Charles Chase	Sep. 6..	1,000
Message From the Sea	Terry cartoon	Sep. 6..	1,000
Luck of the Foolish	Harry Langdon	Sep. 13..	2,000
Outdoor Pajamas	Charles Chase	Sep. 13..	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13..	2,000
In Good Old Summertime	Terry cartoon	Sep. 13..	1,000
Danger Lure	Sportlight	Oct. 11..	1,000
Dixie	Chronicles	Oct. 11..	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1,000
Sporting Rhythm	Sportlight	Oct. 18..	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18..	2,000
Every Man for Himself	Our Gang	Oct. 18..	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5,000
On Leave of Absence	Detective	Oct. 25..	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,000
Galloping Bungalows	Sennett com.	Nov. 1..	2,000
Stunts	Sportlight	Nov. 1..	1,000
Hot Stuff	Spat family	Nov. 1..	2,000
Cat and the Magnet	Terry cartoon	Nov. 1..	1,000
Fast Company	Our Gang	Nov. 15..	2,000
She Knew Her Man	Terry cartoon	Nov. 15..	1,000
Gridiron Glory	Sportlight	Nov. 15..	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2,000
Out of the Storm	Detective	Nov. 22..	2,000
Good Old Circus Days	Terry cartoon	Nov. 22..	1,000
All Wet (Chase)	Comedy	Nov. 29..	1,000
Deaf, Dumb and Daffy ..	Spat Family	Nov. 29..	2,000
Cannon-Ball Express	Sennett com.	Nov. 29..	2,000
Champions	Sportlight	Nov. 29..	1,000
Lumber Jacks	Terry cartoon	Nov. 29..	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6..	6,091
Feet of Mud (Sennett cast)	Comedy	Dec. 6..	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6..	2,000
Bucking the Bucket Shop	Detective series	Dec. 6..	2,000
She's In Again	Terry cartoon	Dec. 6..	1,000
Mysterious Mystery	Our Gang	Dec. 13..	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13..	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13..	1,000
Just a Good Guy (Stone) ..	Comedy	Dec. 20..	2,000
Royal Razz (Chase)	Comedy	Dec. 20..	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20..	1,000
Nature's Rouge	Sportlight	Dec. 20..	1,000
Rubber Neck	Spat Family ..	Dec. 27..	2,000
Bull and Sand	Sennett comedy	Dec. 27..	2,000
Invaders	Sportlight	Dec. 27..	1,000
Down on the Farm	Terry cartoon	Dec. 27..	1,000
The Sea Squawk	Sennett com.	Jan. 3..	2,000
On the Ice	Terry cartoon	Jan. 3..	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan. 3..	
Wages of Tin (Tryon)	Comedy	Jan. 3..	2,000
Rat's Knuckles (Chase)	Comedy	Jan. 10..	1,000
Rough and Tumbling ..	Sportlight	Jan. 10..	1,000
Our Game Pup	Terry cartoon	Jan. 10..	1,000
The Big Town (Our Gang)	Comedy	Jan. 10..	2,000
Plumber (Graves)	Comedy	Jan. 10..	2,000
Wild Goose Chaser (Turpin)	Sennett Com.	Jan. 17..	2,000
Hello Baby (Chase)	Comedy	Jan. 17..	1,000
Laugh That Off	Spat Family	Jan. 24..	2,000
Honeymoon Hardships	Sennett comedy	Jan. 24..	2,000
Brain and Brawn	Sportlight	Jan. 24..	1,000
Boobs in the Woods (Langdon)	Sennett comedy	Jan. 31..	2,000
Hold That Thought	Terry cartoon	Jan. 31..	1,000
Fighting Fluid (Chas Chase)	Comedy	Jan. 31..	1,000
Beloved Bozo (R. Graves)	Sennett comedy	Feb. 7..	2,000
Circus Fever	Our Gang	Feb. 7..	2,000
Biting the Dust	Terry cartoon	Feb. 7..	1,000
Transatlantic Flight	Terry cartoon		1,000
Change the Needle (Arthur Stone)	Comedy	Feb. 14..	2,000
Family Entrance (Chas. Chase)	Comedy	Feb. 14..	1,000
Bigger and Better Jails	Terry cartoon	Feb. 14..	1,000
Fisherman's Luck	Terry cartoon	Feb. 21..	1,000
A Fox Hunt	Spat Family	Feb. 21..	2,000
Sporting Armor	Sportlight	Feb. 21..	1,000
Idaho (Vivian Rich)	Serial	Feb. 21	10 ep.
Water Wagons	Sennett com.	Feb. 21..	2,000
His Marriage Wow (Langdon)	Comedy	Feb. 28..	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb. 28..	1,000
Clean-Up Week	Terry cartoon	Feb. 28..	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb. 28..	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb. 28..	2,000
Neptune's Nieces	Sportlight	Mar. 7..	1,000

	Kind of Picture	Review.	Feet
Bashful Jim (Graves)	Mack Sennett com.	Mar. 7..	2,000
In Dutch	Terry cartoon	Mar. 7..	1,000
Dog Days	Our Gang	Mar. 7..	2,000
Percy (Charles Ray)	Typical dr.	Mar. 14..	6,000
Should Husbands Be Watched	Comedy	Mar. 14..	1,000
Hard Boiled (Chase)	Comedy	Mar. 14..	2,000
Jungle Bike Riders	Terry cartoon	Mar. 14..	1,000
Excuse My Glove	Spat Family	Mar. 21..	2,000
Giddap (Billy Bevan)	Comedy	Mar. 21..	2,000
Traps and Troubles	Sportlight	Mar. 21..	1,000
Pie Man	Terry cartoon	Mar. 21..	1,000
Zowie!	Stereoskopik	Mar. 21..	1,000
At the Zoo	Terry cartoon	Mar. 28..	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar. 28..	1,000
Plain Clothes (Langdon)	Comedy	Mar. 28..	2,000
Sailor Papa (Tryon)	Comedy	Mar. 28..	2,000
Breaking the Ice (Graves)	Comedy	Apr. 4..	2,000
Love Bug	Our Gang	Apr. 4..	2,000
Housing Shortage	Terry cartoon	Apr. 4..	1,000
Marriage Circus (Turpin)	Sennett com.	April 11..	2,000
Bad Boy (Chase)	Comedy	April 11..	2,000
Are Husbands Human? (Findlayson)	Comedy	April 11..	1,000
Sunken Silver (Ray-Miller)	Serial	Apr. 18..	10ep
Lion's Whiskers	Sennett com.	Apr. 18..	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr. 25..	2,000
S-O-S	Terry cartoon	Apr. 25..	1,000
Adventures of Adenoid	Terry cartoon	Apr. 25..	1,000
Deep Stuff	Terry cartoon	Apr. 25..	1,000
Beauty Spots	Sportlight	Apr. 25..	1,000
Remember When (Langdon)	Comedy	Apr. 25..	2,000
Shootin' Injuns	Our Gang com.	May 2..	2,000
Big Red Riding Hood (Chase)	Comedy	May 2..	2,000
Sporting Judgment	Sportlight	May 2..	1,000
He Who Gets Smacked	Sennett comedy	May 2..	2,000
Permanent Waves	Terry cartoon	May 2..	1,000
Looking For Sally (Chase)	Comedy	May 9..	2,000
Grief in Bagdad	Comedy	May 9..	1,000
Darkest Africa	Terry cartoon	May 9..	1,000
Wild Papa	Spat Family	May 16..	2,000
Skinners in Silk	Sennett com.	May 16..	2,000
Fast Worker	Terry cartoon	May 16..	1,000
Luna-cy	Stereoskopik	May 16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May 23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May 23..	1,000
Echoes From the Alps	Terry cartoon	May 23..	1,000
Good Morning Nurse	Sennett comedy	May 30..	2,000
"Dude Ranch" Days	Sportlight	May 30..	1,000
Ask Grandma	Our Gang comedy	May 30..	2,000

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May	10..	6,242
Daring Youth (Daniels)	Comedy-drama	May	17..	5,975
Daughters of Pleasure (Prevost)	Drama	May	24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May	31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June	7..	5,198
Captain January (Baby Peggy)	Sea story	July	12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama			
Mine With Iron Door (all-star)	Adventure drama	Dec.	27..	7,800
Re-Creation of Brian Kent	Drama	Mar.	14..	6,878

PRODUCERS DISTRIBUTING CORP.

Love's Whirlpool (Lee-Kirkwood)	Drama	Mar.	22..	6,605
Hoosier Schoolmaster (Hull)	Drama	Mar.	29..	5,556
His Darker Self (L. Hamilton)	Comedy	Apr.	5..	5,000
Try and Get It (Washburn)	Comedy-dr.	Apr.	12..	5,607
Not One to Spare (all star)	Pathos dr.	Apr.	19..	5,000
Wandering Husbands (Lee-Kirkwood)	Drama	May	10..	6,300
Hold Your Breath (Devore)	Thrill com.	Jun.	7..	5,900
Miami (Compson)	Drama	Jun.	14..	6,317
Night Hawk (Carey)	Western	Jun.	14..	5,115
Lightning Rider (Carey)	Western	Jun.	21..	6,000
What Shall I Do? (Mackaill)	Drama	Jun.	28..	6,000
Legend of Hollywood (Marmont)	Drama	Jan.	10..	5,414
Wise Virgin (Miller)	Drama			5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct.	25..	6,618
Ramshackle House (Compson)	Comedy-dr.			6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct.	11..	7,179
Chalk Marks (M. Snow)	Drama			
House of Youth (Logan)	Drama			6,669
Roaring Rails (Carey)	Railway dr.	Oct.	25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov.	1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance	Comedy feature	Nov.	22..	5,530
Siren of Seville (Dean)	Drama	Nov.	29..	6,724
Girl on the Stairs (Miller)	Comedy-dr.			6,214
Chorus Lady (Livingston)	Comedy-dr.	Feb.	21..	6,020
Cafe in Cairo (Dean)	Drama	Mar.	28..	5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			
Let Women Alone (O'Malley-Hawley)	Drama			
Soft Shoes (Carey)	Western			
Off the Highway (Logan)	Drama			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb.	21..	7,243
Her Market Value (Ayres)	Drama			
Girl of Gold (Vidor)	Drama			
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			
Crimson Runner (Dean)	Drama			
Beauty and the Bad Man (Star)	Western			
Friendly Enemies (Weber & Fields)	Comedy dr.	May	16..	6,288

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	Society drama			6,940
White Man (Joyce)	Jungle romance	Nov.	22..	6,370
Triflers (Busch-Mayo)	Paris soc. dr.	Dec.	27..	6,626
Capital Punishment (Clara Bow)	Prison dr.	Jan.	24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar.	21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan.	31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar.	14..	6,147
Go Straight (Star cast)	Drama	May	9..	6,107

UNITED ARTISTS

Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May	17..	9,351
America (Griffith prod.)	Historical drama	Mar.	8..	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec.	13..	8,000
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar.	29..	12,000
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb.	14..	5,930
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April	11..	4,892

	Kind of Picture	Review	Feet

UNIVERSAL

The Gaiety Girl (Philbin)	Drama	Jun.	7..	7,419
High Speed (Rawlinson)	Drama	Jun.	7..	4,927
Back Trail (Hoxie)	Western	Jun.	21..	4,615
Fight and Win (Jack Dempsey)	Fight series	Jun.	21..	...
Blue Wing's Revenge (Lawrence)	Western	Jun.	28..	2,000
Dark Stairway (Rawlinson)	Drama	Jun.	28..	5,000
Iron Man (Albertini)	Serial	Jun.	28..	...
Behind the Curtain (Bryson)	Drama	July	5..	4,875
Why Be Jealous? (Roach)	Comedy	July	5..	1,000
Young Ideas (LaPlante)	Comedy-dr.	July	12..	4,849
Her Fortunate Face	Century com.	July	12..	2,000
Little Savage	Short Western	July	12..	2,000
Sawdust Trail (Gibson)	Western	July	19..	5,500
Cry Baby (Summerville)	Comedy	July	19..	1,000
Starving Beauties (Wiley)	Comedy	July	26..	2,000
Flying Eagle (Lawrence)	Short Western	July	26..	2,000
Patching Things Up (Roach)	Comedy	July	26..	2,000
Fighting Fury (Hoxie)	Western	Aug.	2..	4,491
Kid Days (Snooky)	Comedy	Aug.	2..	1,000
Her City Sport (Wiley)	Comedy	Aug.	2..	2,000
The Gun Packer (Morrison)	Western	Aug.	2..	2,000
Big Timber (Desmond)	Forest dr.	Aug.	9..	4,650
Paging Money	Century com.	Aug.	9..	2,000
King's Command (Lawrence)	Short Western	Aug.	9..	2,000
Love and Glory (all star)	Drama	Aug.	16..	7,084
Hit and Run (Gibson)	Baseball dr.	Aug.	16..	5,504
Wolves of the North (Duncan)	Serial	Aug.	16..	...
Wine (C. Bow)	Drama	Aug.	23..	6,220
Hysterical History (Z Series)	Novelty	Aug.	23..	1,000
Sagebush Vagabond	Western	Aug.	23..	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug.	30..	7,472
The Blow Out (Messinger)	Comedy	Aug.	30..	2,000
K—The Unknown (Valli-Marmont)	Drama	Sep.	6..	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep.	6..	2,000
So This is Paris (Dempsey)	Fight and win	Sep.	6..	2,000
Scared Stiff	Century com.	Sep.	6..	2,000
Mind the Baby (Pal)	Comdey	Sep.	13..	2,000
College Cowboy	Western	Sep.	13..	2,000
Traffic Jams (McCoy)	Comedy	Sep.	13..	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep.	13..	2,000
That's the Spirit (Roach)	Comedy	Sep.	13..	1,000
Measure of a Man (Desmond)	Drama	Sep.	20..	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep.	20..	5,506
Low Bridge (Messinger)	Comdey	Sep.	27..	2,000
Game Hunter (Roach)	Comdey	Sep.	27..	1,000
Between Fires	Western	Sep.	27..	2,000
Rose of Paris (Philbin)	Drama	Oct.	4..	6,362
Rip Van Winkle	Hysterical Hist.	Oct	4..	1,000
Trouble Fixer	Century com.	Oct.	4..	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct.	11..	4,611
Hello, Frisco (Summerville-Dunn)	Comedy	Oct.	11..	1,000
Snappy Eyes (Wiley)	Comedy	Oct.	11..	2,000
An Eyeful (Sullivan)	Short drama	Oct		
Pocahontas & John Smith	Hysterical hist.	Oct.	18..	1,000
What an Eye	Comedy	Oct.	18..	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct.	25..	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov.	1..	
Robinson Crusoe	Hysterical hist.	Nov.	1..	1,000
Some Tomboy (Wiley)	Comedy	Nov.	1..	2,000
The Tornado (H. Peters)	Melodrama	Nov.	15..	6,375
Sweet Dreams	Century comedy	Nov.	15..	2,000
Antony and Cleopatra	Gysterical History	Nov.	15..	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov.	22..	2,000
Oh, Doctor (R. Denny)	Comedy	Nov.	29..	6,587
Omar Khayyam (Hysterical history)	Comedy	Nov.	29..	1,000
Double Cross (Sullivan)	Drama	Nov.	29..	2,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec.	13..	7,356
Hurricane Kid (Gibson)	Western	Jan.	3..	5,296
Secrets of the Night (Kirkwood-Bellamy)	Drama	Dec.	20..	6,138
Mad Whirl (May MacAvoy)	Comedy-dr.	Dec.	27..	6,184
Saddle Hawk (Gibson)	Western dr.	Mar.	7..	4,419
Eyes of Fools (Rubens-Marmont)	Society dr.			
Fifth Avenue Models (Mary Philbin)	Drama	Jan.	24..	6,581
Up The Ladder (Valli)	Drama	Jan.	31..	5,922
Let 'Er Back (Gibson)	Western	Jan.	3..	5,500
Dangerous Innocence (LaPlante-O'Brien)	Drama	Mar.	28..	6,759
Man in Blue (Rawlinson-Bellamy)	Drama	Feb.	28..	5,624
Taming the West (Gibson)	Western	Feb.	28..	5,304
Paul Revere	Hysterical histy.	Dec.	20..	1,000
Border Maid (Ed Cobb)	Drama	Dec.	20..	2,000
Family Row (Messinger)	Comedy	Dec.	20..	2,000
Present Arms (Wiley)	Comedy	Dec.	27..	2,000
Red Age (Sullivan)	Drama	Jan.	3..	2,000
Ponce de Leon	Hysterical history	Jan.	3..	1,000
Prehistoric Man	Hysterical history	Jan	3	1,000
Sign of the Cactus (Hoxie)	Western	Jan.	10..	4,938
Ridin' Pretty (Desmond-Forrest)	Western com.-dr.	Jan.	17..	4,812
Looking Down (Wiley)	Comedy	Jan.	24..	2,000
Aggravatin' Kid (Messinger)	Comedy	Jan.	31..	2,000
Pistol Point Proposal (Eddie Polo)	Western dr.	Jan.	31..	2,000
Whip Hand (Billy Sullivan)	Western dr.	Jan.	31..	2,000
Rembrandt	Hysterical histy.	Jan.	31..	1,000
Last Laugh (Emil Jannings)	Human drama	Feb.	7..	6,500
Fighting Ranger (Sedgwick-Daugherty)	Serial	Feb.	7..	
Roaring Adventure (Jack Hoxie)	Western	Feb.	14..	4,800
Sir Walter Raleigh	Hysterical Histy.	Feb.	14..	1,000
Taming the East (Messinger)	Comedy	Feb.	14..	2,000
Tempest Cody's Man Hunt (Walcamp)	Western series	Feb.	21..	2,000
Seeing Red (Billy Sullivan)	Cowboy drama	Feb.	21..	2,000
Lost Chord (Bert Roach)	Comedy	Feb.	21..	1,000
Nobody's Sweetheart (Wanda Wiley)	Century comedy	Feb.	21..	2,000
Itching for Revenge (Eddie Gordon)	Comedy	Mar.	7..	2,000
Kicked About (Gordon)	Comedy	Mar.	7..	2,000
Puzzled by Crosswords (Gordon)	Comedy	Mar.	7..	2,000
Olympic Games	Hysterical histy.	Mar.	14..	1,000
Dangerous Peach (Al Alt)	Century com.	Mar.	14..	2,000
Don't Worry (Wanda Wiley)	Century com.	Mar.	21..	2,000
Cowpuncher's Comeback	Mustang westn.	Mar.	21..	2,000
Storm King	Mustang westn.	Mar.	21..	2,000
Both Barrels	Mustang westn.	Mar.	21..	2,000
Girl Problem	Sweet 16 com.	Mar.	21..	1,000
Headwinds (H. Peters-Patsy R. Miller)	Drama	Mar.	28..	5,486
Fighting Terror (Sullivan)	Mustang westn.	Mar.	28..	2,000
Powdered Chickens (Edna Marian)	Century com.	Mar.	28..	2,000
Tenting Out (Neely Edwards)	Comedy	Mar	28..	1,000
Burning Trail (Wm. Desmond)	Western	April	11..	4,783
Loaded Dice (Ed Cobb)	Mustang western	April	11..	2,000
Papa's Pet (Roach-Edwards-Howell)	Bulls-eye com.	April	11..	1,000
Putting On Airs (Edna Marian)	Century comedy	April	11..	2,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Smoked Out	Bulls-eye com.	April 11..	1,000
Getting Trimmed (Wiley)	Century com.	Apr. 18..	2,000
Raisin Cain (Beth Darlington)	Century com.	Apr. 18..	2,000
Valley of Rogues (Perrin)	Mustang western	Apr. 18..	2,000
Blank Gold Bricks	Bullseye com.	Apr. 25..	1,000
Spook Ranch (Gibson)	Western	May 2..	5,147
Open Trail (Hoxie)	Blue Streak westn.	May 9..	4,800
Tourists De Luxe	Century comedy	May 9..	2,000
Here's Your Hat	Comedy	May 9..	1,000
Line Runners	Western reissue	May 9..	2,000
Ridin' Thunder (Hoxie)	Western	May 16..	4,354
Raffles (House Peters)	Drama	May 16..	5,537
Queen of Aces (Wiley)	Century comedy	May 16..	2,000
Roaring Waters	Mustang western	May 16..	2,000
Wild West Wallop	Mustang western	May 16..	2,000
The Meddler (Desmond)	Western melo.	May 23..	4,890
Sleeping Sickness (Edwards)	Bulls-eye comedy	May 23..	1,000
Rolling Stones (Chas. Puffy)	"Fat man" com.	May 23..	1,000
Love Sick (Lake)	Sweet 16 comedy	May 23..	2,000
The Teaser (LaPlante-O'Malley)	Comedy-drama	May 30..	6,800
Slick Articles (Karr-Engle)	Century comedy	May 30..	2,000
Locked Out	Sweet 16 comedy	May 30..	1,000

VITAGRAPH

One Law For The Woman (Landis)	Mining camp		6,000
Code of the Wilderness (Bowers-Calhoun)	Modern west.	July 12..	6,468
Behold This Woman (Rich)	Movie romance	Aug. 2..	6,425
Captain Blood (Star Cast)	Sabatini romance	Sep. 20..	10,680
Clean Heart or Cruelties of Life	Modern dr.	Sep. 27..	7,950
Greater Than Marriage (Tellegen-Daw)	Theatre dr.		
Beloved Brute (De La Motte)	Melodrama	Nov. 22..	6,719
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama	Feb. 21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31..	6,227
Fearbound (Daw-Welch)	Melodrama	Feb. 14..	5,700
Steele of Royal Mounted	Special		
Tides of Passion	Drama	May 2..	6,279
Happy Warrior	Special		
Road That Led Home	Special		
Unknown Story	Special		
School for Wives (Tearle-Holmquist)	Drama	April 11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May 30..	6,893

WARNER BROTHERS

Daddies (Belasco)	Comedy-drama	Feb. 23..	7,228
Conductor 1492 (Hines)	Comedy-drama	Feb. 23..	7,080
Beau Brummel (J. Barrymore)	Romantic drama	Apr. 12..	10,930
Broadway After Dark (Menjou)	Comedy-drama	May 31..	7,019
Babbitt (all-star)	Character drama	July 1..	7,900
Being Respectable (all-star)	Society drama	Aug. 16..	6,040
How to Educate a Wife (star cast)	Society drama		6,000
Her Marriage Vow (all-star)	Society drama		7,100
Cornered (all-star)	Society drama		7,300
Lovers' Lane (all-star)	Character drama	Nov. 29..	5,100
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct. 4..	7,300
This Woman (Rich)	Society drama	Nov. 1..	7,100
Lover of Camille (all-star)	Romantic drama	Nov. 29..	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6..	6,800
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan. 17..	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan. 10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb. 7..	6,700
Broadway Butterfly (Devore-Landis)	Broadway dr.		7,705
On Thin Ice (Moore-Roberts)	Crook drama		7,298
Man Without a Conscience (Rich-Lewis)	Drama		6,830
Recompense (Prevost-Blue)	Society drama	May 2..	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar. 21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr. 4..	6,694
My Wife and I (Rich)	Emotional drama	May 30..	

MISCELLANEOUS

IVAN ABRAMSON

Lying Wives (C. K. Young)	Domestic dr.	May 2..	7,000

ARTCLASS PICTURES CORP.

Rarin' to Go (Buffalo Bill, Jr.)	Thrill dr.	Aug. 2..	5,000
Battling Buddy (B. Roosevelt)	Thrill dr.	Sep. 13..	4,000
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20..	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18..	5,000
Gold and Grit (B. Roosevelt)	Thrill dr.	April 11..	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.		4,650
After Six Days	Biblical spec.		10,000
Woman Who Believed (Ann Luther)			5,700
Deerslayer (J. W. Kerrigan)			5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr. 4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May 2..	4,851

BANNER PRODUCTIONS

The Truth About Wives	Sherman-Hampton	Aug. 2..	5,600
The Man Without a Heart	Novak-Harlan	Aug. 2..	6,000
Those Who Judge	All star	Aug. 2..	5,700
Empty Hearts	Bow-Bowers		6,300
Daughters Who Pay	All star cast	May 30..	5,800

COLUMBIA

Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6..	5,967

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug. 30..	6,000
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,500
The Early Bird (Hines)	Comedy	Dec. 27..	7,000
Crackerjack (Hines)	Typical comedy	May 23..	6,700

CHADWICK PICTURES CORP.

Fire Patrol (all-star)	Melo. of Sea	May 24	6,6[illegible]
Meddling Women (L. Barrymore)	Dom. melo.	Oct. 18..	6,400

	Kind of Picture	Review	Feet
Painted Flapper (all-star)	Comedy-drama	Oct. 25..	5,668
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,400
Flattery (Bowers)	Political dr.	Nov. 8..	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar. 28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr. 28..	6,300

CRANFIELD & CLARKE

Lily of the Alley (Chrissie White)	Slum drama		6,289
Strangling Threads (Alma Taylor)	Society drama		5,410
A Soul's Awakening (LeBreton)	Slum drama		5,597
Speak No Evil (Alma Taylor)	Society drama		5,900
Comin' Thru The Rye (all-star)	Romantic dr.		6,500

DAVIS DISTRIBUTING CORP.

Tales of 1,001 Nights (French Cast)	Arabian Nights	Feb 14..	6,300
Red Love (Lowell-Russell)	Indian drama	May 23..	6,300

J. J. FLEMING PROD.

Shackles of Fear (Ferguson)	Melodrama		5,000
Trail of Vengeance (Ferguson)	N. W. Police		5,000
Phantom Shadows (Ferguson)	Melodrama		5,000
Scarlet and Gold (Ferguson)	N. W. Police		5,000

FRENCH SUBJECT

(American Distributor not announced)

Miracle of the Wolves	Historical dr.	Mar. 7..	10,246

INDEPENDENT PICTURES CORP.

Barriers of the Law (Desmond-Holmes)	Bootlegging dr.	Nov. 29..	4,960
Baffled (F. Farnum)	Western dr.		4,940
Bandit Tamer (E. Farnum)	Comedy west.		4,240
Billy, The Kid (F. Farnum)	Western		4,790
Blood and Steel (Desmond-Holmes)	Society dr.		5,000
Calibre 45 (F. Farnum)	Western dr.		4,950
Courage (F. Farnum)	Western dr.		5,020
In Spider's Web (Alice Dean)	Melodrama		6,000
Moonshine (B. Cody)	Western		4,980
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb. 7..	4,356
Riders of Mystery (Bill Cody)	Western	May 2..	5,000
Range Terror (Bob Custer)	Western	May 9..	5,000
Gambling Fool (F. Farnum)	Western	May 9..	5,000
Fighting Sheriff (Bill Cody)	Western	May 23..	5,000
Border Intrigue (F. Farnum)	Western	May 30..	5,000

RAYART

Battling Brewster (Farnum)	15 ep. ser.		6,067
Easy Money (All-Star)	Drama		
Butterfly Comedies (Gloria Joy)			
Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7..	5,227
Geared to Go (Howes)	Drama		5,117
Right Man (Larkin)	Drama		4,571
Winning a Woman (Perrin-Hill)	Drama		4,865
Getting 'Em Right (Larkin)	Drama		4,640
Snob Buster (Howes)	Drama		
Quick Change (Larkin)	Drama		
Youths Gamble (Howes)	Drama		
Double Fister (Perrin)	Drama		

RED SEAL PICTURES CORP.

The Cure (Out of Inkwell)	Cartoon	Dec. 13..	1,000
Zoo's Who's Who (Gem of Screen)	Novelty	Dec. 27..	1,000
Film Facts	Magazine	Jan. 10..	1,000
Marvels of Motion (Issue B)	Slow motion nov.	Jan. 17..	1,000
Animated Hair Cartoons	Marcus cartoon	Jan. 24..	300
Cartoon Factory	Cartoon nov.	Jan. 24..	1,000
Mother Goose Land	Cartoon	Jan. 24..	1,000
Storm (Out of Inkwell)	Cartoon	Mar. 21..	1,000
Do You Remember	Scenic novelty	Mar. 21..	1,000
Animated Hair (Issues R and UU)	Marcus cartoon	Mar. 28..	300
Film Facts (Issue D)	Magazine	Mar. 28..	1,000
Ko-Ko the Barber (Out of Inkwell)	Cartoon novelty	Mar. 28..	1,000
Day With the Gypsies	Screen Gem	April 11..	1,000
Animated Hair Cartoon F	Novelty	April 11..	300
Shakespeare (Special)	Life of poet	Apr. 18..	1,000
Film Facts (Issue E)	Magazine	Apr. 18..	1,000
Suwanee River	Song Car-tune	Apr. 25..	1,000
Hair Cartoons (Subject RR)	Marcus cartoon	Apr. 25..	300
Hair Cartoons (Issue O. O.)	Marcus cartoon	May 2..	300
Big Chief Ko-Ko (Out of Inkwell)	Fleischer cartoon	May 2..	1,000
River Conway	Scenic	May 9..	1,000
Ko-Ko Trains 'Em (Out of Inkwell)	Fleischer cartoon	May 9..	1,000
Hair Cartoons (Issue K K)	Marcus cartoon	May 23..	300
Marvels of Motion	Novelty	May 30..	1,000
Daisy Bell	Song Cartoon	May 30..	1,000

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29..	4,712
Courageous Coward (Jack Meehan)	Western	Dec. 6..	4,052

WM. STEINER PROD.

Poison (Hutchison)	Stunt dr.	Sep. 13..	5,000
Turned Up (Hutchison)	Stunt dr.	Sep. 27..	4,300
Riding Double (Maloney)	Western dr.		5,000
Tucker's Top Hand (N. Hart)	Western dr.		4,518
Rainbow Rangers (Morrison)	Western dr.		4,982
Perfect Alibi (Maloney)	Western dr.		5,108
Left Hand Brand (N. Hart)	Western dr.		4,884
Pot Luck Pards (Morrison)	Western dr.		4,927
Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11..	5,173
On Probation (Edith Thornton)	Drama	Dec. 13..	5,000
Across the Dead Line	Western		5,000
Always Ridin' to Win	Western		5,000
Hidden Menace	Stunt dr.		5,000
Branded a Thief	Western		5,068
Verdict of the Desert	Western		4,745
Valley of Vanishing Men	Western		4,652
Trouble Buster (Leo Maloney)	Western	Feb. 21..	5,000

SERING D. WILSON

Wonder Book (Kellycolor)	Series	Apr. 25..	625
Thundering Waters (Kellycolor)	Niagara Falls	Apr. 25..	700
In a Cottage Garden Kellycolor)	Floral subject	Apr. 25..	700
Flying Elephant (Kellycolor)	Novelty	Apr. 25..	650

PROJECTION

EDITED BY F. H. RICHARDSON

S. M. P. E. Meeting

The society of Motion Picture Engineers held its spring meeting in the Hotel Van Curler, Schenectady, N. Y., beginning Monday, May 18th, lasting until Thursday, May 21st, inclusive.

The attendance was unusually good. The writer noticed a very—and it might almost be said an unusual—spirit of friendliness and good fellowship among the engineers assembled. This, I think, is largely due to the fact that many of us have met in these meetings year after year, and have finally come to know and understand each other better. I think as each comes to know the other better, he has a greater understanding and sympathy for the work of his fellow.

I must, once again, and in the strongest possible terms, bring to your attention the enormous amount of good being accomplished by the Society of Motion Picture Engineers. I feel that I must also emphasize the fact that the influence of the Society for good in the industry increases entirely out of proportion to the age of the Society.

Home of G. E.

The meeting place was fortunate in that we not only had a very comfortable, high-grade hotel for our meeting place, but also Schenectady is the home of the General Electric Company, and the works and its laboratories are in themselves in the nature of a sight of a life time.

During the meeting the General Electric Company invited the Society to spend one afternoon at the "works" as its guest. While there the Society was treated to an elaborate and most excellent buffet luncheon. It visited the Illuminating Laboratories, where it was addressed by Mr. Ryan, the head of the laboratories, and shown an extensive and very beautiful set of pictures illustrating artificial illumination, from the first known effort of the cave man of other days down to the present wonderful and beautiful effects accomplished in the illumination of buildings, expositions and their grounds and other things.

Huge Searchlight

We also were permitted to view the operation of a huge searchlight located in the indoor testing range. I have forgotten the exact candle power of this enormous illumination unit, but it runs into the millions. It uses 200 amperes in its high intensity arc. We were also informed that a five-year contract has just been closed for the illumination of Niagara Falls in colors, using I am afraid to tell you how much power. Of course, that is just one way of saying I didn't put the figure down and don't know, but any how as I recall it, it was more than one billion.

We were taken to another laboratory, and permitted to hear the operation of a giant radio receiver or amplifier. To have heard this unique invention in operation was in itself worth at least one hundred miles of travel. When the amplifier was set at its lowest capacity, it seemed to me that the effect was almost exactly what one would expect from the voice of a giant man, say twenty or thirty feet high. At its full power, we were informed, this amplifier is audible, under favorable conditions, for a distance of about one mile. It was something like 3 ft. in diameter. We were also permitted to watch other highly interesting demonstrations.

In the evening, the General Electric Company gave the Society and its guests a banquet at the Hotel Van Curler, which was thoroughly enjoyed by everyone. The Mayor of Schenectady was present and addressed the gathering. The dinner was followed by a dance.

At midnight the same day, the projectionists of Schenectady, Local Union No. 314, P. A., called a special meeting to listen to the writer expound matters Projectional. The men were not advised of my proposed visit and only knew of it after my arrival. Therefore, the time for calling the meeting was very short and the attendance not full. I took with me William Kunzmann, of the National Carbon Co.; John Hertner, president, Hertner Electric Company; George Edwards, of the American Projection Society, New York City; Arthur Grey, Projectionist, Boston, Mass.; Max Ruben, Detroit, Michigan, and Joe Cifre, of Boston.

With all the oratory contained in that bunch, and contained under high pressure, the meeting lasted until 3 A. M. It was, I hope, profitable to the men of Local 314.

The Meeting

Now that all that is out of the way, I will tell you about the S. M. P. E. meeting. It was opened promptly on time Monday, May 18, with President L. A. Jones presiding. It was welcomed to Schenectady by Mayor Wm. W. Campbell, and was addressed by Francis C. Pratt, vice-president of the General Electric Company, who welcomed the Society on behalf of that organization. There was a short address by past President C. Francis Jenkins and an address by President L. A. Jones, who, by the way, has been a very able chief executive. Not only has he conducted the affairs of the organization well and efficiently, but also he has conducted the meetings very, very well indeed.

The treasurer's report shows the finances of the organization to be in a healthy condition; which is, of course, very gratifying.

Papers Read

The following papers were read, and were usually followed by an excellent discussion:

"An Improved Sensitometer Sector Wheel" by Mr. M. Briefer.

"How Theatres Should be Ventilated" by Mr. F. R. Still. A most excellent paper, in which it is made clear that motion picture theatres and legitimate theatres require wider and different treatment in the matter of ventilation, and that this fact very often is ignored in practice. I would strongly advise all theatre managers to procure a copy of the proceedings of this meeting, and to read this paper carefully. It will, if properly applied, be worth to them a hundred times the cost of a copy of the transactions. Among other things, Mr. Still made plain the fact that temperature is by no means the entire problem. Humidity and air movement are of very very great importance. He also made clear the fact that all odors may be removed by a properly designed air washer, and that such a washer also operates to preserve the theatre decorations by eliminating dust and disfiguring particles from the air entering the theatre. One rather queer thing was brought out, namely: that non-cooled theatres lost patronage during June and July, whereas theatres efficiently cooled showed increase in patronage, as against the rest of the year, during those months. He furthermore announced that the cool theatre which is without air movement is not a comfortable theatre, and that cool air coming through mushroom ventilators under the individual seats is very uncomfortable.

Mr. J. A. Ball read a paper "Infra-Red Photography in Motion Picture Work." Mr. J. R. Hertner read a paper entitled "Control of Series Arc Generator Sets."

"The Machine Development of Negative

Bluebook School

Question No. 296—If a circle is 24 inches in diameter, how wide will one degree be at its circumference.

Question No. 297—Describe a B & S wire gauge. Tell us what tool other than a wire gauge may be used to measure wires.

Question No. 298—Tell us what horsepower is. By this we mean what one horsepower represents. What is one electrical horsepower?

Question No. 299—In calculating the resistance of our projector arc circuit in what way do we make allowance for the resistance of the arc?

Question No. 300—Tell us how you would calculate the resistance in ohms, voltage and amperage being known.

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and Positive Motion Picture Films" was dealt with by Dr. A. B. Hitchins. The writer gave a paper of fifty pages, with thirty-four illustrations, dealing with the early history of the Motion Picture Industry, particularly as applies to the inventions by Messrs. Thomas Edison, George Eastman, Thomas R. Matt, C. Francis Jenkins and Alfred E. Smith.

Early Projection

C. Francis Jenkins read a paper dealing partly with his claims as to early projection inventions, and partly with the transmission of motion picture by radio, in which field he is now very active. He expects in the very near future to be able to transmit motion pictures to the home exactly the same as the voice is now transmitted. He has already transmitted some excellent still pictures.

Another truly remarkable paper was by President L. A. Jones, and Lewis Townsend, it is entitled "Colored Lighting Effects for Use in Connection with the Exhibition of Motion Pictures." The paper itself was excellent, but the demonstration of the means for the use of colors in connection with theatrical work devised by Lewis Townsend, Chief Projectionist of the Eastman Theatre, Rochester, N. Y., was in the nature of a revelation.

In this work, Mr. Townsend uses a double deck, or, I think in practice a triple deck dissolving stereopticon, in front of the lenses of which are located very carefully and scientifically prepared rotating colored sectors. The effects secured were most interesting, and certainly, when put into practice with artistically prepared designs, they are going to be very beautiful indeed.

I understand that the device will be made available to the trade. I desire to compliment Mr. Townsend upon his achievement, and to point out to other projectionists the fact that what Mr. Townsend has done is proof positive that there is room for advancement in projection, always providing a man applies his brains to constructive work, gives some rein to his imagination and has that intangible but hugely important thing called "vision."

Of course Mr. Townsend had unusual opportunities in that he had the cooperation of such men as Mr. Jones and others, together with all the resources of the great Eastman laboratories at his command. However, while you and I, with less facilities, might possibly not accomplish what Mr. Townsend has, still there are always possibilities in the use of light, which is the basis of projection, and these possibilities may be worked out into various things, useful to the motion picture industry, to the profit and glory of the one who has the energy and ability to experiment intelligently and constructively.

Ladies Present

There were a number of ladies in attendance, most of them wives of members, I don't know whether or no they merely came along to keep their husbands out of mischief, but be that as it may they were loyally entertained, and shown a good time by the City of Schenectady during their stay. The General Electric certainly entertained those in attendance royally.

There were many other most interesting papers. The reports of various committees showed substantial progress along the lines of their endeavors. The theatres of Schenectady entertained the delegates, or such of them as cared to enjoy their various performances.

A Trip West

I was seated in my summer home at South Lyme, Connecticut, working like the proverbial dog is supposed to work, at peace with myself, my friends, my enemies and all the world, when out of a perfectly blue sky came a demand from the projector manufacturers that I come to New York for a conference.

The gentleman on the phone was of such standing that I did not feel justified in refusing, so to New York I went, incidentally kicking all my arrangements and work in the slats. Arriving in New York, I was asked to proceed to Milwaukee, to place certain matters before the supply dealers and exhibitors in convention there assembled, on the behalf of the projector manufacturers. The matter that I was to present seemed to be of such far-reaching importance that, very much against my inclination, I went to the Grand Central Station, introduced myself into the midst of the Twentieth Century Limited and went to bed therein, growling at myself for having interrupted important work.

On the train, next morning, I met Joseph S. Crifie, manager United Theatre Equipment Co., Boston, Mass., and R. D. Marson of the Exhibitors Supply Co., Boston, Mass., with whom I had a long friendly and most interesting conversation. They report business in Boston as being good; that while no theatre building is now under way, there are plans for considerable very excellent theatre construction in the not far distant future.

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Arriving at Milwaukee, I found things humming loudly. At the Auditorium the supply dealers had a really splendid exhibition of various motion picture theatre supplies of which I will say more later. At the Hotel Wisconsin, you couldn't turn around without stepping on the toes of an exhibitor. The woods (and the Wisconsin) were full of them. The Wisconsin was headquarters for the theatre owners. At the Hotel Pfister, still another convention was in session, the members of which tried to pin young dinner plates in the shape of a button on everybody's coat, the said button announcing, "I am an Independent."

Dealers' Exhibit

Over at the supply dealers' exhibit, I nearly got my hand shaken off. There was J. C. Kroesen, of the General Electric, Harrison, N. J., plant; a short stout man about 6 feet tall by 14 inches through, named William Kunzman, though if anyone called him William, I really believe he would have bitten them. The man referred to is "Bill" Kunzman, without whom the National Carbon would not be complete. Bill is the boy you say good-night to in New Orleans and as like as not eat breakfast with in Seattle, Washington, if you happen to be in Seattle next morning; L. C. Atwater, N. Y. City, who is reported to eat Luxalba Condensers for lunch every day; Charles Dentalbeck, Supervisor for Projection for the Famous Players in Canada; Tex Combes, whose name will be recognized by quite some thousands on the West Coast, he being one of the genuine honest to gosh old timers out there; C. D. Struble, the Yale City Supply Co., Kansas City, Mo.; Max Ruben of the Amusement Supply Co., Detroit, Mich.; "Herb" Griffin, Sales Manager Nichols Power Co.; H. J. Smith, Acme Projector, Pittsburg, Pa., who, incidentally, is president of the Equipment Dealers' Association; E. H. Roll, Amusement Supply Co., Chicago, Ill.; L. C. Doliver, Western Theatre Supply Co., San Francisco; Mark L. Swaab, of Louis L. Swaab Co., Philadelphia, Pa.; A. Hanson, of California Motion Picture Equipment Co.; J. ("Simplex") Gelman, of the Theatre Supply Co., Cleveland, Ohio; N. C. Haefele, of the N. C. Haefele Co., Supply Dealers, Baltimore, Md.; Fred Albinger, Double Disc Shutter Co., Cleveland, Ohio; Leo Dwyer, Theatre Supply Co., Cleveland, Ohio; E. H. Roll, Amusement Supply Co., Chicago, Ill.; John Hertner, Hertner Electric Co., Cleveland, Ohio; Karl Brinkert, who has worked seven years in perfecting the Brinkert effects projector; J. F. Griffith, Chief Projectionist, Chicago Theatre, Chicago, Illinois; C. A. Willis, Projectionist, Toledo, Ohio; Jesse Grimes, Projectionist, Danville, Ill.; H. D. Taivall, Western M. P. Company, Danville, Ill.; Jas. Amette, American Amusement Co., Chicago; W. E. Schmidt, General Manager, Majestic Amusement Co., Kankakee Ill., who said he had a copy of every issue of my handbooks since their first issue; C. B. Harper, Novelty Scenic Studios, New York City; J. J. Roberts, Mgr., Southern Theatre Equipment Co., Dallas, Tex.; Ernest Carlson of Superlite Screens; J. E. McAuler, inventor of the new reflector type lamp, and many others whose names, unfortunately, I did not record.

At lunch, Kunzman, Geib, President Smith, Strauble, Reuben Dentelbeck, Tex Combs and myself, gathered around a big table and discussed and cussed many and various things, incidentally having the ingrowing nerve to stick poor Kunzman for the whole check. I have not enjoyed a meal so thoroughly for many a moon.

Much Impressed

I was much impressed with the personality of President Smith a mighty fine chap. That boy is a good diplomat, and unless I am much mistaken, a good business man also. Tex Combes said the boys on the coast would like mighty well to see Richardson again. He didn't say, however, whether they wanted to heave bricks or shake hands. I, therefore, am entitled to assume that it was the latter, though I didn't have the nerve to ask questions.

I was impressed with the excellence and the practicability of the exposition of goods made by the Equipment Dealers in the Auditorium. I also saw one or two things which caused me to stand dead still and look good and plenty. One was a new Synchronous Converter. This device is not more than 18 inches high by the same width. It is so small that I could easily pick the whole business up, yet it performs, or is said to perform the work of a double 75 Ampere Motor Generator Set. If it will do the work its manufacturers claim it will, it certainly will be a very real addition to projection equipment.

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Peerless Lamp

The other apparatus is the New Peerless Reflector Type Lamp, manufactured by the J. E. McAuley Company of Chicago. This piece of apparatus is a revelation, both in its construction and its operation. It took but one look at that lamp to come to the conclusion that the low intensity has "arrived." An examination of its operation and the further opinion is expressed, "it is here to stay," and the ordinary arc is "out." I shall describe the Peerless Lamp for you elsewhere in the department a little later, but will close these remarks by saying it is a thoroughly well and substantially built and well designed apparatus which "delivers the goods," with the further remark that Doliver of the Western Theatre Supply Co., San Francisco, Calif., told me he had placed an order for 50 of them.

Wisconsin Theatre

In the evening of the first day, by invitation, I visited the Wisconsin Theatre, Milwaukee, a new and up-to-date and thoroughly charming theatre. The Wisconsin has inaugurated a one-price-for-every-seat- in-the-house admission price, which means that the orchestra, the mezzanine, with its loges and comfortable chairs, and the farthest back seat in the high balcony are all the same price—evenings, 50 cents and afternoons 25 cents.

R. W. Waterson, house manager, received me most cordially and showed me over the theatre very thoroughly.

Projection Room

Mounting to the Projection Room, I found Louis Wesphal on duty as Chief Projectionist, assisted by Projectionist Herbert Paringer. The other shift consists of Otto Trampe, and Leo Gunan. Brother Trampe is President of the Milwaukee Motion Picture Projectionist, Local Union I. A. T. S. E. and M. P. M. O.

Brother Wesphal impressed me as a very competent man. I was particularly pleased in that I received scant attention from him when I first went in. He was busy, attending to the various effects which went with the leading musical number, some of which were shown on the screen. He stepped over, shook hands, and immediately returned to his post of duty. Presently, being near him, I addressed some remark to him, but on second thought apologized saying: "Don't pay any attention to me. I don't want to in any way interfere with your work." whereupon the instant reply came: "You can't, Brother Richardson! My screen comes first," for which I pay him due honor.

The room and its installation was planned by Brother Wesphal. Its location, with consequent heavy angle of projection, and the resultant terrific distortion of the picture and too small observation ports constitute its only faults. It is probably fifteen feet front to back, with ample width and a ceiling about nine feet high. Its ventilation astonished me, and I have looked over hundreds upon hundreds of projection installations. Fresh, washed air is pulled into the room by a fan of ample size—no toy but a real ventilation fan, located in an adjoining room devoted entirely to the projection room ventilation installation. Another fan of surprisingly ample size, is devoted entirely to sucking the gases out of the various projector lamp houses. A third fan, having a sheet metal enclosure probably three or four feet wide by five or six feet high, sucks the

foul air out of the projection room. I am almost afraid to print this for fear some exhibitor with a weak heart—the kind who doles out two carbons at a time and splinters the blue vault of heaven with profanity when, after a full year's use, the projectionist asks for a new intermittent sprocket—will read it and succumb to the shock.

The Projection Room is equipped with both a toilet and a shower bath. It has a separate, thoroughly ventilated rheostat room, and a separate clothes closet, of ample dimension. Its floor is of cement, hard as flint.

Projection Equipment

The Projection Equipment consists of three Motiograph DeLuxe Projectors, two double deck stage lighting effect projectors and two spot lamps. There is an automatic enclosed rewind. There is a large clock at the rear of the room.

The installation lacks some of the refinements found in our high grade eastern theatres, such as, for instance, panel boards under each observation port, each board carrying volt, ammeters, speedometers, etc., but, nevertheless, taken by and large, the Wisconsin room has it on the eastern theatres, in other ways, such as, for instance, completeness in ventilation. By the way, there is a separate and very thoroughly ventilated rheostat room adjoining the projection room. The observation ports are entirely and unnecessarily too small. I would add at least six inches to their width and four to their heighth.

My compliments to the Wisconsin Theatre, to its manager, and to the Projection Room force. The theatre is a beauty, the projection room installation about as free from criticism as any I have found anywhere and the work delivered by its projectionist distinctly high grade. So that's that!

Milwaukee Three Days

I remained in Milwaukee three days, but although when the boys found I was there only two days remaining, still they did hustle around and call a meeting of the Local, which was attended by the writer, Charles Dentleback, Supervisor of Projection for the Famous Players-Lasky Co. of Canada; Herbert Griffin, Genl. Sales Agt. for the Nicholas Power Co.; J. "Service" Gilman, of Cincinnati, and Tex Combes, San Francisco, California, all of whom addressed the gathering.

The men of Milwaukee have a good Local and are, I believe, in very considerable measure, progressive. I was very sorry indeed that there was not sufficient time to get all the men out. I suggested to the Milwaukee Local that once each year the Local have a real honest to gosh banquet. I suggested that they put some real money into it, go to the best hotel in the city, taking their wives with them, or if any of them have no wives let them borrow one for this occasion. Invite some of the progressive theatre managers to attend as their guests. Have a dance after the affair.

Cost? Sure, it will cost, but in the end it will pay large money on the investment to those who are able to visualize and appreciate the indirect results which come from such things.

I visited just one other theatre very briefly. Dropped in at the "White House" theatre to see Projectionist George Fausel. The White House has a very elaborate front. The screen is over the entrance. Beyond those two facts, I made no notes, being in somewhat of a hurry at the time.

At the Exhibitors' Convention I had the pleasure of meeting my old, valued friend, Frank Rembusch. Frank is the "war horse of Indiana," Any old time there is a battle among the exhibitors (and there certainly was one in that convention alright) you may depend upon finding Frank Rembusch parked just about exactly in its geographical center. his hat in the ring, both fists waving and his mouth full of language.

Milwaukee Progress

When I went to Milwaukee to attend and address the Exhibitors' and Equipment Dealers' convention I was not at all certain that I would have the opportunity.

Since time began and the motion industry was born, no exhibitors' convention had ever listened to even so much as a five-minute address upon projection. No man had ever been permitted to address them on that topic. Persistently and consistently the presiding officers of such conventions had refused to either himself grant the right to any one to address the exhibitors convention on projection, or to give a convention the right to itself decide whether or not it desired to hear such an address.

I made the attempt several times but never got beyond a very promptly ignored promise made by the president. I, therefore, repeat that it was with very decided doubts about the possibility of getting before the exhibitors' convention that I went to Milwaukee, and was agreeably surprised when I was granted the floor. Frankly when I saw the situation and viewed the war clouds I did not expect it at all.

Entering Wedge

But I did address them, albeit somewhat briefly, and thus the exhibitors have officially granted recognition to matters projectional. That talk was, I feel, in the nature of an entering wedge. A precedent has thus been established for other meetings and other exhibitors' conventions.

I shall hope to again be permitted to address an exhibitors' convention in the near future, when I may have time to lay before it carefully prepared data, unhurriedly gathered and as forcefully presented as I am capable of doing. I hope for this because, while the average exhibitor is coming to some sort of an understanding of the fact that better projection does really pay, still but a comparatively very small percentage of them have any adequate realization of how enormous is the aggregate loss to the combined box offices by reason of projection faults.

Helps Box Office

The average exhibitor does not yet understand that, for instance, while high grade projection cannot remedy punk work in development, poor work on the part of the photographer, stupid directing and acting—faults inherent in the production as received by the projectionist, still high grade projection can and very often will cause an audience to be at least fairly well pleased with a punk production, which with poor projection added to its inherent faults would have made it pretty awful.

Many exhibitors also fail to realize how much the box office drawing power of their fine productions may be and are injured by lack of high grade projection. Very few exhibitors have yet come to an understanding of the fact that projection properly includes many things entirely outside the projection room, and only a comparatively few understand the extent of the loss to the business as a whole by reason of equipment in poor repair or poor adjustment, EVERY CENT OF WHICH COMES BACK UPON THEM IN THE FORM OF INCREASED FILM RENTALS.

Remember This

Exhibitors will do well to remember that the motion picture industry has but one source of income, viz theatre ticket sales. Hence any and all of the overhead of the industry must, in the very nature of things, be paid, in one way or another, out of the box office receipts. If film damage amounts to so much per month, taken as a whole, that sum MUST be charged back on the box offices of the country in the form of increased film rentals.

AND RIGHT THERE IS WHERE THE EXHIBITOR HAS BEEN A BIT FOOLISH IN REFUSING TO HEAR TALKS ON PROJECTION. The individuals who attend conventions may honestly believe that THEY are committing no projectional wrong—that THEIR projection is quite all right. And in many cases that really may be true, BUT they fail to realize that THOSE WHO DO THE RIGHT THING ARE CONSTANTLY PENALIZED BY BEING COMPELLED TO PAY A SHARE OF ALL THE DAMAGE DONE BY THOSE WHO ARE NOT DOING THE RIGHT THING. They ought, therefore, to listen to those who are fully informed, and who wish to lay these matters before them and aid in reducing the damage to film, and the damage to theatre box office income caused by unnecessary damage to film.

"Better Projection Pays"

P. A. McGuire, Advertising Manager of the N. Power Company, is credited with starting the "BETTER PROJECTION PAYS" campaign, for which he should have the united thanks of the entire industry, and doubtless will one day have it, too. EVERY PROJECTION ROOM EQUIPMENT MANUFACTURER AND DEALER OUGHT TO JOIN IN THE ADOPTION OF THAT SLOGAN. No truer words were ever uttered in connection with the motion picture industry. Better projection does pay, hence let us have better projection.

And "better projection" does not necessarily apply in all cases to the individual picture being projected. Many a projectionist has a sharp, clear-cut, well-illuminated picture, who is nevertheless projectionally ROTTEN.

How is that, do you ask? Why, simply because he is, while putting a good screen image on in his theatre, literally raising a hallelujah with the screen results in theatres which must use those films when he is through. Don't smile, Mr. Exhibitor reader, because YOU may be SUFFERING FROM DAMAGE SOME OTHER PUT-A-GOOD-PICTURE-ON-MY-SCREEN-AND-TO-HELL-WITH-THE-NEXT-FELLOW, who is jamming HIS aperture tension down tight as the springs will permit in order to hold the jiggle out of a worn-out intermittent, and thus doing things to the sprocket hole edges which will make a steady picture in YOUR theatre impossible.

Junk In Use

It is a fact that in a surprising number of theatres there are today in use old god-forsaken aggregations of JUNK which should long since have been relegated to the scrap pile, and what those worn mechanisms are doing to film, and thus to the combined box offices, it is nothing short of a crime to tell.

They injure their own shows and the shows of other theatres. They lessen the enjoyment of audiences and reduce theatre patronage. Patrons may not express their objections. They do not, as a matter of fact, know what is wrong, hence cannot complain. They simply know the show is not overly pleasing, hence they stay at home about half the time. By that I mean that instead of going to the movies perhaps two or three times a week, they go maybe once, or they go to a competing theatre where more careful attention is paid to projection matters, leaving the scrap pile projector manager to wonder what on earth is the matter.

"One Moment Please"

Many small theatres still use but one projector, using that old, ought-to-be-obsolete "one moment please. Changing reels." There was a time when this "went," but that time is past. Today we have six to eight-reel features, and any interruption of continuity operates to break the thread of the story and just plain spoils the show. Patrons no longer care for a performance which is disjointed and subject to several interruptions.

I am NOT trying to sell projectors and don't suggest that every small theatre should purchase two new projectors. There are excellent ones available which may be bought quite reasonably, but I do say that even the expense of new ones will be far better business than using worn out ones or a one-projector show.

Likes the "School"

William Burnett, Newton, Iowa, says:

Just a few lines to say that the "School" is getting better all the time. I see a few new ones are getting in. I don't myself understand how any one can pass up as good a bet as the School. It certainly is helping me more than I am able to tell you.

A chap visited me recently. He surely did need to study. Told him to get the Bluebook and Lens chart and get busy. Said he would. He is a real good man basically, and will make good if he just will buckle down and "dig."

I told him how much I had improved the results upon my screen by studying the Bluebook—really STUDYING it. Before I studied up on "Optics of the Projector," I was using a wrong condenser combination, wrong "Y" distance and a wrong "X" distance, which was some considerable mess. Have everything right now, according to the lens chart, and am getting as good results upon my screen as any one could wish for. I owe it all to a certain department in the Moving Picture World and its editor, and I'll not forget that either.

I could go on telling you the various things in connection with my work which I have improved until I would have written a young book, but I won't take up more of your time, except to wish for you and yours, all the prosperity you have so well earned.

Glad to Help!

I am glad indeed that I have been able to help you, brother Burnett, BUT I don't forget that any benefit you have derived is the result of your own effort, as well as mine. You have co-operated in the constantly-made endeavor to improve motion picture projection, and the knowledge of the men engaged therein, and THAT is what really counts. Without the co-operation of study by those I try earnestly to benefit, any effort I may make must fail.

It to some extent fails when those thousands who read and do benefit by the Bluebook School stop at that, and either won't or don't even write an encouraging letter, such as yours, to say nothing of failing or refusing to answer the questions as best they can. You say I have helped you. Well, brother, I will, in return, say that you have helped the work I am trying, as best I may, to do, and in that way you have helped me.

But of all the double-dyed IDIOTS I have ever had knowledge of, are those (and they are not so few as you might think either) who just plain won't answer the Bluebook School questions because they fear they WILL help. They fear they may contribute something which will be helpful to ME. Also they fear that through them some other "Op'rater" will learn something, and thus be more nearly on a par with their tremendously high (???) level!

None So Foolish?

You think there is no one so utterly foolish? Well, you are in error, in proof of which listen to this excerpt from a letter from a man who signs his name, and then, under it, prints, in big letters: "OPERATER" —which same he does not even know how to spell, though it's not me who should criticize that for I'm a perfectly ROTTEN speller myself. The letter comes from the second city in our fair land.

* * * But at that we got to hand it to you. You're a pretty wise old guy at that. Start a "School," and a lot of guys fall for it and answer the questions, and you get wise to the things you didn't know. When it gets raining gravy down in Hell you won't be there with any fork. * * *

Can you beat that? The chap fails to recognize the fact that all or nearly all the answers which are supposed to "put me wise" are already in the Bluebook. As to the Satanic Majesty end of his loving remarks, I suppose he means to pay me a compliment by intimating that I won't be there at all, but up with the rest of the angels. Oh well, all the feeling I can manage to muster up when I get an occasional letter like that is just plain pity for the SAP who wrote it.

How Many Theatres?

The following figures are supplied by the Nicholas Power Company. I cannot vouch for their correctness, though presumably they are at least approximately so.

Number of Theatres and Seating Capacity for 1923-24

Seats	1923	1924	Gain	Loss
100 to 249	5677	5124	.....	453
250 to 499	6266	6666	400	.....
500 to 799	2921	3151	230	.....
800 and over	2365	2893	528	.....
Total for the U. S. of A.	17229	17834	605	

Makes us rub our combined eyes, don't it? I know I thought the total number of theatres was diminishing. Well, anyhow, I was right on one important point, anyhow, viz: The small houses are diminishing in number and the largest ones show the greatest percentage of gain in numbers.

The Power Company comments thus:

You will note that in the 100 to 250 seat class there were 453 less in 1924 than in 1923. This indicates that the very small theatre, which operates perhaps one, two or three nights a week, is fast disappearing from the business. Theatres of larger size show gains all along the line. The figures show that the very large house is coming into greater favor than the houses under 800 seating capacity, but that the 500 seat house is holding its ground in a satisfactory manner.

It is to be noted that an analysis of the figures shows at least twelve thousand theatres in which there should be a projection equipment replacement at least once every five years. (Once every three would be far better, in my opinion.—Ed.)

According to the figures there were 1,158 new theatres built last year, and if there be an average of two projectors per theatre (many are now installing three projectors) there should have been 2,306 projectors installed in new theatres alone.

The Power Company continues at considerable length, the letter being one they are sending out to their distributors, but what has already been said is sufficient to permit me to make the point I have in mind.

Projector manufacturers certainly have not had the business the industry should have provided them during the past few years. Theatre men have, I think, "economized" to a very damaging degree in the matter of equipping new theatres with second hand or rebuilt projectors, and by keeping old projectors in use long after their true economic life has been exhausted.

Projectors Last

It is a strange fact that the average exhibitor who will keep every other part of his equipment right up to the minute, and several jumps ahead, will very often cut, prune and trim the expense account of the very heart of the whole thing until the projectionists have to operate on the very ragged edge of almost nothing. I have known of theatre managers cheerfully ordering a perfectly good organ replaced by one a bit larger and of more modern date, and in almost the next breath buying a big job lot of punk carbons because they could be had "cheap."

I have known of an exhibitor expending thousands of dollars on high class, expensive ventilation apparatus, and refusing absolutely to permit the projectionist to have his projector mechanisms overhauled, though they had run three years in a ten-hour-a-day house without any repairs, except such as the projectionist himself did, after literally prying the necessary repair parts loose from the "manager."

If the figures quoted are correct, then I would, at a guess, say that there ought to be MORE than six thousand new projectors installed every year. I don't believe there are a quarter of that number actually sold.

Bad Policy

This thing of using a projector until it is just ready to fall entirely to pieces is very poor, not to say distinctly bad policy. It reacts to the injury of the exhibitor in several ways, not the least of which is that it keeps the manufacturer with financial sails so closely trimmed to the wind that he cannot and does not do the experimenting which ought to be done, and which must be done if the equipment is to be improved and kept abreast with the times.

ONE DOLLAR A DAY WILL REPLACE YOUR PROJECTORS EVERY THREE YEARS, AND CERTAINLY UP-TO-THE MINUTE PROJECTORS, IN PERFECT CONDITION, WILL PUT ENOUGH BETTER RESULTS ON YOUR SCREEN TO PROVIDE MORE THAN ONE DOLLAR A DAY ADDED REVENUE TO ALMOST ANY THEATRE. Think it over, Mr. Exhibitor.

Bluebook School—Answers Nos. 266-270

Question No. 266—Assuming a generator of high voltage to be thoroughly and completely insulated from earth, could you stand with your bare feet on earth and handle either the positive or negative raw, uninsulated wire with your bare hands?

The following answered correctly: H. E. Hurlbutt, Oskosh, Wisconsin; A. L. Fell, Collingswood, N. J., Walter S. Johnson, Champaign, Illinois, F. H. Moore, Taunton, Mass.; S. F. Cooley, Manchester, New Hampshire; J. L. Casey, Clarendon, Texas; C. H. Hanover, Burlington, Iowa; Harry Dobson, Toronto, Ontario; M. H. Thoreau and Locksley Clark, Vancouver, B. C.; G. L. Doe, Chicago, Illinois; W. C. Whitt, Red Bluff, California; T. R. Guimond, Mobile, Alabama; G. W. Bennewitz, Sioux Falls, South Dakota, Charles C. Colby, Santa Fe, New Mexico, and W. C. Whitt, Garden City, Long Island.

Whitt made what seems to me to be an excellent answer. He said:

In order to be effective, electricity must flow from positive to negative, and unless you connect yourself in circuit so that current will flow through your body, or some portion thereof, you cannot and will not feel any effect from touching either wire separately. If one wire of a generator be grounded, then by touching the opposite polarity you would close the circuit with your body, or some portion thereof.

Doe says:

Both in theory and in fact you may stand on bare ground and handle either wire of a high voltage generator without harm, provided, I believe, you are not close enough to opposite polarity of really high voltage to receive current by induction, which is possible, though in that event the earth would have no effect, hence that fact does not affect the correctness of the answer to the question as I have made it. The question of "earth" and "induction" are really two entirely separate matters.

Johnson says:

Yes—but DON'T take such chances of complete insulation.

Casey says:

The question can be answered by saying "yes," but only with a large IF, because in actual practice there is no such thing as a thoroughly insulated high voltage conductor, hence it would be unsafe to handle either wire while standing on the ground.

Hanover says:

Theoretically yes, it would be entirely safe, BUT in practice don't experiment, because if you do you'll probably be watching your own funeral—that is, if ghosts can watch such things.

By this I mean that complete insulation, while of course not impossible is seldom or never found to exist in practice. Low voltage may be to all intents and purposes completely insulated, because of the high resistence of many classes of "ground," but when it comes to a grand resistance sufficient to withstand the pressure of say 30,000 to 60,000 volts—well I'll say there "ain't none."

Question No. 267—Does current seek to escape from positive to earth?

Every one above named "came through." In fact in one way the answer to question 266 replies to this question as well.

Hanover says:

Electric current seeks only to lower its electrical "pressure" or voltage. This may only be accomplished by escaping from, or passing from positive to negative. Insofar as concerns the positive of any electric generator, there is but one thing which is "negative" to it, and that is the negative of the same generator (for the purpose two or more generators coupled in series is one generator.) Earth is neither positive or negative to an electric generator, hence current generated by a dynamo or battery has no affinity for earth, except as it offers a possible path from positive to negative of the same generator. The answer to the question, therefore is a simple "no."

Hurlbutt says:

Current will not seek to escape from positive to earth unless the negative of the same generator be also grounded, so that it supplies a path from positive to negative of sufficiently low resistance to permit of current flow.

Brothers Thoreau and Clark spring a new one, thus:

Current does not seek to escape from the positive pole to the earth, because a generator is merely a device which causes current to CIRCULATE. Current which leaves a generator must be replaced immediately, which can only happen if there be a return or completed circuit.

Gosh! There is room for argument there, if you ask me. Whether or not this is correct I have often wondered. It opens up something which goes down pretty close to the very foundation of electrical action, or so it seems to me. IF, as we with much abandon, gaiety ASSUME, the entire voltage is consumed by, for instance, a bank of incandescent lamps which use six amperes then will you be kind enough to advise me as to just what it is that forces, pulls, coaxes, shoves or drives that six amperes back to the generator???

Now please don't for a moment imagine I am poking fun at the men who wrote this answer. I'm NOT. It just happens that they have inadvertently hit upon the one thing I've puzzled my poor brains over for all these many years. I'm really glad they sprung it just that way, for I'd like to hear the explanation of any who have nerve enough to tackle the matter. Mind you I'm not questioning that current does flow in the negative. The ammeter would immediately announce me to be full of unripe prunes if I did, BUT what I want to know is WHY it flows if the E. M. F. is all consumed in the forcing of the current through the resistance of the power device, such as an incandescent lamp. Answer me that and you'll do more than any one I know of has been able to do to date.

Question No. 268—Assuming that there is a ground on both positive and negative, will there necessarily be current leakage?

All those before named answered correctly, some assuming that current would flow, no matter how high the resistance of the ground. This I think is incorrect. If it were not, then there would be constant current flow through the air, since the air really is a high resistance conductor.

Fell says:

Under the condition named in the question, current may or may not flow from positive to negative, because the ground may have such high resistance that the pressure cannot force current through.

Thoreau and Clark, take the opposite position, they say:

If there is a ground on both positive and negative, there will be current leakage. If both have an absolute or complete ground, then there would be a short circuit, but where one or both are only partial or high resistance [illegible] the amount of current leakage would depend upon the resistance of both grounds in series.

I hold this to be in error, but have printed it in order to invite the opinion of others as to whether any current at all will flow through high resistance. For instance: Given a ground on negative having 500 ohms resistance, and a ground on positive having a thousand ohms resistance; voltage 110, would even the most delicate galvanometer show current flow? Of course in theory we would have 110 divided by 1,500 equals .07333 plus of an ampere of current flowing. The question in my mind is, however, if the "flow" would not be purely theoretical. Brothers Thoreau and Clark have the best of it on the face of things. Theoretically they and the others who answered that way are correct. My own view is that there is really no flow at all.

Question No. 269—What would happen were the uninsulated positive of one generator to come into contact with the uninsulated negative of another generator? ....

Guimond says:

The question is not complete (right, brother, but possibly that was intentional. Ed.) because there might be three very different conditions. Given two electrically separate generators, each thoroughly grounded in both of its polarities, then the positive of one might be electrically joined to the negative of the other without any electrical result whatsoever. If two separate generators were thus joined, however, and there were a fairly good ground in the polarity of either both positives or both negatives, then there would be current leakage in proportion to the combined resistance of the grounds.

Then too, if two otherwise separate electrical generators be coupled in series, and the positive of one be touched to the negative of the other, the results would be extremely discouraging to the main fuses; also if they be generators of considerable voltage and capacity, the toucher, or touchee—whichever is correct—might better wear an asbestos mask and arc goggles, because for something like .0001 of a second (until the fuse "went") there would be fireworks good and plenty.

However, presumably the question refers to generators which are in every way electrically separate units, in which case nothing at all would happen when the opposite polarity conductors of the two machines were joined, since there would be no electrical affinity between the positive of one generator and the negative of the other.

(Note: I could disbar several who neglected to consider the matter of possible grounds. Think things ALL over, men, before you write your answers. That is the why of this school—to get you to really THINK deeply of the matters treated. You are doing real well, except for an occasional minor slip, like this one.—Editor.)

Question No. 270—Describe the action of alternating current.

I shall name those who answered well, with a * after the name of those who did something more than well. Whitt*, Budge, Bennewitz*, Hanover*, Doe*, Dobson*, Thoreau and Clark*, Fell*, Guimond, Hurlbutt, More and Casey.

Fell says:

An alternating current may be defined or described as: A current which reverses its direction of flow or action periodically. Starting from 0 (zero), its voltage rises gradually, though very rapidly, through all the graduations of pressure to the maximum generated by the armature under the operating condition of field strength, etc. Having reached maximum it instantly begins to lose or reduce its pressure until it again arrives at zero.

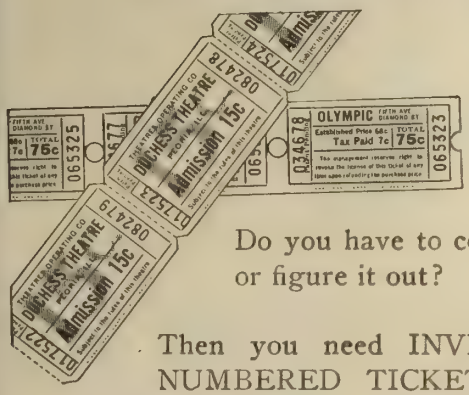
During this operation it has been flowing out one wire of the circuit, which is at that instant the "positive," the opposite wire being the negative.

As soon as the zero voltage point has been again reached, it starts to mount again, in exactly the same manner, but the direction of flow of the current has been reversed, and now the wire which was positive is negative, and vice versa. During this alternation the voltage pressure rises to maximum and returns to zero, exactly as it did before, and the two complete half cycles of operation, called two "alternations," form one "cycle."

Speed of action may vary, but ordinarily

(Continued on page 702)

Check Up



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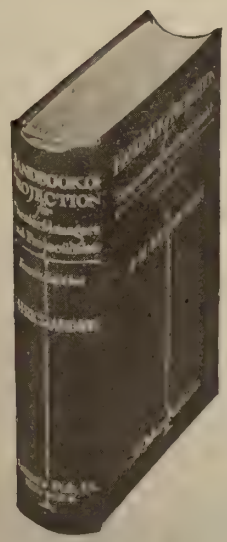

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(Continued from page 700)
in the opposite direction, similarly increasing commercial current is generated at 120 alternations, or 60 cycles per second, so that the current which reverses its direction of flow with every alternation, actually changes its direction of flow at the rate of 120 times per second, or 7,200 times per minute, and that many times there is actually no voltage or electrical pressure upon the lines.

The reasons for this action are set forth in pages 6 to 18, inclusive, of the Bluebook.

Bennewitz says:

Alternating current is one that reverses its direction at regular intervals, increasing from zero to its maximum strength, and decreasing to zero with the current flowing in one direction and then, with the current flowing to a maximum and again decreasing to zero. The current continues to rapidly vary thus in direction and strength as long as the circuit remains closed.

The rapidity of these changes of direction and current strength depends on the cycle of the current. Taking 60 cycle current for example, the current would increase from zero to maximum and decrease to zero with the current flowing in one direction for 1/120 of a second, and in the opposite direction for 1/120 of a second. The flow of current from zero to maximum and back to zero is called an "alternation." Two alternations together represent a cycle.

A simple demonstration of the alternating character of an alternating current can be made with an incandescent lamp (preferably a carbon lamp) and a bar magnet. If the bar magnet is held close to a lamp through which direct current is flowing the filament will be repelled from or attracted to the magnet, depending on whether the north or south pole of the magnet is presented to the lamp. The current flowing through the lamp filament generates lines of force thus creating a magnetic pole which is attracted to, or repelled from the pole of the bar magnet. Now if the magnet be brought near a filament carrying an alternating current, the filament will merely vibrate as the alternating current produces at the filament magnetic poles of alternating polarity.

Sanitation As It Should Be Considered by Exhibitors

By JOE ESLER

IT is interesting to note the marked betterment in the sanitary conditions of theatres of today as compared with the old-fashioned five-cent moving picture house of fifteen years ago. At that time this type of theatre was usually started in an abandoned store without proper ventilation and with only the elemetary means for maintaining cleanliness and other sanitary conditions.

Today many theatres are built in large, magnificent, spacious buildings equipped with all modern devices for obtaining a high degree of sanitary perfection. Most marked of these devices, and the one that is probably of the most vital importance to the patrons of this kind of an establishment, is the ventilation equipment. The marked progress in sanitation represented by the devices installed in these structures does not result from a "hit" or "miss" method. It shows much careful thought and attention on the part of the persons connected with the theatres, and their architects and engineers.

A close study of the present method of sanitation in these buildings, and the demand for betterment in this field, indicates the need for further development. This is especially true in ventilation engineering. It is well to specify, therefore, the direction in which the marked improvement in sanitation has been attained and the need for additional effort in other directions.

In a number of cities and communities there are laws which are in force regulating the minimum requirements for sanitation. The welfare of an industry, financially and otherwise, has frequently been improved where it was the aim to exceed minimum requirements set by law. The show business is an outstanding example.

For years certain theatre owners and syndicates operating theatres had struggled with the problem of supplying air to an auditorium, in the summer and winter, liberal in quantity and at a comfortable temperature. We have in mind those systems of mechanical ventilation of ample capacity which are equipped with devices for cooling the air. Ten years ago the health worker considered this condition beyond expectation, at least not to be attained within so short a period of time.

In the march of progress of conditioning air at the source of supply the question of air distribution in the auditorium has not kept apace. Investigations showed that too often the owner, the architect and the engineer gave first consideration to the aesthetic effect of the building and to the structural requirements, making it necessary, after these considerations had been carried out, for the heating and ventilation engineer to fit in his equipment as best he knew how. This results in one of the greatest problems now confronting theatre owners.

If we do not consider along with the aesthetic and structural requirements of an auditorium the scheme of ventilation, designs usually result which when carried out produce a marked variation in the quantity of air supply to the individual occupying the auditorium.

Tests made by the Health Department of Chicago have shown that where there has been little consideration given to properly arranging the outlets of the supply and exhaust system in a theatre some individuals will receive twice their quota and others only one-half. The heating and ventilation engineer in his attempt to correct this inequality increases the velocity of the discharge at certain registers, which results in drafts and other objectionable conditions. The correction of this situation is the insistence, on the part of the owners of theatres, that the ventilation scheme shall be considered of major importance, ranking with the aesthetic effect to be attained and the structural requirements, and that the architect will provide a sufficient number of supply and exhaust registers throughout the auditorium so that the air has an approximate uniform velocity as it passes over the individual.

It should be emphasized that good distribution depends upon the most effective location of registers and the number of them. The cost of installing numerous registers and properly locating them is strongly shown and no consideration given to the operating benefits of such construction. Some theatres designed in recent years have failed entirely to give satisfactory results, due to improper distribution and location of registers, and the results of inspections and tests show that in those systems which include refrigeration in them the need for close adherence to the recommendations above become of most importance.

It is not the purpose to give the impression that a ventilation system for a theatre should first be designed and the structure built around this system. It is the intention to appeal to owners and architects to consider the ventilation system of major importance because of its direct bearing on public health, the effect on the receipts where a theatre has the reputation of being poorly ventilated and the possibilities confronting the person who has the task of designing an adequate scheme of ventilation which will function properly in a building where insufficient space has been allowed for such an installation.

To Build in Norfolk

The Loew Circuit will have a large theatre in Norfolk, Va.; negotiations have been completed for the purchase of a large plot of ground in that city on Granby Street, known as the Levy block. The theatre will have a seating capacity of more than 2,600 and will involve an expenditure of more than $800,000 in its construction.

Loew's Harrisburg Opens

Jackie Coogan, Barbara LaMarr, Johnny Hines, Raymond Hitchcock, and some other 30 stage folks accompanied Marcus Loew to the opening of his Regent Theatre in Harrisburg last week. Coogan reigned supreme as a favorite with the fans who almost wrecked the hotel and theatre lobbies trying to get a glimpse of the youngster.

The Cosmorama, Gothenburg, the leading and second largest theatre there. It is a first run house with a capacity of 800. Knut Husberg is the general manager of the Cosmorama. First National pictures are booked

Definite and Real

Exhibitors who keep a careful eye on the box office find that photographic quality on the screen has an influence with patrons that is definite and real.

That's why it's worth while to make sure the picture is printed on the film that carries quality from studio to screen—Eastman Film.

Eastman Film is identified by the words "Eastman" and "Kodak" in black letters in the film margin.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

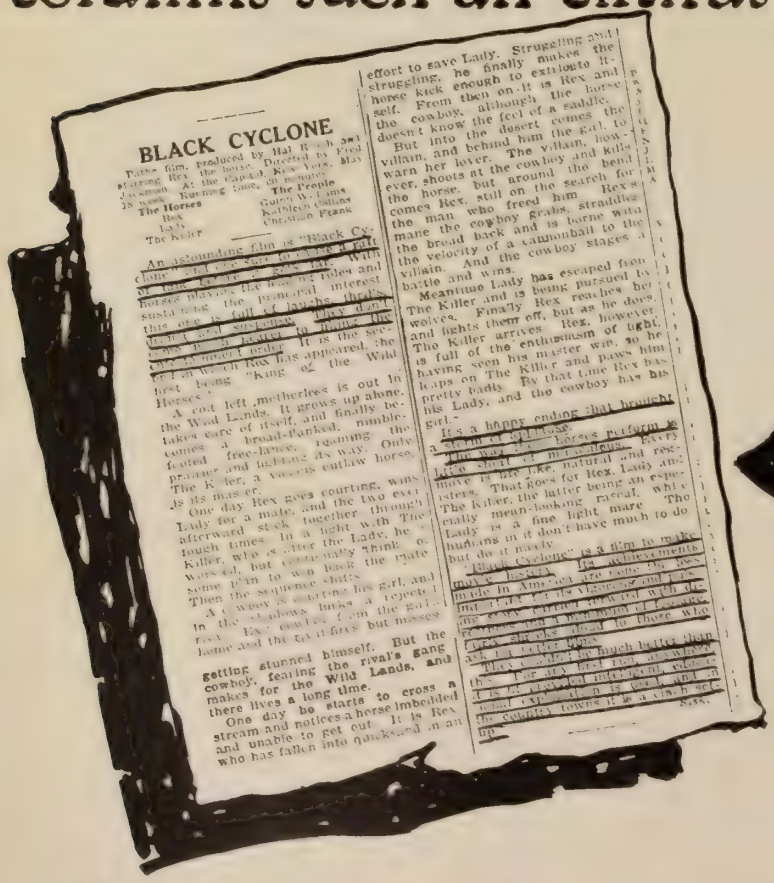
Hal Roach *presents*

REX-*The Wild Horse*

in

"BLACK CYCLONE"

Variety, as usual, calls the turn and when did you ever read in its columns such an enthusiastic review?



BLACK CYCLONE

Pathe film, produced by Hal Roach and starring Rex, the horse. Directed by Fred Jackman. At the Capitol, New York, week, Running time, 60 minutes.

The Horses
Rex
Lady
The Killer

The People
Gaston Williams
Kathleen Collins
Christian Frank

An astounding film as "Black Cyclone" is the story is fairly trite. With Rex, the horse, the principal interest centers, the picture is full of laughs, thrills, suspense and heart interest. It is full of laughs, thrills, suspense and heart interest. It is the story of a horse that is the real star. Rex has appeared, the Hal Roach has appeared, the first being "King of the Wild Horses."

A colt left motherless is out in the Wild Lands. It grows up alone, takes care of itself, and finally becomes a broad-flanked, nimble-footed free-lance, roaming the prairie and fighting its way. Only The Killer, a vicious outlaw horse, is its master.

One day Rex goes courting, wins Lady for a mate, and the two ever afterward stick together through tough times. In a fight with The Killer, who is after the Lady, he is worsted, but eventually think of some plan to win back the mate. Then the sequence shifts.

A cowboy is courting his girl, and in the shadows lurks a rejected rival. He couldn't win the girl's heart and the girl first but misses getting stunned himself. But the cowboy, fearing the rival's gang makes for the Wild Lands, and there lives a long time.

One day he starts to cross a stream and notices a horse imbedded and unable to get out. It is Rex who has fallen into quicksand in an effort to save Lady. Struggling and struggling, he finally makes the horse kick enough to extricate itself. From then on it is Rex and the cowboy, although the horse doesn't know the feel of a saddle.

But into the desert comes the villain, and behind him the girl, to warn her lover. The villain, however, shoots at the cowboy and kills the horse, but around the bend comes Rex, still on the search for the man who freed him. Rex mane the cowboy grabs, straddles the broad back and is borne with the velocity of a cannonball to the villain. And the cowboy stages a battle and wins.

Meantime Lady has escaped from The Killer and is being pursued by wolves. Finally Rex reaches her and fights them off, but as he does The Killer arrives. Rex, however, is full of the enthusiasm of fight, having seen his master win, so he leaps on The Killer and paws him pretty badly. By that time Rex has his Lady, and the cowboy has his girl.

It's a happy ending that brought a storm of applause.

The way the horses perform is the best bit of [illegible] ever seen. Every move is life-like, natural and realistic. That goes for Rex, Lady and The Killer, the latter being an especially mean-looking racial. While Lady is a fine light mare. The [illegible] in it don't have much to do but do it nicely.

"Black Cyclone" is a film to make [illegible] proud of its [illegible] and [illegible] to those who [illegible] a horse picture. It's a corker.

Written and Produced by
HAL ROACH

Directed by
FRED JACKMAN

Everyone on Broadway is talking about "Black Cyclone". When they name the ten best pictures of 1925 they can't leave this one out!

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Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

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(Continued)

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Rosemary Theatre
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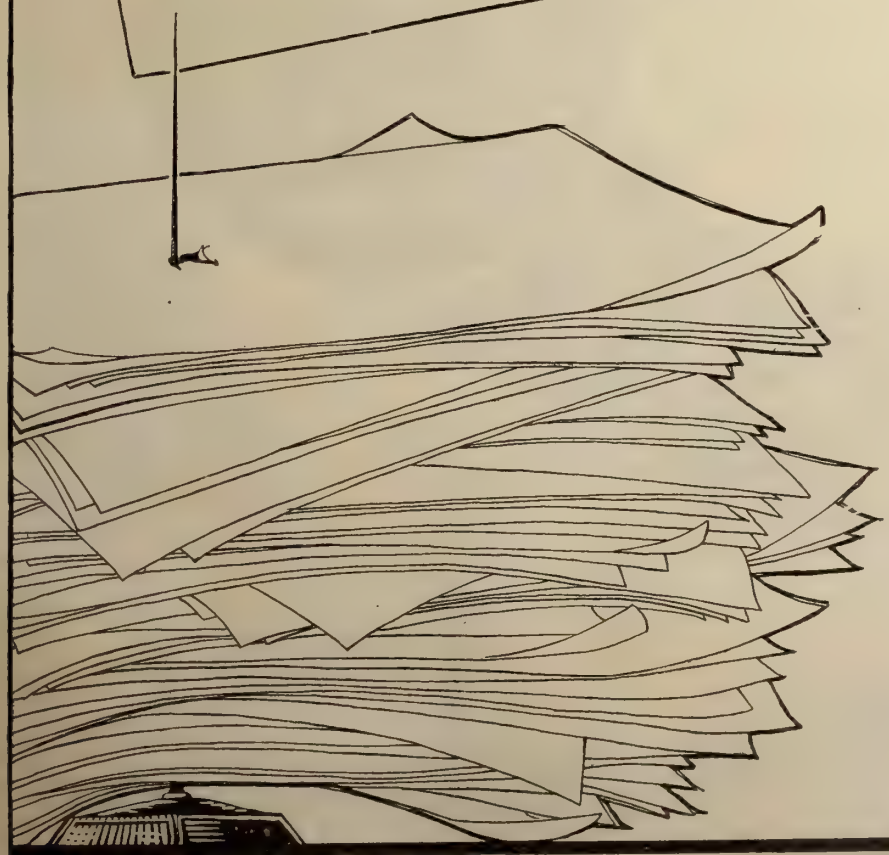

CONGRATULATIONS on your fine new theatre, Mr. Sams, and thank you for your wire.

With such stars lined up as Gloria Swanson, D. W. Griffith, "The Ten Commandments," Douglas MacLean, Zane Grey, Harold Bell Wright, Pola Negri, James Curwood and a host of others equally big, the Rosemary is due for very prosperous days. For, as you, Mr. Sams, and many other prosperous showmen can testify, the strongest, most reliable foundation for a theatre anywhere is Paramount Pictures.

P.S. And how those Greater Forty contracts are flocking in!

~ Paramount Pictures ~

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CAROLINA THEATRE
Pinehurst, N. C.

May 20, 1925.

Famous Players-Lasky Corp.:

Congratulations, and many of them, on your production, ARE PARENTS PEOPLE?

I might sum up the whole thing in one word—*Gem*, but the picture has so many good qualities that it's a shame not to emphasize all of them.

ARE PARENTS PEOPLE? is a real story, interesting throughout. The director, Malcolm St. Clair, is a genius. The cast is ideal. I can't think of better choices than Adolphe Menjou, Betty Bronson and Florence Vidor. Betty has fully answered the question, will she make good in anything else after "Peter Pan"?

I do not know when I have been as enthusiastic over a picture as I am over ARE PARENTS PEOPLE? It is a real credit to the industry.

CHARLES W. PICQUET,
Manager.

and these 6

Grounds for Divorce

Paths to Paradise

Light of Western Stars

Lost—A Wife

The Manicure Girl

Marry Me!

Packing
MAR

NOW IN ITS

5th Week *Los Angeles*

2 Weeks *Detroit*

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2 Weeks *Boston*

With This All Star Cast!

Holbrook Blinn — Harrison Ford
Harry Watson, Jr. — Hobart Bosworth
Harry Myers — George Siegmann
Richard Carle — Olin Howland
Hedda Hopper — Emily Fitzroy
and Master John Huff

ACTION!

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

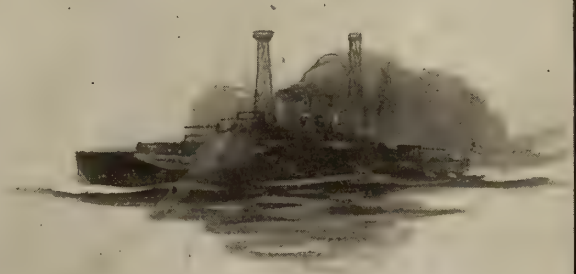
Six Bull's-eyes

out of six releases in the first series

Bobby Vernon Comedies

"BRIGHT LIGHTS"

"Made 'em whoop like Indians"—"Knockout picture; almost fell out of their seats"—"A Scream."—From exhibitor reports in *M. P. World and Exh. Herald.*



"HIGH GEAR"

"Each scene increases in momentum until a record speed is maintained"—*Los Angeles Times (Pre-View).*
"Screamingly funny"—*Washington (D. C.) News.*

"FRENCH PASTRY"

"Bill and exploit this as you would a feature. It's a knockout"—*Reeland Reviews.*

"GREAT GUNS"

"Laughs and thrills . . . a riot of fun in the chase"—*Film Daily.*

"DON'T PINCH"

"One of the best farce comedies we have seen in a long time"—*M. P. World.*

"AIR TIGHT"

Watch for this new comedy of a pair of newly-weds on a camping trip. An ideal fun subject for the Summer program.

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President

This record proves that one of your best box-office bets in the Short Subject field is

BOBBY VERNON

Educational Pictures
"THE SPICE OF THE PROGRAM"

MEMBER, MOTION PICTURE PRODUCERS AND DISTRIBUTORS OF AMERICA, Inc., WILL H. HAYS, *President*

Mr. Lasky

CHRISTIE COMEDIES

WELL KNOWN FAVORITES AND BRIGHT NEW PERSONALITIES MAKING UP ALL-STAR CASTS

PRODUCED BY CHRISTIE

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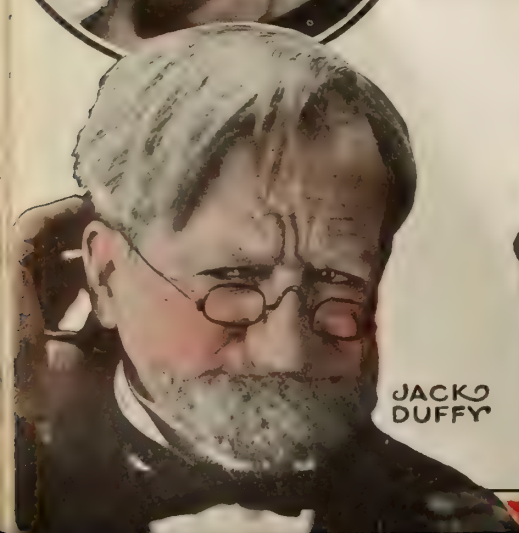

JACK DUFFY

VERA STEADMAN

JIMMIE HARRISON

is Right!

THE SUREST TWO-REEL LAUGH ENTERTAINMENT ON THE MARKET TODAY

NEVER, in screen history have audiences shown so much appreciation of genuine fun as they have demonstrated over Christie Comedies this past year.

NEVER has an organization devoted so much energy and skill in creating exactly what the public wants in hilarious entertainment as Christie is doing right now.

YOU can bank on Christie to make 1925 a real comedy year.

RELEASED THRU
EDUCATIONAL FILM EXCHANGES

THE SPICE OF THE PROGRAM

U. K. and Continental Europe controlled by
CHRISTIE FILM SALES, LTD.
12 D'Arblay St. (Wardour St.) London, England

...ne Revel

...-The unclothed ...ntified as Miss ..., was found in ...Hyde Park dis... Davis, a hotel ...attention of the ...s held for ques... ...s and disorder ...olice said, indi... ...ave followed a

...re ...Blast

Lasky Says Humor Has Replaced Sex And Problem Play

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Motion Picture Corporation, today told the company's international convention that humor had replaced the so-called sex plays and problem plays on the screen.

"The public," said Lasky, "has thrown problem plays of all kinds into the discard," and, he added, "the next 12 months will be the greatest comedy year in the history of motion pictures.

"By comedy I do not mean what is commonly called slapstick, but fast moving stories of optimistic and humorous vein."

First Brush Fire Of Season Rages

Two federal forest rangers ... fire fight...

The que... old Robert... continue to ... the Hollywo... whether the ... still exists bet... ization and the... ciation will be ... tonight at the ... The conferenec... rooms of the po... and a sharp deb... bands is expecte...

NEAL BURNS

NATALIE JOYCE

DORIS WYNN

JEAN LORRAINE

As Predicted! — Wise Exhibitors are

RUBIN & FINKELSTEIN
have bought 100% for
MINNEAPOLIS
ST. PAUL
DULUTH

I. LIBSON
has bought 100% for
CINCINNATI
DAYTON
AND IN
LOUISVILLE
WILL DIVIDE PRODUCT WITH

DOLLE & STERLE
have bought for
ALAMO THEATRE,
LOUISVILLE

ROWLAND & CLARK
have bought 100% for
PITTSBURGH
ALSO FOR
EAST LIBERTY, PA

BUTTERFIELD CIRCUIT
has bought 100% for
MICHIGAN INCLUDING
LANSING
SAGINAW
PORT HURON
IONIA

L. H. ABRAMS
has bought 100% for
MOZART THEATRE,
CANTON, O.

LIGHTNIN' — *the play that broke the world's record!*

Fox Film Corporation

This Year — buying Fox Product

and here's what they are buying

The Iron Horse
The First Year
As No Man Has Loved
Kentucky Pride
Thank You
Havoc
Lightnin'
Thunder Mountain
Lazybones
East Lynne
The Fighting Heart
Part-Time Wives
The Dixie Merchant
The Winding Stair
Siberia
4 Peter B. Kyne Stories
When the Door Opened
Marriage
The Johnstown Flood
The Silver Treasure
The Fool
The Wheel
and other John Golden plays

How about You?

See a Fox manager for your profits sake.

LIGHTNIN' — *the play that broke the world's record!*

Fox Film Corporation

In Hollywood! ~

The IRON

The William Fox gigantic epic of America in the making is now playing ~

5th CAPACITY MONTH at GRAUMAN'S *Egyptian Theatre* *Hollywood, California*

"Draws people to the box office that exhibitors have never seen before. One of the greatest pictures I ever saw. Will pack any theatre."

from
Sid Grauman
Egyptian Theatre
Hollywood, Cal.

The IRON HORSE *The outstanding picture of 1925* The IRON HORSE

Fox Film Corporation

In Canada!

HORSE

and now it's the Canadians' turn for the big thrill of the year!

CANADIAN PREMIER!

MAY 31st.

PRINCESS THEATRE

MONTREAL

2 Shows Daily

A. C. Wright
Managing Director
Princess Theatre
says—

"I am highly elated to be able to present for the first time in Canada this stupendous production. William Fox surely is to be congratulated."

The IRON HORSE — *The outstanding picture of 1925* — The IRON HORSE

Fox Film Corporation

On Broadway

RIALTO
Theatre ~ B'way at 42nd St.

RIVOLI
Theatre ~ B'way at 49th St.

have booked

The IRON HORSE

The William Fox screen sensation for first showing at popular prices following a full season's run at the Lyric Theatre, New York

a tip for you

The IRON HORSE — The outstanding picture of 1925 — The IRON HORSE

Fox Film Corporation

The famous

RIALTO THEATRE

Bway at 42nd St. N.Y.

has booked

Tom Mix

in his 7 William Fox productions for the new season beginning August

—nuf sed!

LIGHTNIN' ~ the play that broke the world's record!

Fox Film Corporation

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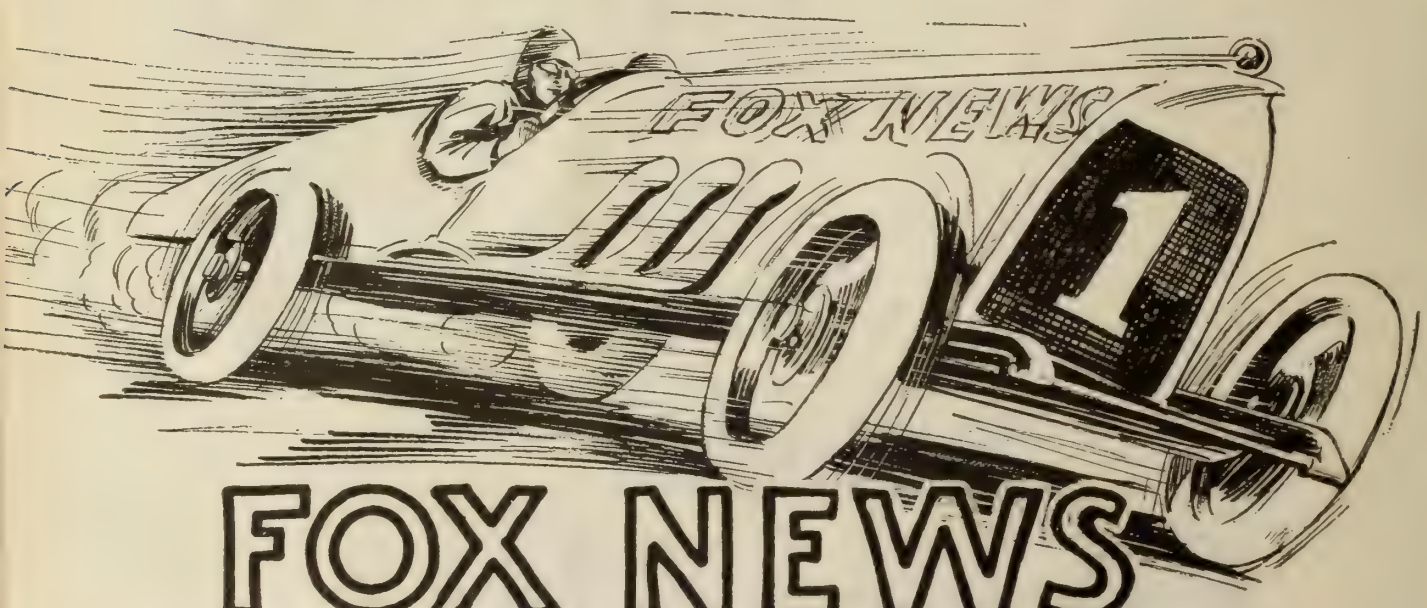

FOX NEWS
MIGHTIEST OF ALL

Again And Again And Again! Fox News Scoops Keep Piling Up With Breath-Taking Rapidity. This Time It Scores Once More Over Its Competitors With The First Pictures Of America's Greatest Auto Classic Flashed On Screens All Over The Country! *Did you get it for your theatre?*

Give Your Patrons The Best! Buy Fox News!

FOX FILM CORPORATION

F.B.O. presents the bewitching box-office star

EVELYN BRENT

in her latest and greatest picture

"Alias Mary Flynn"

Directed by Ralph Ince

Story by Frederick K. Myton

Your fans will come to you and tell you they liked this picture. It's delightful entertainment—the kind that will send them away with a smile and bring them back for future Evelyn Brent Pictures!

Distributed by

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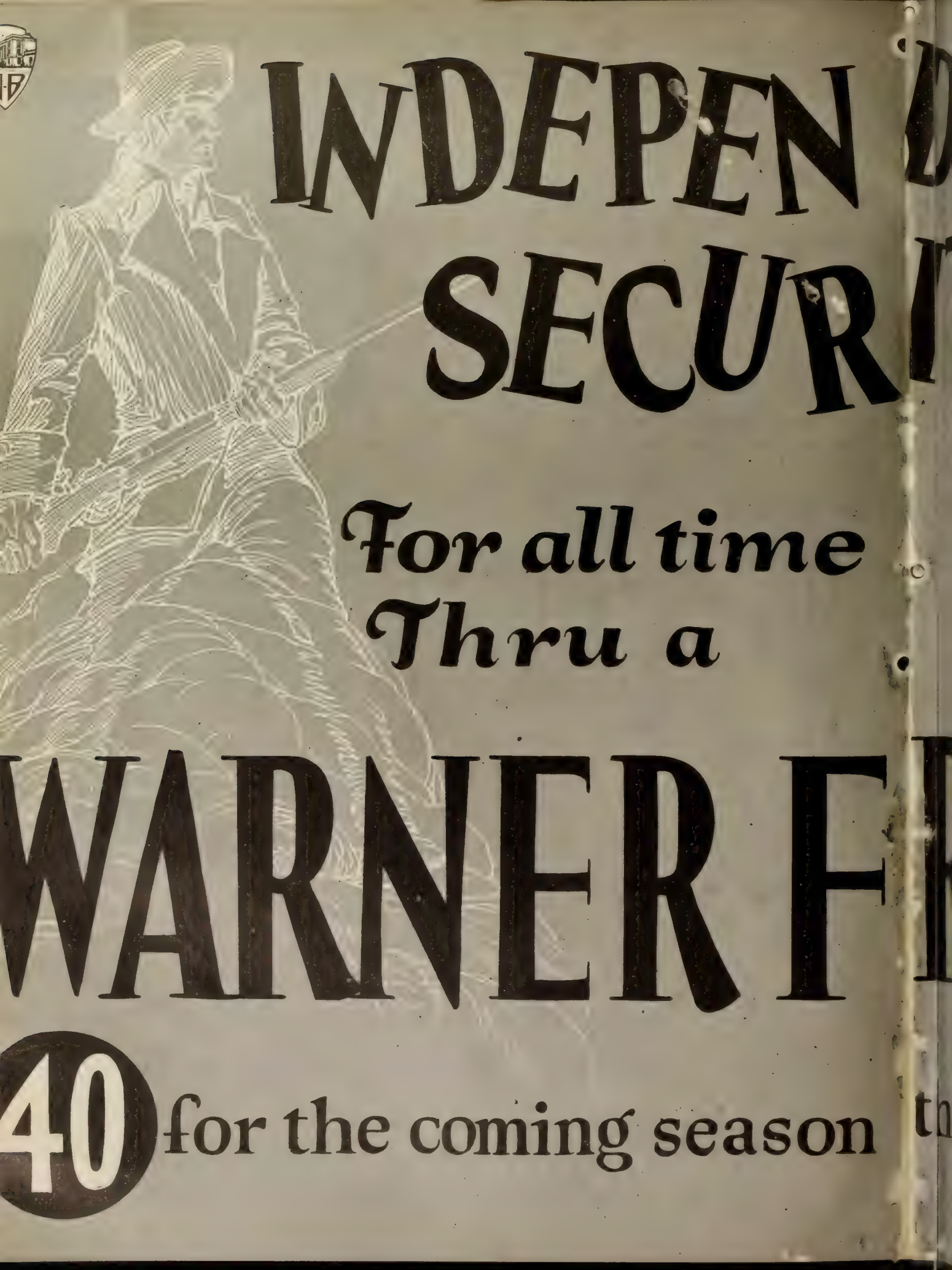
723 Seventh Avenue, New York, N. Y.—Exchanges Everywhere

Produced at the F. B. O. Studios, Hollywood, Cal. Thematic Music Cue Sheets Available on All Our Features


INDEPEN
SECUR
For all time
Thru a
WARNER F
40 for the coming season

DENCE!

TY!

WARNER BROS.
Classics of the Screen

for every exhibitor who wants to insure INDEPENDENCE now and in the future

WARNER BROS., now in direct contact with exhibitors through its own exchange system, is ready to underwrite your independence.

The Warner Franchise is available to any exhibitor who wants to insure his independence, not only for the present season, but for 5 years to come. Through this Franchise the exhibitor is guaranteed sufficient high-class product to maintain forever the independence he treasures.

The details of the Franchise can be learned through Warner Bros. exchanges.

RANCHISE

hru Warner Exchanges **40**

Who said there is

Exhibitors Hail Universal's Complete Service Contract as a Godsend! Read these enthusiastic telegrams!

We are receiving very satisfactory results under Complete Service Contract with you; have no suggestions to make as to improvement and *commend the arrangement to other small town exhibitors.*

H. A. Johnson
Monroe Theatre
Tellico Plains, Tenn.

I think Carl Laemmle's Complete Service Contract *life saver of exhibitors' business* and every exhibitor that can contract for it will benefit by it. Congratulations on *fairest and squarest deal ever presented in film business.* Cordial regards.

C. M. Braham
Echo Theatre
Chicago, Ill.

I have recently purchased Universal's Complete Service Contract and take pleasure in recommending their service as *a real business builder* for any one interested in motion pictures. They have done everything they agreed to do and am sure *any one will profit by their plan.*

I. O. O. F. Theatre
South Greenfield, Mo.

In view local conditions consider your Complete Service Contract *a life saver for us and surely a Godsend to the small town theatre men.* Congratulate you on your stand for independence. Trust you will be rewarded to the fullest for your everlasting fairness and leadership. We're *with you one hundred per cent.*

A. G. Wittwer
Grand Theatre
Rainier, Oregon

I consider Universal's Complete Service idea the most far reaching, most revolutionary, most benecial thought for the exhibitor recently evolved. Every exhibitor with any desire for ultimate independence should make room for it on his program. Carl Laemmle always had the vision necessary to see the thing to do in a pinch, and if he would place a competent independence promoter in each territory, it would not be long until some good old oxen would be freed from the yoke.

Hal Kelley
Opera House
Corning, Iowa

TEAR OUT THIS COUPON!
MAIL IT TO YOUR UNIVERSAL EXCHANGE!

UNIVERSAL PICTURES CORPORATION:

I am interested in Carl Laemmle's Universal Complete Service Contract as advertised here and as explained before the assembled members of the M. P. T. O. A. at Milwaukee on Wednesday, May 13th. Please let me know (without cost or obligation on my part) the complete and full details of this remarkable offer.

*My Name and Position*_____

*Name of Theatre*_____

*City*_____

*State*_____

The "Lucky Six" gives you the winning hand for 1925-26

Backed by the greatest advertising campaign ever given to serials. Thousands of people will read about them in:

The Nebraska Farmer
The Wisconsin Farmer
The Missouri Ruralist
Iowa Homestead
The Farmer
The American Boy

The Sign of the Best in Serials.

Produced and Released by **UNIVERSAL**

STARRING
WILLIAM DESMOND

The "Ace of Spades," a story of the Oklahoma Land Rush, and "The Winking Idol," a big Western serial with smashing incident, both of which will bring real action to every box-office.

STARRING
JOE BONOMO

"Perils of the Wild" based upon the internationally-read book, "Swiss Family Robinson." An Arthur B. Reeves detective story dealing with Boy Scouts and Radio, from the sensation in Boy's Life Magazine "The Radio Detective." Both abounding in Herculean and perilous feats.

STARRING
JACK DAUGHERTY

star of "The Fighting Ranger." One serial based on the mysterious and powerful "death ray" so widely discussed in current newspapers entitled "The Scarlet Streak." And "Strings of Steel," a smashing action story dealing with the early development of the telephone across the continent!

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10 Arrow-Bennett Productions
4 Arrow-Fitzgerald Productions
4 Arrow-Beck Productions
2 Arrow-Chadwick Productions

AND

4 Arrow-Shallenberger Special Attractions

The First Arrow-Bennett . . . . . "CHILDREN of the WHIRLWIND"

Directed by Whitman Bennett
Story by Le Roy Scott
The Cast Is Headed by Lionel Barrymore, Johnny Walker and Marguerite De La Motte

The First Arrow-Shallenberger . . . . . "SCANDAL STREET"

Directed by Whitman Bennett
Story by Frank R. Adams
The Cast Is Headed by Madge Kennedy and Niles Welch

The First Arrow-Beck . . . . . "THE PRIMROSE PATH"

Directed by Harry O. Hoyt
Story by E. Lanning Masters
The Cast Includes Clara Bow, Wallace MacDonald and Tom Santschi

The First Arrow-Fitzgerald . . . . . "TESSIE"

Directed by Dallas M. Fitzgerald
Story by Sewell Ford
May McAvoy Heads the Cast

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ARROW PICTURES CORPORATION

W. E. SHALLENBERGER, PRESIDENT

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PRODUCTIONS—24

Plain Facts About the Arrow Franchise

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3—They Will Be Made by the Best Directors, Working With the Best Stars, from Stories by the Best Authors

THE FIRST TWO PROVE IT!

"Children of the Whirlwind"

DIRECTED BY WHITMAN BENNETT

This story—a tale of society and those who prey upon it—appeared originally as a serial in Hearst's International, after which, published as a novel by Houghton, Mifflin and Co., it quickly established itself as a "best seller." Lionel Barrymore, Johnny Walker and Marguerite De La Motte may be depended upon, under Mr. Bennett's able guidance, to make the most of each thrillingly unusual situation.

"SCANDAL STREET"

DIRECTED BY WHITMAN BENNETT

The uncounted thousands who read in Hearst's "Cosmopolitan Magazine" this fascinating narrative of motion picture life are eagerly awaiting its appearance upon the screen. The story's many values will be enhanced by a more-than-capable cast which includes Madge Kennedy, Niles Welch, Edwin August, Coit Albertson and Louise Carter, while Mr. Bennett's direction will —as always—leave nothing to be desired.

And the Other Twenty-Two Are Just As Good!

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W. E. SHALLENBERGER, PRESIDENT

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A. CARLOS PRESENTS

RICHARD TALMADGE

IN

"THE FIGHTING DEMON"

Presented by
A. Carlos

A
Richard Talmadge
Production

Directed by
Art Rosson

Continuity by
James Bell Smith

ACTION Pictures is what people want

and ACTION is what RICHARD TALMADGE gives 'em in "THE FIGHTING DEMON"—It's 100% entertainment.

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Thematic music cue sheets available on all our features.

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3—Sketches, "layouts" of photographs, scenes from the productions, interviews and stories about the stars and players will be printed in the **Macfadden** Publications.

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6—Advertising in and active co-operation with these magazines: "Movie Weekly," "Radio Stories Romances," "Dream World," "Dance Lovers," "Modern Marriage," "Muscle Builder," "Physical Culture," "Fiction Lovers," "Your Car," and the great New York daily tabloid newspaper, "The Graphic."

8 "GOLD MEDAL" PRODUCTIONS 8

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A BERNARR MACFADDEN ENTERPRISE

1—THE WRONG-DOERS
2—ROGUES' RICHES
3—BAD HABITS
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5—FALSE PRIDE
6—THE DANGER LINE
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8—BROKEN HOMES

COMING:

"CHILD WIVES"

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The FUNDAMENTALS of THEATRE ADVERTISING

in the following

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Picture Theatre Advertising

Table of Contents

Introduction
I. The Personality of the Theatre
II. The Lobby as an Advertisement
III. Advertising Features for the House
IV. The Importance of House Trade Marks
V. Music as an Advertisement
VI. Tabulating Information
VII. Catchlines
VIII. Advertising on the Screen
IX. Lithographs and Billboards
X. Doing Press Work
XI. Newspaper Advertising
XII. Type and Typesetting
XIII. Halftone and Line Cuts
XIV. Printing, Paper and Cuts
XV. Preparing Advertising Copy
XVI. Distributed Matter
XVII. Novelty Advertisement
XVIII. House Program Forms and Advertisements
XIX. Copy for House Programs
XX. Methods of Distributing
XXI. Form Letters
XXII. Street Advertising
XXIII. Getting Matinee Business
XXIV. Prize and Contest Schemes
XXV. Premium and Coupon Schemes
XXVI. Various Schemes
XXVII. Advertising Special Seasons
XXVIII. Handling Specials and Serials
XXIX. Summer Advertising
XXX. Rainy Day Advertising
XXXI. Opening a House
XXXII. Opposition

This Book Condenses the Fundamentals You Need to Know

Epes W. Sargent, who has examined and edited more theatre advertising than any other one man in the show business, gives you the benefit of his great experience in this book.

Selling motion pictures to the public is a highly specialized form of advertising. It is the exhibitor who best understands the fundamentals of this special form of advertising who is making the greatest success today.

Price $2.00 postpaid

At your dealer's or direct from

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE NEW YORK CITY

Absolutely sure-fire in any house!!

is this latest Texas Ranger Western
packed to the hilt with Romance and FAST ACTION

JESSE J. GOLDBURG PRESENTS

DIRECTED BY
REEVES EASON

PRODUCED BY
INDEPENDENT PICTURES CORPORATION

Bob Custer Pictures *need no boosting*

The pictures themselves, every one of them, is the answer to the quality and drawing power of the product. Ask any Exhibitor who is now showing the BOB CUSTERS whether or not these Westerns are 100% effective as entertainment and ability to attract and hold regular patronage. If you have not played the earlier BOB CUSTERS you've missed some big bets. See the earlier releases—play them, play the latest ones and this one, "THE TEXAS BEAR CAT," and build yourself a regular patronage for this fast coming popular Western star.

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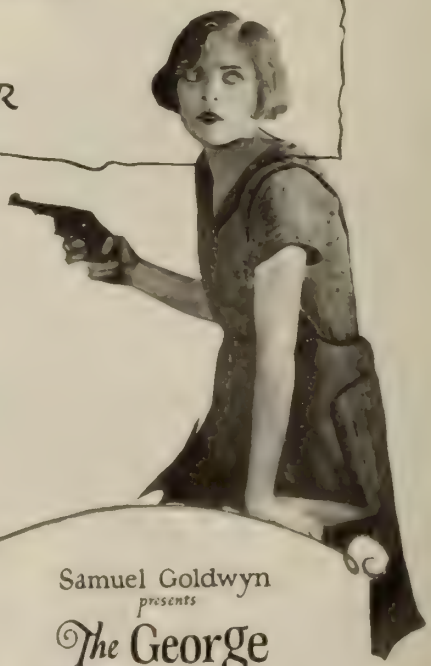
723 Seventh Ave., New York. Exchanges Everywhere.

Thematic music cue sheets available on all our features.

pleases Indianapolis!

"A splendidly directed and admirably acted film. Has tense emotional appeal creating thrill and interest at the be~ginning and sustaining them throughout"

The STAR



Samuel Goldwyn
presents
The George Fitzmaurice
PRODUCTION
"His Supreme Moment"

Adapted by FRANCIS MARION
from MAY EDGINTON'S *novel* HIS SUPREME MOMENT
with
Blanche Sweet *and*
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Foreign Rights Controlled By
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First National Pictures

They please everywhere

First National Pictures

Members *of* Motion Picture Producers *and* Distributors of America Inc. ~Will Hays *President*

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

Looking 'Em Over—No. 1

First in a series of now-and-then articles weighing the promises, prospects, and probabilities of the principal distributors for the coming season.

THERE is no pastime in this game so fascinating as that of attempting advance judgment on the offerings of a coming season. There is no gamble more precarious, for scarcely a season passes that unforeseen developments do not upset all the forecaster's calculations.

The man who attempts the job had better do so with his fingers crossed, his sense of humor working, and his modesty in full flower. There is a bad cropper ahead for the man who gazes into the crystal confident that his eyes will never deceive him.

Glance at the record of the past season and recent months. Metro-Goldwyn, which seemed to be heading nowhere in particular, closed the season with the exhibitor verdict pretty nearly unanimous that it led the procession in product; Paramount, seemingly sitting atop the world, gave us a second Forty and further proof that the taller they are the harder they fall; Carl Laemmle didn't seem to have anything up his sleeve and he brought out a White List that exhibitors call their "bread and butter"; First National, despite its "One Way Streets," managed to average up well with no small part of the thanks due to contributing independents. And now it proceeds to cast the independents into outer darkness.

So it goes. Far easier to look around a street corner than to peer into next week in this business.

But we may as well attempt the job. The man who is handing out his cash and his dates has to do it. Mayhap a rough and ready once-over from New York will help.

* * *

HALF of the fortune-teller's time and space have been used up—which doesn't leave him as much as he intends to use for these attempts at analysis.

It doesn't make much difference. For my text for this week is Fox. And I can dismiss Fox in a few words. The need for words is going to come when I tackle the line-ups that don't strike me so kosher.

Frankly, I like the Fox line-up. I am sold on it. When I say that to the man on the street he usually asks, "Particularly why?" And I reply, "John Golden. That's enough. Then add Tom Mix. That's extra measure."

Not much further need of talk. In fact, only one necessity—that Bill Fox make pictures that measure up to the titles and vehicles at his command.

And from the way Bill Fox has stepped since he took his coat off a few months ago—I'm betting on his making 'em.

* * *

GIVE me a theatre starting off its Fall season and such titles underlined as "Lightin'," "Havoc," "The First Year," "Thank You," "Lazybones," "7th Heaven," "The Fool," "The Iron Horse," and you'll find me set for any "class" clientele there may be in my town.

Then give me the showmanship opportunities in such titles as "The Johnstown Flood," "Siberia," "Marriage," "East Lynne," "Part-Time Wives"—I am just skimming the line-up—and you'll find me with a pretty happy advertising and exploitation force.

Then give me Tom Mix to break a house record now and then.

And I'm satisfied.

That's the way it looks to me.

* * *

IT only remains for Bill Fox to make the pictures. Let's look that angle over. "The Iron Horse" he has made. That's a known quantity. And John Ford, who made "The Iron Horse," is on the list for quite a few of next year's. Rowland V. Lee, Victor Schertzinger, Emmett Flynn, Frank Borzage, Harry Millarde—known names on the others. And the name of Frances Marion recurs with pleasing frequency. Sterling doesn't mean any more.

It looks good.

So the fortune-teller starts off on the wrong foot by saying, "It isn't going to rain." It's always easier to dig up an alibi if you went wrong saying, "It looks like rain."

But "them's my sentiments." And I'll stick to them.

Robert E. Welsh

Next Week

Greater Movie Season

Special Issue *of* Moving Picture World

All the information and help you need to start your house off to the biggest year you ever had. Special features—exploitation—tie-ups—special advertising announcements by all the leading companies—

EVERYTHING!

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - - - - ROBERT E. WELSH

Published Weekly by **CHALMERS PUBLISHING COMPANY, 516 Fifth Avenue, New York, N. Y. Telephone: Murray Hill 1610-1-2-3. Member Audit Bureau of Circulations.** John F. Chalmers, president; James P. Chalmers, Sr., vice-president; Alfred J. Chalmers, vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

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Managing Editor—John A. Archer. Advertising Manager—Ben H. Grimm. Circulation Manager—Dennis J. Shea.

Subscription price: United States and its possessions. Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year. Copyright, 1925, Chalmers Publishing Co. Copyright throughout Great Britain and Colonies, under the provisions of the Copyright Act of 1911. (All rights reserved.)

Other publications: Cine Mundial (Spanish). Technical books.

VOLUME 74 NUMBER 7

To Keep You Posted

Editorial 737
Herschel Stuart on Short Subjects 739
Serials Turn Transients into Regular Patrons 740
Nebraska Farmers Prefer Melodramas 741
Levine Building 600-Seat House in St. Louis 742
Brooklyn Judge Becomes Producer 742
Warners Building $1,500,000 House on Coast 743
Kansas-Missouri Back in the Fold 743
235 Per Cent. Dividend Declared by Fox 743
Tips on Management a Feature of New Jersey Convention 744
"Roxy" Will Have His Own $6,500,000 House 744
Copyright Victory for Canadian Theatres 744
Uniform Daylight Saving Sought at New York Convention 745
Skirboll Made Manager of Frank Lloyd Productions 746
M. P. T. O. of Western Pennsylvania Backs National Body 746
M. P. T. O. of Kansas-Missouri Plans Membership Drive 746
American Films Hold Record in Denmark 747
Small House Going, Says Chicago Writer 747
Exhibitors' News and Views 771
Projection 809

To Sell Your Seats

Selling the Picture to the Public (Department) 749
France Taking Kindly to Exploitation, Says Fred V. Green 749
Production Hints from Edward L. Hyman 750
His Lobby Display Caused Auto Smash 751
Ancient Joke Great Exploitation 752
Startled New York with Teaser Idea 754
The First Run 757

To Aid Your Bookings

Reviews 762
Pep of the Program 765
Straight from the Shoulder Reports 777
Current and Advance Releases 804

First in the Field!

The Manager's Chance to Show His Class Is on the

Short Subjects!

By HERSCHEL STUART
Managing Director, Missouri Theatre, St. Louis

TWO thousand years ago Aesop said, "Short Reels Are The Pep of the Program." Aesop did not mention music but then in his day music was not music.

The modern picture house manager uses three necessities in his entertainment: Feature pictures, short subjects, and music. The three factors are inseparable, tied together in a hang knot. No two of these factors can function successfully without the other.

Short subjects are on the honor roll. With picture house managers today the short subject salesman does not have to wait so long in the hallway as of yore. The public expects short subjects as a part of the entertainment. Competition among managers to give a variety of entertainment has increased the number of short subjects bought and caused the short subject producer to get a fairer price for his product. So today short reels are a necessity.

One reason is that they have been properly presented to the public. No program is complete without a variety of short reels. No other agency of the program gives variety as short reels do. Patrons demand variety and the answer to this demand is in giving them short reels.

In the cycle of selling short reels to managers and the manager in turn selling the idea of sitting through them, to his patrons, there have been many tragedies in short reel marketing. We used to call them fillers. There was a day when women would not sit through news reels. Later they were reconciled to the fact that news reels were in the nature of black and white photos in current newspapers of personalities and interesting events of the day and that actually news reels were more attractive because they showed the newspaper pictures in motion. The fair and fickle woman patron shied off from comedy pictures for years. But when comedy producers made a better class of comedy women came to see them and cried for more. Today the biggest idol on the screen among male stars is a comedian.

That much for news reels and comedies. There is no problem for these. Ten thousand theatres are using them every day. The demand for good comedies is greater than the supply.

TODAY a manager makes up a program much as a chef plans a well balanced dinner. We first think of an appetizer in the way of an organ solo and overture or both. We know to begin with that these units must be wholesome and please the audience. If they are dull and fail to get applause we must jerk them out after the first matinee performance. Right here we take advantage of short subjects as adjuncts. Frequently a short scenic will cause an organ solo or overture to get additional applause. And there are no finer overtures today than the single reels telling the life story of the old music masters.

In planning a show the second or third unit is a news reel. Interest in news reels is greater than ever before. Quality counts here as in every unit of the successful program. The manager must become a news editor. He must select only items that are newsy or of human interest. Five minutes of good news reel is much better than a prolonged reel of dry stuff.

Next on the program is a musical specialty from the stage. And immediately we must fall back on short subjects of sufficient power and appeal to keep up interest with patrons. Here we remember that this spot is important and must not be dull. If we have properly sensed the psychology of the audience we know our audience is ready for something of importance. The short reel in this spot must be brief and of extra quality. If there is none available we move this short up to follow the overture while the program is new. And move the news and magazine down to this the fifth spot on the bill.

Next comes the second and final stage specialty of the program. And right behind this the feature picture which is after all the basis of our table de hote. Following the feature we go slap bang into a comedy and the comedy is the piece de resistance of the show.

We are striving to leave them laughing when they leave the theatre. Hence the close of the program is so important. This comedy if of the right quality can take the curse off a bad feature. The grade of the comedy closing the show can make or break most any program. If it is of poor quality it takes the edge off all the planning we have done as maitre de hotel and we become a poor chef or poor manager and have jeopardized the confidence imposed in us by several thousand patrons.

I THINK some managers condemn short reels in general and comedies in particular without a fair trial. They make the mistake of attempting to use the subjects in their entirety. A thousand foot reel is to them a thousand foot reel. There may be three minutes of fine entertainment in a single reel magazine subject in which case the manager should use the three minutes and eliminate and forget the remaining seven hundred feet. Often a two-reel comedy looks bad in two reels but on closer analysis after screening it the second time I find there are one or two funny incidents in the reels and enough for four to seven minutes screening time on the de luxe show.

There is no excuse for a comedy that does not make people laugh and comedies are hard to judge in a small projection room without music and without at least a small audience.

Short subjects have to some extent relieved the duties of a manager. Good short subjects can help but cannot save a

(Continued on page 747)

These Are ADDED Admissions in ADVERTISED Short Subjects

HERSCHEL STUART, managing director of the Missouri Theatre, St. Louis, knows that his job is to GET THE DOLLARS INTO THE BOX OFFICE—and then give 'em a show that will bring those dollars back ten fold. He handles that job by careful selection and presentation of every element in his program including SHORT SUBJECTS—and then by ADVERTISING those short subjects.

The Missouri Theatre meets its tremendous overhead by not neglecting any possible chance to bring in a dollar. Short subjects play their part in the black ink at the end of the week. Do YOU use short subjects to their utmost? There's EXTRA MONEY in the short subjects. ADVERTISING gets it for you! —R. E. W.

Serials Turn Transients Into Regular Patrons

And as Part of His Argument Gives Us Some Delightful Reminiscenses of the "Good Old Days"

By Maurice Davis

JOHN KARZIN'S been "through the mill." He knows what he's talking about.

"Serials turn transients into regular theatre patrons," says John Karzin.

If any exhibitor would have the right to claim serials had no place in his program, John Karzin would be that man. But John runs serials, which shows what he thinks of them. John runs serials in his Olympia, Casino and Lincoln in St. Louis—and the Olympia and Casino are 10-to-11 "drop-in" Market Street houses.

If that doesn't tell you anything, the Casino is less than a block away from the Union Station, the southwest's greatest railroad terminal; the Olympia lies a block and a half away. Both of them draw much of the "between trains" trade.

And John Karzin plays serials. He says it makes regulars out of transients.

John isn't "guessing," either. The "daddy of 'em all" in this territory, John knows what he's talking about. He knows the amusement business backwards: he's watched it grow and he's grown with it since those long-ago days when he first "enlisted," back in 1905.

It's true, John Karzin says, folks waiting "between trains" bound for San Antonio "almost never" return to see the remaining chapters of a serial. But, says John Karzin—smart showman—there aren't many of this class of patrons. Besides, magazine-buyers get continued stories—serials—whether they want them or not; and like the magazine-publishers, John looks over his business from all angles. He isn't in it for his health alone.

The World's Dream was the first exclusive motion picture theatre in St. Louis. John Karzin, shown in the insert, opened it at 1413 Market street on October 17, 1906. Karzin is shown standing in the entrance to his theatre. He is the second figure from the left. Next to him is "Doc" Miller, his one-time partner. On the extreme left is one Schaefer person, advertising manager by virtue of being "Spieler-in-Chief." On the extreme right is one "Doc" person—last name forgotten—assistant advertising manager, since he was Schaefer's assistant in the gentle art of the barker.

Most of his patrons, Karzin contends, are those who drift up and down Market Street, past his houses. Many of them drifted in one week and drifted by the next. Then John Karzin caught them with a serial when they drifted in. He continued to keep them drifting in, instead of by, with successive chapters of the serial.

Homeward-bound suburbanites, waiting for late trains, stop into Karzin's houses. "The same faces drop in week after week on serial nights," Karzin asserted. "Wouldn't you figure the serials had something to do with it?"

John's a shrewd business man, credited with a fortune. He bought the first 1925-26 block of six Universal serials sold in the St. Louis office. He bought them 28 minutes after the serial sales plan reached the St. Louis exchange.

"I don't only buy serials because they 'bring 'em back'," smiled John. "I buy 'em because they're what my public wants: action pictures. Other types of theatres may want the 'heavy draymah' emotional lady stars; my stars are action-heroes—Gibson and Hoxie and Desmond and the rest of the 'Ride 'em, Cowboy!' brigade."

Twenty years in the theatre business, and John Karzin's "still young."

In October, 1905, Karzin quit his restaurant business on Market street to buy a half-interest in Miller Bros.' Nickel Odeon at 1528 Market, paying $750 for a half-interest in both the theatre and in Miller Bros.' Penny Arcade. Miller tried to outgeneral John.

So John opened the World's Dream Theatre at 1413 Market street on October 17, 1906, while retaining his half-interest with the Millers. Its 140 folding-chairs and standing room for 200 made it a "picture palace" of its day. The World's Dream got the "play;" the Miller house slid back.

One memory of those old days always draws a smile from John, a smile of remembrance that has mellowed through the years.

"We got film from Chicago, then," related John. "St. Louis had no exchanges. One Sunday morning, when I came down to the World's Dream, a Chicago film man, a brisk, smiling fellow, was waiting. He introduced himself, walked into my theatre with me, lugging a film can. Using a lead-pencil as a spool, he unwound the film for me, to show me that we had damaged it when we had it in St. Louis.

"He was so fair and square, so absolutely 'white' in his treatment of me, that he 'sold' me solidly on him. It's proved a 20-year sale. For through 20 years I've stuck to the man who played 'white' with me all that time—the film man who came down from his Chicago exchange and used a lead-pencil as a film-spool in my theatre—Carl Laemmle."

Another Laemmle memory of those days which Karzin treasures is this: Two years after the lead-pencil incident Karzin went to Chicago. A man stopped him on the street.

"Do you remember me?" he asked. Karzin shook his head. The man looked familiar to him; yet he could not recollect having met him. The stranger smiled. "I remember you," he offered. "You're John Karzin. You run a motion picture house on Market street in St. Louis. I was down to see you two years ago. My name's Carl Laemmle."

In 1908 Karzin went to Springfield, Ill., opening that city's first picture theatre at 621 East Washington street, in connection with his St. Louis houses. In those days film exchanges cared little how often a rented film was shown, as long as it was returned within a reasonable length of time. John Karzin smiles as he claims he had the world's long-distance "bicycling" championship. The film he showed in the World's Dream in St. Louis one day was shown in the Casino in Springfield the day following.

Gus Enlists With John

John had sold his half-interest in the odeon-arcade in St. Louis to the Miller Bros., who were forced to close it within a few weeks. Then Karzin decided to concentrate on Springfield. He sold the World's Dream. Springfield was "home" for him. One of his warmest friends in Springfield was a businesslike young fellow named Gus Kerasotes, who ran a candy kitchen.

John talked to Gus. Gus "enlisted," and together they opened a second theatre, the Royal at 204 South Sixth street. Gus, one of the best-liked showmen in this part of the United States, still operates the Royal along with his first-run Strand.

In 1912 John sold out to Gus and returned to St. Louis. From William Tamme he bought the Casino, his present Market street house, then forced William Flynn to sell his competing Royal to him.

That same year, 1912, he took over the Easton-Taylor, converting it from a vaudeville house to a picture house. In 1914 he built the Majestic on Franklin avenue. In 1915 he operated the Paradise Skydome at Seventeenth and Chestnut. He "had a mint" until the city banned "tent shows."

Since then he has acquired the Lincoln in 1919 and the Olympia in 1920. The Olympia he bought from the Skouras for $20,000 cash at the time they were purchasing the New Grand Central.

Has Known One Disappointment

One disappointment Karzin has known. That was when he purchased land for a 2500-seat theatre on Chestnut street, near Eighteenth. He had leased it for 99 years to the holding and operating company he headed, the $300,000 Central Union Amusement Company. Plans were drawn. Karzin and his associates were ready to build.

Then disappointment. St. Louis voted its $87,000,000 bond issue to improve the city. One of its provisions is that a beautful plaza is to cut through the city, right where Karzin's theatre was to be.

But the sun still shines. St. Louis will reimburse its citizens hurt through the condemnation of their property. John Karzin and his associates should be paid liberally. And Karzin's a shrewd businessman. He's smart enough to play serials!

Nebraska Farmers Prefer Melodramas

By Sumner Smith

THE motion picture business is an interesting gamble. Nobody can anticipate with a sure degree of success just how a certain picture will be received, what it will gross at the box offices. One puzzling angle of the problem is its probable reception in the thousands of small town theatres which form the backbone of the business.

That's a matter which the entire industry is constantly arguing. Everybody would be happy; indeed, the movie millennium might come; if it could be predicted before release dates. The small town exhibitor continues to occupy the same position of importance in the picture industry that the smaller town voter does in a national election, but it does deem a lot easier to win his vote than to supply the picture he wants.

Society Dramas Run Second

Therefore a tabulation of fan preferences as compiled by the Nebraska Farmer, "Nebraska's only farm paper," which the weekly publication has mailed Moving Picture World, is of much interest.

The fans involved are farm men and women. One question put them was as to the type of picture they prefer. Their replies showed that melodrama leads the field with 138 votes. That would have been a safe bet, it seems, because people nowadays, lacking the perils and thrills of earlier generations, turn to pictures and books for the excitement that every-day life lacks.

Second in popularity came the society drama with 115 votes; third, short comedies with 93 votes. Then came news films with 91 votes, farce comedies with 81 votes, society comedies with 77 votes and serials with 69 votes.

Another question requested preferences on mixed programs and one fine feature picture. The latter won with 209 votes, mixed programs receiving only 71 votes.

Pausing for a moment in recording the Nebraska opinions, it seems plausible, from what has already been written, to argue that the ideal program for these farm men and women consists of a good feature, preferably a melodrama or society drama; a short comedy, for short comedies ran third in the preferences, and a news reel, which occupied fourth place. In other words, Nebraskans want a well balanced program. That means that the footage of the feature must permit the inclusion of at least two other subjects on the program.

Now back to the voting.

The jazz age isn't yet only a memory, according to the Nebraskans. Asked if they're in favor of "jazz-age" pictures, they ran about even in registering 139 "yes" and 108 "no."

What stars are the most popular out in Nebraska? Tom Mix leads them all with 44 votes, Fred Thomson and Thomas Meighan tie for second place with 19 votes, Colleen Moore takes third with 18 votes. Then come Norma Talmadge, Mary Pickford, Rudolph Valentino, Gloria Swanson, Lois Wilson, "Hoot" Gibson, Harold Lloyd, Betty Compson and Pola Negri, in the order mentioned, they being the only others to rate ten votes or better.

The Most Popular Pictures

What have been the most popular pictures? Just 111 votes were cast for "The Covered Wagon." "North of 36" was second with 31, "The Sea Hawk" third with 16 and "Hot Water" fourth with 15. The only others receiving over ten votes were "When a Man's a Man," "Abraham Lincoln," "The Mine with the Iron Door," "The Thundering Herd" and "Tom Mix Pictures."

Leading the pictures Nebraskans want most of all to see is "Code of the West." It was the first choice of fifteen, the second choice of fifteen and the third of six voters. There were 33 votes for "The Covered Wagon," 32 for "The Thundering Herd" and 28 for "North of 36." Next in order came "Hot Water," "The Rag Man," "I Want My Man," "Too Many Kisses," "Peter Pan," "The Thief of Bagdad," "The Great Divide," "So Big," "Ben Hur," "The Lady," "The Ten Commandments," "America," "Abraham Lincoln," "The Sea Hawk" and "The Deadwood Coach."

The voters in this ballot numbered 351, of whom 239 were women.

Coming and Going

Sam Spring, secretary and treasurer of First National Pictures, Inc., and E. Bruce Johnson, foreign manager for the distribution of First National's film product, arrived in Hollywood from New York City last week.

To complete the recent affiliations between Marcus Loew-Metro-Goldwyn and the Gaumont theatre chain in France and Egypt, E. A. Schiller, general representative of Loew's, Inc., and J. Robert Rubin, of Metro-Goldwyn Pictures Corporation, sail on the Aquitania, Tuesday, June 9, for France.

M. C. Levee and Joseph M. Schenck left Los Angeles for the East this week.

Harry Rowson has arrived in Manhattan from London.

David Lake of Metro-Goldwyn is leaving for Australia in the near future.

Priscilla Dean has returned to Hollywood after a long personal appearance tour.

Jack Stewart is scheduled to leave for Brussels, Belgium, where he will manage a First National exchange. He has been attached to a depot for that organization in Detroit.

Joe Brandt has left for the Coast.

D. J. Mountan, head of Richmount Pictures, has returned from a European tour.

Carl Laemmle is scheduled to sail for Europe on June 20.

Peter N. Brinch, general manager of Paramount's Berlin office sailed May 30 on the S. S. France in company with Mrs. Brinch, after a visit here.

A. A. Schmidt, Sales Manager of the Western Division of F. B. O. Exchanges, and Harry Cohen, manager of the Los Angeles Exchanges, have returned from the annual convention of the organization held in Chicago.

ACQUIRE FRANCHISE HOLDERS' PRODUCT

Warner Bros. acquired the Warner product heretofore held by franchise holders in four more territories and placed it in the hands of the Vitagraph exchanges for distribution. This makes nine exchange districts in which the product has been taken over since the Warners' purchase of Vitagraph.

Up to a few days ago the Warner Bros. product in Cleveland, Cincinnati, Detroit and Pittsburgh territories was handled by the Film Classics Co. It is this product, which includes all releases to date, which was taken over in the latest transaction.

The Warners had previously acquired their product in Kansas City, Denver, Salt Lake City, San Francisco and Los Angeles.

ERDMANN HEADS CLEVELAND BRANCH

John C. Flinn, vice-president and general manager of Producers Distributing Corporation, has appointed George W. Erdmann, to the position of branch manager at Cleveland, filling the vacancy caused by the resignation of J. J. Mooney.

Levine Building a 2,600 Seat House in St. Louis

Reuben Levine of R. Levine & Co., Inc., purchased 647 feet on Gravois Blvd., St. Louis, Mo., from C. W. Beck for a consideration of $187,000.00. There will be erected on a lot 147x213 a part of the 647 feet, a theatre with seating capacity of 2,600, seven stores and forty apartments. The theatre will be ready about February, 1926.

Garard & Co., of Chicago, have underwritten the first mortgage bond issue, to finance the building at 6½% for ten years. The building will be three story brick and terra cotta trim.

This will be the third large theatre this year, running over $1,000,000 being constructed by R. Levine personally, as the owner.

The theatre buildings he has now under construction are: The Drake Theatre Bldg., Montrose and Drake, Chicago, Ambassador Theatre Bldg., Archer & Leavitt, Chicago. Levine will lease the theatre in St. Louis to some large theatre operators in St. Louis.

MONTREAL ESTABLISHES FILM BOARD OF TRADE

A strong Film Board of Trade has been established at Montreal, Quebec, this being the second of such institutions in the Dominion, the first having been organized at Toronto recently. Assisting in the formation of the Montreal Board was C. C. Pettijohn, secretary of the Film Boards of Trade for the United States, another officer present being Col. John A. Cooper, Toronto, president of the Motion Picture Distributors and Exhibitors of Canada.

W. C. Gehring of the Fox Film Corporation, Montreal, was elected president of the Montreal board, with A. Gorman of First National as vice-president. C. R. Osborn, representing Vitagraph, Inc., was elected secretary-treasurer. The members of the Montreal Film Board include the following: D. Leduc, Canadian Universal; Morris Davis, Regal Films, Limited; Ed. English, Famous-Lasky Film Service; W. C. Gehring, Fox Film Corporation; I. Sourkes, United Artists Corporation; M. West, Burpee and West; H. Feldtein, Independent Film Company; A. Gorman, First National Productions; Phil. Hazza, Educational Films; B. Allan, Film Booking Offices; Charles Lalumiere, Film de Luxe, and C. R. Osborn, Vitagraph, Inc.

This represents the leading figures in the film colony of Montreal.

UNDERWRITE SKOURAS BOND

S. W. Straus & Company of Chicago and New York have underwritten the $4,500,000 bond issue on Skouras Brother's new Ambassador theatre and office building at Seventh and Locust street, and the bonds are now being offered to the general public. Plans for the structure have been altered to eliminate the five-story tower that was to have surmounted the building proper. Under the new arrangements there will be seventeen complete floors to the building, eight of which will be devoted to the theatre and nine floors available for offices. On the ground floor will be space for several stores and shops.

Brooklyn Judge Is a Valo Producer

Both a member of the judiciary and a producer is the unique position now occupied by County Judge W. Bernard Vause of Brooklyn. Judge Vause is one of the incorporators of Valo Distributors, Inc., New York City, which recently filed a certificate of incorporation in Albany. It has listed at present 1,000 shares of no par value.

According to the Judge, Valo aims to present a yearly program of fifty-two pictures, mostly short subjects of an educational variety.

Valo, the Judge informed Moving Picture World, has elaborate plans for the future, the details of which have not yet been whipped into quite sufficient shape for their publication at this time. Among them is said to be contemplated a large studio on Long Island; also the retaining of the services of a man well known in the film industry to act in a supervisory capacity.

The Judge expressed his intention of writing some of the scenarios for the new company. He has a number of friends in the industry, having at one time, prior to his ascension to the bench, been engaged in a legal capacity by the old Vitagraph company.—T. W.

ESPY ROBBED SECOND TIME IN YEAR IN ST. LOUIS

Bandits continue to prey on the St. Louis picture theatres. Three bandits invaded the lobby of the Congress Theatre, 4025 Olive street, at 9:30 p. m. Sunday, May 24, and departed with $510. The house is owned by the Superior Theatres Corporation of which Hector M. E. Paszemoglu is head.

On May 25 near Union Station, Cullen Espy manager of the West End Lyric Theatre and Lyric Skydome of Skouras Brothers Enterprises had a revolver shoved against his chest and was forced to surrender $3,000 in cash to three bandits who had trailed his automobile from the West End Lyric. This is the second time that Espy has been held up this year. On February 9 he was stopped by two armed men as he left the West End Lyric and robbed of $2,000, the receipts for the previous Saturday and Sunday.

TIMELY APPEARANCE SAVED HAUL

Lew Lefcourt, driver for Prudential Film Delivery Service, foiled two robbers at work on a safe in the Heights Theatre, 150 Wadsworth avenue, New York City. Lefcourt's appearance shortly after two o'clock on the morning of June first frightened away the burglars, who, he later notified the police, were endeavoring to jimmy open the safe door.

GOIDL MANAGING N. J. HOUSE

Louis Goidl, well known in Brooklyn theatre circles, is now managing the Strand theatre, Clifton, N. J.

There's *Extra* MONEY in the short subject!

Are you getting YOURS? *ADVERTISING does it!*

Warners Building $1,500,000 House on Coast; Also First Run in Kansas

Kansas-Missouri Back in Fold

Through approval of the board of directors of the M. P. T. O. Kansas-Missouri that organization this week became affiliated with the M. P. T. O. A. The affiliation of Allied, which the M. P. T. O. K.-M. joined at the organization of that body, and the M. P. T. O. A. at the national convention at Milwaukee did not necessarily mean that the Kansas-Missouri association automatically became affiliated with the national body, President R. R. Biechele explained. Kansas-Missouri was the first organization to decide to send representatives to the national convention.

"I went to the national convention merely as an onlooker," Mr. Biechele, who was elected to the board of directors of the M. P. T. O. A., said, "and had no thought of allowing my name to come up for office of any kind. My organization appointed me as an official observer at the convention—nothing else. However, when it became apparent at the convention that Allied would affiliate with M. P. T. O. A. for the good of the industry, I could not help but remember that at the M. P. T. O. K.-M. convention a few days before that there was a strong predominating sentiment to affiliate with the national body, even before the national convention. Therefore, when I was urged to accept the office as national director, I did so only subject to the consequent approval of the M. P. T. O. K.-M. directors. They have made that approval. They have approved affiliation with the national body. So, that is settled."

For
ADDED
ADMISSIONS—

Advertise
Your
Short
Subjects!

Hollywood Theatre to Be Independent Stronghold Seating 3,000—Ready by Jan. 1—Six New Theatres Going Up in San Francisco

WARNER BROS. announced this week they were about to start building in Hollywood a new house to be known as Warner's Hollywood Theatre at a cost of $1,500,000. They plan it to be one of the show places of the west coast.

A large first-run downtown theatre in Kansas City is being contemplated by Warner Brothers, H. M. Warner, president of the corporation, said in Kansas City this week. A definite site has not yet been selected, but negotiations will be completed within two weeks, Mr. Warner said. With the erection of the Warner Brothers' Theatre, four of the six first-run houses will be producer-controlled and the remaining two operated by a chain.

Title to the Hollywood property was taken last week and the plans are being completed by Architect Landsburg, of Los Angeles.

In announcing the new theatre, Harry M. Warner states that the Hollywood house is only the first of their theatres planned in big cities where they have been unable to obtain a show for their product. Before they are through, he stated, they intend to lease or build theatres in all big cities where first runs are now denied them.

The Warner in Hollywood will be 120 by 300 feet on a lot 196 by 300 in the heart of Hollywood and only a stone's throw from Grauman's Egyptian Theatre. It will contain many features new in theatre construction, it is also announced. The plans call for a structure built much in the shape of the New York Woolworth Building, with a 150-foot steel tower rising from the roof. This tower will have at the top a revolving beacon light with a radius of seven miles and also contain chimes to be operated from the organ pit.

The theatre will contain a balcony and seat about 3,000 persons. The architecture will be Gothic. The stage will contain a concealed tank on the order of the New York Hippodrome, which will be used for presentations. The entire theatre will be so built that it can be dressed anew whenever desired by a simple changing of lighting effects.

From the interior there will be a winding stairway to the roof and tower which will be open to the public and give a fine panorama view of the surrounding country from the Pacific Ocean to the high Sierras. The stairway will have three landings and on each landing will be a motion picture museum containing many of the first cameras and other paraphernalia.

The second floor will consist of one of the largest ball rooms in the West and plans call for a mammoth ice skating palace in the basement. There will be a sub-cellar which will be used for free parking, space being provided for 400 cars, which will be taken charge of by attendants and delivered to the owners after the performance, at the door. The Warner's broadcasting station KFWB, now located at the studio, is to be moved to the new theatre. It is planned to have the theatre completed by January 1. H. M. Warner stated that in addition to their own product, they would play the pictures of other companies and put on "the finest performance in Los Angeles."

Six Other Theatres

Samuel H. Levin, 2055 Union street, San Francisco, is having plans prepared for a theatre seating 2,500 to be erected on Polk street, near Broadway.

Contracts have been awarded by George Lagomarsino for a picture theatre to be erected at Mission and Oliver streets, San Francisco.

A picture theatre seating 350 is to be erected by Leo Ruegg on San Bruno avenue, San Francisco, at an estimated cost of $25,000.

Contracts have been awarded by B. Getz, De Young Building, San Francisco, for the erection of a picture theatre at West Portal, St. Francis Wood.

Plans are being made by the National Theatres Syndicate of Northern California for the erection of an 1,800-seat theatre at Taft, Cal.

W. S. Senn has remodeled the Palace Theatre on Union street, San Francisco, and installed new furnishings.

The Republic Theatre, San Francisco, has been taken over by Charles Michaels.

235% Dividend Is Declared by Fox

The William Fox board of directors is credited with declaring a dividend of 235 per cent. of which 200 per cent. will go to stockholders, constituting a limited number, and the remainder will be apportioned to employees who, in the judgment of the directorate, have contributed noticeably towards the company's success.

An application, it is learned, has also been made for the listing of 165,000 shares on the New York Stock Exchange. These, it is believed, will be offered at slightly below $50 per share. The total Fox assets are placed at $18,000,000.

Tips on Management, a Feature for New Jersey Convention

THE program of events for the annual convention of the Motion Picture Theatre Owners of New Jersey to be held at the new Monterey Hotel, Asbury Park, New Jersey, June 29, 30 and July 1 will be of great interest to the theatre owners of this territory because they are being planned to assist every manager and owner of a motion picture house in the running of his theatre and putting on a "Broadway" show even if the house is located in a small town. The plan is being called, by the New Jersey theatre members who are actively engaged on the various committees, "Bringing Broadway to Main Street."

Besides the official business activities that go with every convention plans are being formulated for the display part of the program which will be of help to every theatre owner from a box-office angle. Expert showmen have been employed to stage novel lighting effects and prologue presentations that can be made applicable to any house, no matter what the size, and at a very reasonable cost.

The small town theatre owner has been hampered because of his inability to give his audiences a show with a Broadway presentation. They will be shown how at the State Convention of the New Jersey Theatre owners.

Some of the few amusements that will be included in the large program of events at the convention will be fire works, water sports carnival, a midnight review dance, banquet, after dinner novelties, stunts.

The entertainment committee announces that thirty-six dollars will defray all expenses at the convention. The program of the affair, lasting three days, will be closed on the afternoon of July 1st with the water sports carnival. Silver cups, it is said, will be awarded the winners who will be picked by a board of judges including three producers and three directors.

So that the carnival may be a great success New Jersey theatre owners are urged in a letter by their chairman, Joseph Seider, to start "most popular girl" contests, the winner being eligible to enter the carnival as a representative of her respective theatre. President Seider states that motion picture stars desiring to enter the contest may do so by entering their names with Moving Picture World.

"Roxy" Will Step Into Own $6,500,000 House Next Year

S. L. ROTHAFEL, or "Roxy" as he is better known to thousands, within a year from now expects to step into his own theatre. "The Roxy," as it is already christened, will cost about $6,500,000 and seat 6,000 on 50,000 square feet now occupied by a part of the old car barn in the vicinity of 50th street and Seventh avenue, Manhattan. This is all contained in an announcement from Associated Pictures Corporation which is as follows:

"Contracts were closed this week whereby S. L. Rothafel (Roxy) now in charge of presentations at the Capitol Theatre is to realize his ambition to have his own theatre.

"Following several months of negotiations, Herbert Lubin, of Sawyer and Lubin has consummated a deal whereby Associated Pictures Corporation of which Mr. Lubin is president, will build for Roxy a 6,000-seat theatre which will be one of the world's largest motion picture theatres. It will be known as the Roxy Theatre.

"The site for the theatre contains approximately 50,000 square feet and the entire proposition, land and theatre, will run in the neighborhood of $6,500,000.

"The theatre will have many unique features and will incorporate Roxy's progressive ideas accumulated from his successful years of building and operating leading theatres in the country.

"It will be remembered that S. L. Rothafel is the pioneer of the present-day type of motion picture entertainment with music. He brought his ideas to New York from the Middle West about a dozen years ago and has subsequently opened and directed the principal motion picture entertainment which he long has held.

"It is as ROXY that Mr. Rothafel is more familiarly known to millions of radio fans throughout the United States to whom his broadcasting activities have endeared him.

"Mr. Rothafel's contract with the Capitol Theatre has still some time to run. The new "Roxy" theatre is expected to be completed in about a year."

Copyright Victory for Canada Houses

A great battle has been won by the Motion Picture Distributors and Exhibitors of Toronto, Canada, in the securing of a decision from the Copyright Committee of the Canadian House of Commons at Ottawa that the amendments to the Canadian Copyright Act now before Parliament would not affect the playing of copyrighted music in moving picture theatres.

There is still to be a new royalty tax on the playing of copyrighted music in radio performances or concerts, except when broadcast by amateur stations operated without profit. But the exhibitors of Canada are once more free to play music as they like without special reference to authors or composers.

CANADIAN GOVERNMENT FILM SALES TOTAL $21,159

That the Motion Picture Bureau of the Canadian Department of Trade and Commerce, Ottawa, operated for the past five years, is on a self-sustaining basis was indicated in the Canadian House of Commons on May 26 when information regarding the Canadian Government's film studio at Ottawa was given on the floor of the House by Hon. T. A. Low, Canadian Minister of Trade and Commerce. Low pointed out that the Canadian two and one reel pictures were being shown throughout the world, distribution having been secured through both theatrical and non-theatrical channels in all quarters of the globe.

The revenue derived from the sale of Government releases during the last 10 months of 1924 amounted to $21,159.00. The proceeds from the sale of releases to distributors in the numerous countries reaches $27,000 in the whole year.

CANADA WILL AID AMERICANS

The Canadian government offers a warm welcome and all possible co-operation to legitimate American motion picture producers who care to take advantage of her great resources and beautiful scenic backgrounds. This interesting offer may be taken as quite official, for it was voiced by none other than Raymond S. Peck, director of the motion picture bureau of the Canadian government, at the last regular meeting of the Associated Motion Picture Advertisers, Inc., held at the Cafe Boulevard, New York, Thursday, May 28.

REPUDIATES ATTACK ON HAYS

At a meeting of the National Presbyterian Church Assembly, held at Columbus, Ohio, a report of the Department of Moral Welfare of the Presbyterian Church in the United States, making Will H. Hays the target of an attack upon questionable motion pictures, was repudiated publicly by the church's Board of Christian Education.

VALLEY EXHIBITORS ORGANIZE

Fourteen exhibitors of the lower Rio Grande Valley, Texas, last week met in Harlington where they organized the Valley Exhibitors. They elected Dave J. Young of Brownsville as president and Roy E. Kinz of McAllen as secretary and treasurer.

FRED HAMLIN RECOVERED

Many people in the motion picture industry will be glad to hear that Fred Hamlin, publicity director of the Mark Strand, New York City, has been discharged from the hospital, where he was taken after a sudden attack of heart trouble, and is so far recovered that he will be in his office again on Monday, June 8.

Uniform Daylight Saving Period Is Sought at M.P.T.O.N.Y. Convention

Mayors, Also Conferring in Syracuse, Get Copy of Resolution—Dillon of Ithaca Succeeds Hays—Healthy Treasury

WILLIAM DILLON, of Ithaca, a veteran showman in New York State, was elected president of the New York State M. P. T.O., and Uly S. Hill, of Albany, was named as secretary, at a largely attended meeting of exhibitors constituting the Albany and Buffalo Zones, in Syracuse, on Tuesday, June 2. Louis Buettner, of Cohoes, was appointed by President Dillon, as chairman of the Albany Zone, while Jules Michaels, of Buffalo, was named to a similar position in the Buffalo Zone. About forty of the leading exhibitors in the two zones were present at the meeting, which was declared at its conclusion to be one of the most constructive gatherings of its kind ever held by the exhibitors of New York State.

During the course of the meeting a resolution was adopted and presented to the New York State Conference of Mayors, also in session in Syracuse, suggesting that there be a uniform date throughout the State for the beginning and ending of daylight saving and further suggesting that daylight saving should start the last Sunday in May, and run to the first Sunday in September. At the present time, daylight saving begins at various times and is slated in some instances to end late in September, the whole tending to bring about a chaotic condition of affairs and one detrimental to all lines of business.

Resolutions were also passed endorsing independence on the part of the producer and the exhibitor and advising exhibitors not to contract for film until they were thoroughly familiar with the selling policies of the companies.

Before the session was over, Buettner as chairman of the Albany Zone, named the following as his working commitee: Uly S. Hill, of Albany; Meyer Schine, of Gloversville; Robert Wagner, of Little Falls; Lewis Fischer, of Fort Edward; W. W. Farley, of Albany, and L. L. Connors, of Cambridge. Jules Michaels named as his working committee in the Buffalo Zone, the following: Morris Slotkin, of Buffalo; Charles Hayman, of Niagara Falls; Walter Hays, of Syracuse; Sidney Allen, of Medina; Walter Callahan, of Rochester, and Michael Wood, of Jamestown.

The first meeting leading up to Tuesday's session occurred on Monday night, in Syracuse, when the officers and board of directors of the two zones met in a conference that lasted until one o'clock in the morning. It was the original intention to nominate and elect Buettner as chairman of the state association, Buettner declaring meanwhile that while he appreciated the honor, he was not in a position to accept the nomination. Later on, with the fixing of a slate, it was decided to nominate Dillon for the presidency.

Tuesday's meeting got under way early, in fact the exhibitors began gathering shortly after breakfast. Walter Hays, the retiring president, in giving his report, said in part:

For the first time in our history, we find ourselves at the end of a fiscal year with a substantial amount of cash in the treasury belonging to the exhibitors in the Buffalo and Albany Zones.

It is my suggestion that we abolish the office of treasurer; that the offices in Albany be maintained by the Albany Zone, the same as the Buffalo office has been maintained by the Buffalo Zone; and all expenses incidental to the two zones be paid out of the respective treasuries.

Watch your step most carefully in buying for this coming season. Above all, avoid if possible buying the entire product of a producer covering a period to August 1926. Otherwise, judging by past experience, you will be paying a high price for inferior pictures which will be handed to you next spring and summer.

This season, more than ever, we are confronted with the rotten apples in the bottom of the basket. You signed your contract in the belief that you were buying an average line of product, but to my knowledge, since the early part of April, very few pictures of any merit have been released.

The price remains the same, but the quality is inferior. The public rebels and the box office suffers. It would be far better to close our theatres in summer than to offer our patrons the poor substitutes for entertainment we are receiving week after week, and which, judging by some of the pre-releases I have seen, will continue to be of the same tawdry quality.

You are paying a fancy price for a trademark, but there are dozens of pictures on the market just as good as the advertised brands being now offered, which you could buy for a fraction of the price you are paying under a contract signed many months before.

You must change your methods of conducting your business to conform to the times. Pay all you can afford for good box office products, but do not allow yourself to be snared into signing a contract covering an entire year's product, which places you absolutely at the mercy of the producer. Your contract, you may be sure, insures a nice profit to the seller on every picture, but you will be lucky if you make real money on 40 per cent. of your purchase, and you will either break even or lose on 60 per cent.

In this connection it is well to observe that whereas the product of the largest producers has shown little improvement the past season, that of the junior organization, has been forging rapidly to the front, and this program of several which I have in mind will compare with the best on the market.

If the making of some good box office pictures does not cause these organizations to lose their balance there will be plenty of business for them. My experience in the past in trying to do business with the so-called second line producer has not been satisfactory, and invariably a price that staggers me is asked for a picture of any merit, so that I have often felt that if they rode in the saddle, they would be more rapacious than the gentlemen whom we allow to control our destinies as at present.

Conditions remaining as they are, no law will be placed on the statute books of New York State by and with the support of the Hays organization without the approval of this exhibitor organization. If legislation is introduced in Albany, that is adverse to our interests, the Hays organization will lend its moral and financial support in aiding us to fight it. They could and would be better friends to us if we were better friends to them.

In connection with the session it was revealed that with all bills paid, the Buffalo Zone has a bank balance of about $2,500, and the Albany Zone, despite the fact that it has been in existence only a few months, has a balance of about $1,500.

The statement was also made at the meeting that during the past year a total of 1,500,000 contracts were made between exhibitors and exchanges and that of this number 11,000 were disputed; 3,500 being arbitrated and the remaining number being amicably settled; 17 of these questioned to the extent of going to the seventh arbitrator and only four going to the extent of entering the legal courts.

Skeletonized by-laws were discused and a set of by-laws will shortly be drawn up that will completely and satisfactorily govern the functioning of both the Albany and the Buffalo Zones.

During the session there was an interesting talk from Gabriel Hess, general counsel for the Arbitration end of the Hays organization.

The following resolution was adopted:

This body is heartily in accord with the principle of independence, both in the production and exhibitor field. We believe that the only way we can maintain our independence is not to confine out buying to any one or two companies but to give a share of our business to all distributors releasing good productions.

We strongly advise the exhibitor not to contract for any film service until he has familiarized himself with the various selling policies, the class of productions offered, and his actual requirements. Your local Zone officials will be glad to advise you on any phase which you may not understand. Do not be in a hurry to buy, conserve your play dates as they are your only protection. This season will show approximately 840 good productions, more than any one exhibitor can absorb. Take your time, do not be in a hurry to buy. Hold your play dates. Without play dates it will not matter what price you are offered later on, you would not be able to play them.

At the meeting were:

Uly S. Hill, Albany; Louis Buettner, Cohoes; J. Meyer Schine and Ben Davis, Gloversville; Lew Fischer, Fort Edward; Charles McCarthy of Hoosick Falls; Robert Wagner, Little Falls; William Dillon, of Ithaca; Charles Sesonske, of Johnstown; Walter Hays, Jules Michaels, Morris Slotkin, of Buffalo; Charles Hayman, Niagara Falls; Sidney Allen, Medina; James Roe, George Bladen, M. Fitzer, Frank Becker, Jack Griswold, George Phillips, George Dowling, R. Merriman, George Smith, Jerry Harrison and James Constantino, of Syracuse; Nick Vassileades, of Buffalo; Rae Candee, Utica; Chester and John Fennyvessy of Rochester; John Vollely, Buffalo; Howard Shannon, Rochester.

Skirboll Made General Manager of Frank Lloyd Productions

FILMING of Rex Beach's "Winds of Chance" for First National Pictures, having been completed Frank Lloyd, independent producer-director, has announced the appointment of Joseph S. Skirboll to the position of general manager for Frank Lloyd Productions, Inc.

Skirboll is one of the best known film distributing executives in the industry having been active in sales and exhibition fields for the past eighteen years. For the past two and a half years Skirboll has been Western district manager for First National Pictures with supervision over the Los Angeles, San Francisco, Portland, Seattle, Butte, Denver and Salt Lake City branch offices.

In appointing Skirboll to the managership of his producing organization Lloyd is making an effort to gain closer contact with those who release and exhibit his pictures and to obtain a better idea of the trend of public thought regarding the screen. . Skirboll will assume his new duties on June 15.

M. P. T. O. of Western Pa. Votes to Back National Body

The Motion Picture Theatre Owners of Western Pennsylvania, held their regular monthly meeting at the Hotel Henry, Pittsburgh, on Friday noor, May 22nd, at which the exhibitor members were guests of the organization at a luncheon. A large and enthusiastic gahering was on hand, and the meeting was a very fruitful one. President D. A. Harris presided. Harry Davis and other members who were present at the recent National Convention in Milwaukee, made reports of the deliberations in that city.

The keynote of the meeting was the attitude manifested of not being stampeded by any action that may be taken, as the national organization, through its Board of Directors, has got things pretty well in control and have a number of propositions that will be of vital importance to al ltheatre owners, which they will announce in the near future.

Practically all of the Pittsburgh theatre owners were on hand, as well as many out-of-towners. Among these latter were: Mike Manos and R. T. Jennings, Greensburg; Chris. Wagner, Connellsville. C. E. Gable, Sharon; John Newman, New Castle; Anthony Jim and Ed. Harvey, Woodlawn; E. N. Walken and B. E. Cupler, Washington; A. P. Way, Du Bois; Frank K. Brown, Brockville and Kittanning; L. M. Conrad, Johnstown. Andrew Condoleon, Kittanning; Ed. Claffey, Sharon; M. Roth, Duquesne and Swissvale. John Stahl, Homestead; Wm. R. Wheat, Sewickley; Ben Nadler, Ambridge; T. V. Barnes, Elwood City; Andrew Battison, Yukon; Guy Ida, New Kensington and Tarentum; Bart Dattola, New Kensington; Mike Winograd, Rochester; L. M. Jones, Vandergrift; John Panoplos, Wilmerding, and Frank Panoplos, McKeesport.

A. M. P. A. HEARS TOM MEIGHAN

The value of publicity and exploitation in motion pictures was emphasized by Thomas Meighan, noted film star, who was one of the guests of honor at the A. M. P. A. luncheon at the Cafe Boulevard at noon Thursday, May 14. The star drew a sharp distinction between publicity and notoriety, holding that the latter was a detriment to the individual player and to the industry at large.

Spence Signed by Rork

Following the signing of Leon Errol to appear in an elaborate picturization of Holman Day's humorous story "Clothes Make The Pirate," Sam Rork now announces the engagement of Ralph Spence, author of the current phenomenal stage success "The Gorilla," to adapt the Day story.

In addition to being an author and a playwright, Ralph Spence has distinguish himself as a scenarist and title writer.

Burton Signed by De Mille

Clarence Burton, one of filmdom's most adaptable villains, is the latest to join the Cecil B. De Mille forces. Mr. Burton has signed a long term contract to play for the independent producer. His first role will be an important part in Rod La Rocque's starring vehicle "The Coming of Amos."

EDUCATIONAL CONVENTION

The fourth annual National convention of exchange managers and executives of Educational Film Exchanges, Inc., will be held this year in New York on June 10, 11 and 12 at the Pennsylvania Hotel, where the entire body of visiting managers and salesmen will be quartered.

HAWN WITH MACFADDEN PUBLICATIONS

Gavin Campbell Hawn, former publicity director for Mae Murray and the Murray-Leonard productions, and more recently Paramount exploiteer, has joined the staff of the Macfadden Publications as director of publicity and advertising for True Story Films Inc., a new Macfadden Enterprise.

Those
STAY-AT-HOMES

Might have come out if they'd known about the corking short subjects on your program. Advertise the short subject!

M.P.T.O.K.-M. Plans Membership Drive

A new plan for strengthening the M. P. T. O. Kansas-Missouri is under consideration by C. E. Cook, business manager, which, if adopted, may result in strengthening the membership of the organizattion.

During the hot summer months it is planned to obtain eight or ten exhibitors from Kansas and the same number from Missouri. These exhibitors, with Mr. Cook, will tour the entire Western Missouri and Kansas territory, making their headquarters in various key centers. From each key center each day they will divide the surrounding territory and work all towns in the district. The expenses of the exhibitors would be paid by the association, they giving only their time to the organization. In view of the fact that such a plan has been highly approved by Mr. Cook there exists little doubt but that it would be instituted this summer, lasting probably more than a month.

EARL MYERS APPEALS

The verdict against Earl Myers and John Kaiser, exhibitors, at Chillicothe, Ohio, charged with operating on Sunday, found guilty by a common pleas jury, was affirmed in rulings handed down by the district court of appeals. The exhibitor's attorneys announce that they will carry the case to the Ohio Supreme court.

Directors' Meeting

The National Board of Directors of the M. P. T. O. A. were meeting in the Hotel Roosevelt, New York City, on Thursday, June 4, as Moving Picture World was going to press. The thirty members selected by the Milwaukee convention began the sessions on Wednesday. No statement of the proceedings was available at press time.

This meeting is called to discuss ways and means of furthering the cause of the independents. It is expected to name a field manager to superintend the union of all independent forces. Nathan Burkan, the New York Attorney, is a possibility, but there will be competition for this post in the newly created Bureau of Trade and Commerce.

A report on pledge cards probably will be made at the meeting.

On Wednesday of the week an important meeting of the I. M. P. D. A. was also held to discuss means of cooperation with the exhibitor organization and other plans for furthering the Independent cause. While no statement was issued at the conclusion of the meeting, reports had it that the Independents had definitely enlisted the legal aid of an individual prominent in one of the National distributing companies—outside of the Big Three—and had also progressed further toward the hiring of a capable executive to compensate the selling efforts of the Independents.

Incorporations

There was a let up last week in motion picture companies incorporating in New York State, the week producing but five and these having a small amount of capitalization. The companies that incorporated, together with the capitalization and directors, are as follows: Commercial Capital Corporation, $50,000, W. H. Tallis, E. M. James, J. M. Mullin, New York City. J. L. Barnard Productions, Inc., $25,000, J. L. Barnard, R. G. Beekhout, W. E. Huey, New York City. Raygold Theatre Corporation, $20,000, P. Wellins, M. L. Schwartz, J. Huroaitz, New York City. Ten Eyck Pictures Corporation, with A. Radeloff, Brooklyn; E. M. Barnes, A. Schimel, New York. Arch Productions, Inc., with S. E. Mecca, S. Schiff, S. Goodman, New York City, the last two named not stating the amount of capitalization.

Wanda Wiley Comes East; Meets Reviewers at Lunch

Wanda Wiley, the clever Century Comedy actress, is in New York City from the West Coast seeing the shows and just generally enjoying her first glimpse of the metropolis. From here she goes to her home in Texas and she will make a series of personal appearances in that state before beginning production again.

Miss Wiley was hostess at a luncheon to reviewers Monday at the Tavern, with Henry C. Bate of Universal as co-entertainer. She confessed to a desire to play dramatic roles but believes that comedy offers the greatest opportunity at present. Then with two of the guests Miss Wiley went—of all places—to a movie at the Strand, afterwards visiting the Tec-Art Studio where Dick Barthelmess is working. Funny idea of spending a vacation some of these stars have?

RENAMED PRINCIPAL STUDIOS

The Principal Pictures Corporation studio, lately acquired by the units producing Mermaid, Hamilton, Cameo and Juvenile Comedies for distribution by Educational Film Exchanges, Inc., have been renamed the "Education Studios."

Improvements are being added to the studio and an outlay of $100,000 is contemplated. The improvements will include new stages, wardrobe and dressing rooms, projection and cutting rooms, blacksmith and carpenter shops, making the studio one of the most up-to-date comedy producing plants on the Pacific Coast.

TAUROG-LEONARD

Norman Taurog, director of Educational-Mermaid Comedies and Julie Leonard, well known in Hollywood film circles, were married May 24 in San Francisco by Judge James Trout.

E. H. Allen, general manager of several of the units producting comedies for the Educational program, and his wife, Stephen Roberts, director of Educational-Hamilton Comedies, and Violet Wolf were witnesses.

Mr. and Mrs. Taurog will return to Los Angeles after a short honeymoon. Taurog has been again engaged as director for Educational-Mermaid Comedies for the 1925-26 season.

American Films Hold Record in Denmark Report Indicates

American motion pictures have captured over 70 per cent of the Danish market according to a recent report received in the Department of Commerce from the office of its Commercial Attache in Copenhagen. Of the 30 per cent about 20 per cent are of Danish origin and the balance Swedish, German, French and English in the order named. As proof of this statement, the report goes on to say that out of 668 films passed by the Danish censor during the period April 1, 192+, to February 1, 1925, 466 were of American origin, 131 Danish, 27 Swedish, 20 German, 15 French, 7 English and 2 Russian. These 466 American pictures had a total length in meters of 655,880 as opposed to 79,518 for the Danish and much smaller amounts for the others in the order named.

There are in Denmark at the present time about 350 motion picture theaters, of which about 250 give daily performances at least part of the year. About 38 of these with a seating capacity of about 20,000 are located in Copenhagen. Admission prices range from 70 cere to two crowns in the smaller theaters to six or eight crowns in the three or four large theaters in Copenhagen. These prices include the government tax of 40 per cent and also the cost of hat checking.

Programs are usually change once or twice a week in small theaters, but in the first run houses a picture is, as a rule, shown as long as it will draw a house. The Danish censorship rules are very strict, but pictures passed by the censor are divided into two classes, those to which children under sixteen years can be admitted and those to which admission for children of that age is denied. For the censoring of feature pictures a charge of six cere per meter is made and for other films a fee of three cere per meter is levied. Posters and advertising matter covering films must also be passed by the censor and in all cases the name of the picture must be in Danish on the film itself and on all publicity material. From the types of pictures passed by the censor it is evident that the Danish public is critical and demands film plays of a high order.

So far as the distribution of pictures is concerned, Copenhagen is the logical center for Denmark, and a number of American branch offices and agents are located there. In general, films are rented to the theaters under an arrangement whereby a certain percentage of the income from the sale of tickets, after deductions of governmental taxes, is paid to the distributing agency. In Copenhagen this charge is 12 or 20 per cent and in the Danish provincial cities and towns it is about 20 to 25 per cent.

SHORT SUBJECTS

(Continued from page 739)

bad feature picture. But by the aid of short subjects and music a manager can show his best taste and judgment in the display of these units.

It has been said that a manager does not make the feature picture but is responsible for every other detail of his show. His personality can be felt in that direction.

SERIALS are good for matinees where there is a majority of women and children patronage but not good where the draw is chiefly transient trade. We are not sorry to have run them continuously at the Missouri the last twelve months as this house pets practically a family draw at matinees. This applies to high-grade serials. There is not a chance for cheaply made or trashy stories in a clean house.

In conclusion my ten commandments for short subject producers follow:

(1) News reels should be news reels and not magazine reels.

(2) Broadway is not the world. Roxy, Riesenfeld and Plunkett can use your fork reel. Often we can't.

(3) Comedies must make people laugh, otherwise there is no excuse for them. Clever mechanics without laughs is waste.

(4) Short subjects must be short and with character. Few managers have even ten minutes running time for a novelty unless you have an Einstein theory.

(5) Scenics are dry without action and are best in five hundred feet. Not over.

(6) If the film you are shooting does not lend itself to melodious music, fire the camera man and go home and wait for an idea that WILL lend itself.

(7) Whiskers are out. Don't shoot the wild man in his den with film. Shoot him with lead. Nobody cares about him.

(8) Don't make a series of twelve using the same basic novelty idea. The novelty wears off after number three of the series is flashed upon the screen.

(9) Keep your eye on the reaction the reel may have with women patrons. Remember that there are not enough unattended male patrons visiting a picture theatre each week to pay for the orchestra.

(10) Remember the dog show and keep off it. The dog show runs from the opening hour until the orchestra comes on after a good lunch. It repeats again from five till seven while the orchestra goes home for a hearty dinner. Dog show reels are well paid for at one dollar per reel. Your best efforts are shown on de luxe shows with full orchestral and union stage hands accompaniment. Hitch your ambition to the de luxe show.

There's *Extra* MONEY in the short subject!

Are you getting YOURS? ***ADVERTISING does it!***

Kansas City Showmen Carry County Tax Fight to Court

Kansas City exhibitors will know in a few days whether or not they are to receive relief from an almost unbearable county tax burdened upon theatres of Jackson County. A committee from the M. P. T. O. Kansas-Missouri will appear before the county court soon at a special hearing on the matter.

The tax, which is considered by exhibitors as "prohibitive," is $50 a year on all houses containing less than 600 seats and $100 for larger theatres—this in addition to regular occupation license, city, county and state taxes. Exhibitors, through a form letter from M. P. T. O. K-M., headquarters, have been urged to pay up all back taxes in order that they may appear before the court with a "clean slate."

An investigation is being made by C. E. Cook, business manager of the organization, concerning the tax rate on jewelry stores, sporting goods houses and other businesses which might be considered as dealing in luxuries.

"If it becomes necessary we will confront the court with some facts which will prove conclusively that the theatre tax is purely class legislation," Mr. Cook said. "However, we do not believe in knocking the other fellow's game to help our own, and we will present no figures unless forced, through argument, to do so. There is no question about the unfairness of such a tax and I feel assured that the court, which had nothing to do with the passage of the measure, will listen to reason."

HOBLITZELL BOOKS FOX

First run representation for Fox product throughout Texas is assured through the closing of 100 per cent contracts with the important Hoblitzel circuit of theatres by James R. Grainger, general sales manager of Fox Film Corporation. By virtue of this deal the William Fox supreme attractions will be played on their national release dates in San Antonio, Dallas, Fort Worth and Houston in Texas and in Birmingham, Ala.

Famous Acquires 5 Houses in Detroit

Following the completion of the deal whereby Famous Players-Lasky Corporation takes over complete control of five theatres in Detroit owned by James Steele and W. C. Watson, rumors have it that agents for the New York corporation have been sounding out owners of theatres in many of the first-run cities of Michigan, with a view to purchase.

The Bay City deal marked the first real invasion of Michigan by Famous Players. The deal there included rights to the Regent, Washington, Wenona, State and Columbus. After a conference with Sidney R. Kent, who was in Detroit attending the Gleichman-F. P.-L. case, it was announced that Mr. Watson would remain as manager of the enterprises for Famous.

Films in Campaign

New York State is using motion pictures these days in its campaign to eradicate white pine blister rust from the state. The pictures are being shown under the direction of the State Conservation Commission in sections where there is some evidence that the rust is making headway. The State Conservation Commission has found that motion pictures are best suited as mediums of carrying messages of importance to the people, and that they attract far greater crowds than the ordinary talks, and that in such campaigns as the one now on in connection with the blister rust, that th methods to be employed can be so well illustrated that the farmers and others can do the work.

ROWLAND-CLARK ADD FOUR

Rowland and Clark Theatres, through General Manager A. S. Davis, this week announced the outright purchase of four theatres in three Pennsylvania towns, the change in ownership having taken effect on June 1. The newest links in the Rowland and Clark chain of theatres are the Jefferson and Majestic, Punxsutawney; Strand, Ridgeway and the Ritz at Indiana. These houses having been owned by McCartney, Johnson and Kurtz. W. P. McCartney, one of the owners of the quartet of houses, who has acted as General Manager, will continue in this same capacity for Rowland and Clark. Davis announced that there would be no radical change in policy at either of the firm's newest acquisitions, and further stated that the bookings will be made through Rowland and Clark Service, Inc., the same as is the policy with all other R. & C. theatres.

Egypt Offers Bigger Field for U. S. Productions

Egypt deserves the serious attention of American producers and exporters of motion pictures, states a report to the Department of Commerce from Trade Commissioner Richard A. May, of Alexandria, Egypt. There are at present in Egypt more than 40 motion picture theaters of which more than 20 are in Cairo and Alexandria. There are also a number of outdoor theaters or casinos of all sizes scattered throughout Egypt. Unfortunately, it is not possible to state with any degree of accuracy the number of American pictures shown in Egypt or their proportion with respect to those from other countries.

The Egyptian customs returns of motion picture imports show United Kingdom, Germany and Belgium all ahead of the United States as regards imports of these. However, it is such a well-known fact that most of the American pictures shown in Egypt come in by way of France or some other European country that the direct imports from the United States which were valued at 5,145 Egyptian pounds in 1924 do not reflect the actual situation.

One thing is certain, more American pictures were shown than those from any other country, the amount from the United States representing probably about 55 per cent with probably about 30 per cent coming from French producers and the remaining 15 per cent divided between German, Italian, Danish and Swedish concerns.

KEEPS HIS ARTISTS "OFF AIR"

Al Christie has banned the regular contract players with his comedy and feature organizations from making radio "appearances" on the ground that it is not fair to motion picture exhibitors to use prominent screen players in a business which is making nightly competition for movie theatres.

"We have taken this step," said Christie, "after we had been solicited several times to have 'Christie nights' on various radio stations and also after we had been given a proposition to install a radio station in our own studio in Hollywood."

WILL BUILD IN SCHENECTADY

The Famous Players-Lasky according to a published report in Albany, is looking for a theatre site in Schenectady, N. Y., for the purpose of erecting a motion picture theatre to cost in the neighborhood of $500,000. At the present time, work is under way in Schenectady in the erection of a new theatre for the Proctor interests, which will cost close to $500,000.

Selling Your Seats

Exploitation in Paris.

How Hyman built up The Talker at the Mark-Strand, Brooklyn.

Six weeks' work on The Dressmaker got the coin.

Nichols' lobby display caused auto accidents.

Gets weekly advertisement from a Bible class.

Caged live goose hung high in Houston.

Had real iron doors for iron doored mine.

Silly stunt made good. It will work for you.

Addison likes the local stars.

Uses huge cards for matinee passes and gets advertised.

Six sheets of gelatine paid for fashion show.

Fred Meyers has a new one on any fashion story.

Look at Lacey's lovely lobby on Isn't Life Wonderful.

Showing The Lost World 2,000 feet up.

Try a banner at the ball park to get the fans inside your house.

Advertising examples on The Rag Man, Dangerous Innocence, 40 Winks, and Janice Meredith.

Turn over a few pages and read and use Selling the Picture to the Public. Kick the hot weather hoodoo with these warm ideas.

Fox Publicity Reorganizes with Moses as the Head

A REORGANIZATION and enlargement of the Fox departments dealing with publicity, advertising and exploitation has just been effected under the direction of Winfield R. Sheehan, general manager.

Vivian M. Moses was director of publicity and advertising. Mr. Moses still retains this position. Under Moses there have been appointed heads of departments who will have direct responsibility and jurisdiction over their separate departments.

G. K. Rudulph has been appointed publicity manager and will have charge of all classes of publicity work, including newspapers, fan magazines and trade publicity.

Donn McElwaine, formerly assistant to Moses, has been appointed manager of accessory division and will be responsible for the production of all classes of accessories including press books, exploitation books, lithographs, lobby display, folders and other printed matter. An expliotation manager will also be appointed and have jurisdiction over a home and field force of exploitation men who will be employed to put over the Fox Supreme Attractions at the various first-run centers during the coming season.

A United Artists Release

A LOBBY THAT EARNED $300 IN DURHAM, N. C.

This was not all the extra business, but the share that Don Nichols figures the lobby drew. He says that autos bumped each other while the drivers looked at the display. You can't beat that for pulling power, can you?

His Lobby Display Caused Auto Smash

Don Nichols, of the Durham (N. C.) Amusement Co., writes that he figures this lobby on The Thief of Bagdad pulled in about $300 for him. That isn't saying that it played to $300 above, but that $300 of the extra money was drawn by this lobby.

He got the idea from a lobby reproduced in this department, though he is not able to recall the issue. It is a solid compo board structure, done in water color on a kalsomine base, and decorated with cutouts. That black centre panel is not the box office.

The lights, with the exception of the illuminated star and title strips, were green. The lettering was white and worked on a flasher. Mr. Nicolas says that the flasher caused more talk than anything he has ever used, and the first day it was displayed he noticed a dozen autos bump the car ahead while the drivers watched the flasher.

It seems that the theatre is only a few doors below the corner, where the cars stop. Autos stopping to let the cars discharge passengers would halt and the following car, the driver absorbed in the sign, would bump into the machine ahead.

Gets a Weekly Ad From Bible Class

Getting efficient church co-operation is difficult, but if it can be achieved, there is nothing more valuable. For a long time W. F. Brock, of the Strand Theatre, Knoxville, Tenn., has been trying to get some co-operation, and at last he has hit upon an idea that is well worth while, and so simple that almost any house can copy it.

He effected a deal with the largest bible class in the city. This has a membership of about one thousand, and Mr. Brock supplies one thousand pay envelopes each week, printed up with spaces for the name and address of the member, the amount of his donation and the date. Above and below this data are lines for the theatre and the announcement of the coming attractions.

The cost is relatively small and for this Mr. Brock gets an absolutely gilt edged circulation, not to mention the general good will. He opened the stunt with The Mine With the Iron Door.

For the same attraction he made his lobby into a mine entrance, the idea being good not only for this but for Coming Through and other mining stories.

Van Demark Used a Caged Live Goose

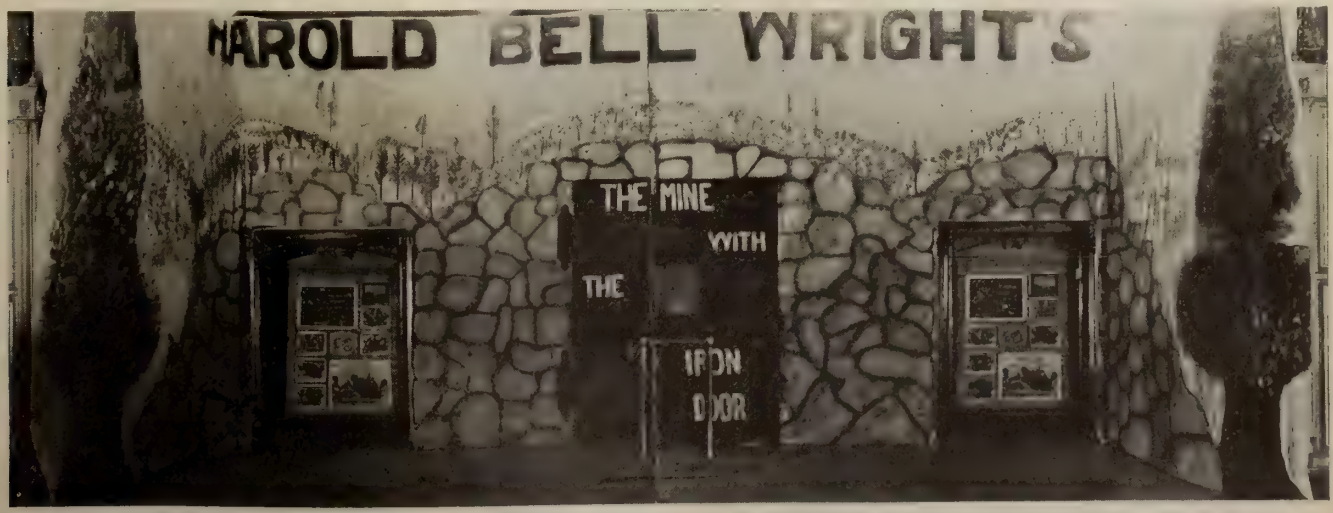
About the time that Edgar Hart, up in Augusta, Maine, was letting a live rooster crow about his Easter program, Harry Van Demark, down in Houston, Texas, was using a goose to honk for The Goose Hangs High. He put this over the box office of the Queen Theatre. The goose did not like the job and complained loudly, with the result that he (or she) got the attention of all the customers.

A Paramount Release

VAN DEMARK'S GOOSE

His best bet was the borrowing of a woman who was in town to promote the sales of a brand of silverware at a prominent jeweler's. She was known as an authority on home decoration, and the store loaned her to the theatre in exchange for the advertising.

The store was given the theatre between 9 and 10 each morning, and it mailed out 20,000 invitations, under first-class postage, and each lecture was heard by a full house. At each lecture on home decoration the speaker wound up with an appreciative comment on The Goose Hangs High as typical of American home life. Having seen the picture, she could speak with full conviction, and her words carried weight.



A Principal Release

HOW W. F. BROCK, OF THE STRAND THEATRE, KNOXVILLE, PLAYED UP THE MINE

Instead of a mine with an open door, this had to have three doors, but the customers were not particular and were appreciative of the extra measure. The photograph is rather sketchy, but the effect is that of a tree-clad hill with the mine entrances faced up with stone, and it made a strong impression to back up the name of the popular author.

This Ancient Joke Great Exploitation

It doesn't matter if it's old if you get away with it.

Universal's London office is offering prizes each week for the best example of serial exploitation on its serials.

One recent winner was Robert Brascoe, of the Garrick Theatre, Kirkdale, Liverpool, who was advertising Wolves of the North.

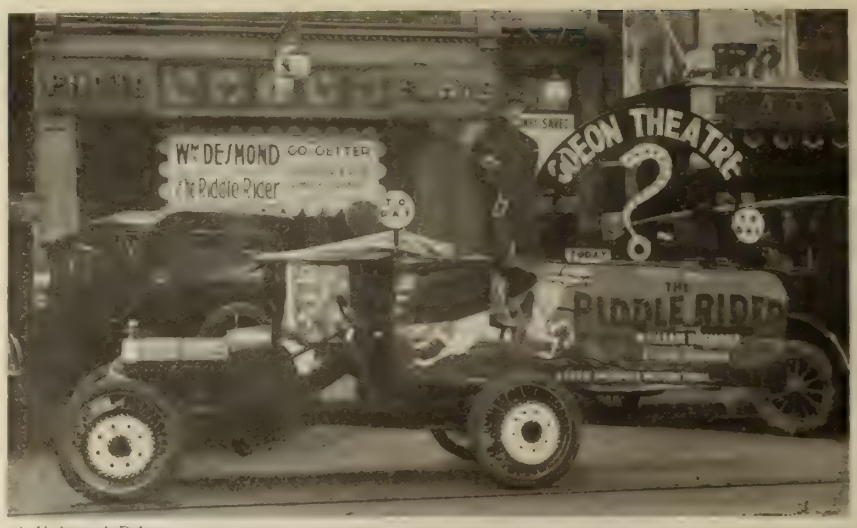
He used a two-color throwaway with a small black oblong in one corner, with the caption: "This is an exact reproduction of a profound and animated picture of a naked nigger with an ebony walking stick, chasing a black cat. Don't worry if you can't see the nigger, but see the greatest show with 100 per cent entertainment, Wolves of the North and The Turmoil."

On his screen he ran a slide reading: "Do you want a one pound note? Ask for the handbills going out."

That's all there was to the scheme, but practically all of the patrons got the idea that he was offering the money to the man who could find the darkey, and after a show the streets were lined with people in front of store windows and under street lamps looking for some trace of an outline. One excited patron rushed back with a bill and a magnifying glass to point out the cat.

Entering into the spirit of the thing, some of the nearby pubs (we used to call them saloons when we had them) offered drinks all 'round if anyone discovered either the cat or the coon.

It sounds almost foolish, but it made money for Brascoe and it will make money for you in a small town or a locality. Most printers have old "tint blocks" that will give you the black oblong.



A Universal Release

A PERAMBULATOR USED TO LAUNCH A UNIVERSAL SERIAL

This was devised by J. T. Hilten, of the Odeon Theatre, Birmingham, Ala., for The Riddle Rider. That's the Odeon in the background and it will be noted that the larger half of the banner goes to the serial instead of to the feature.

A Midnight Herd

Believing that the verbal advertising would be of great help to The Thundering Herd, George E. Brown, of the Imperial Theatre, Charlotte, N. C., announced a midnight matinee. As this had been used only once before, the novelty gave distinction to the presentation and the house was crowded.

One novel angle was the careful distribution of passes for this showing to persons employed in the large plants. Few were given in any one establishment, for Brown figured that a few would tell all the rest. Evidently they did, for he played to a sustained turnaway.

He got some drag for his underline by largely advertising that "The Thief of Bagdad is after The Thundering Herd."

Addison's Latest

H. M. Addison, of Binghamton, not only got a good number, but he added to good will when he staged a recent performance of a boy's band which was sponsored by the Rotary Club.

Rotary is giving great attention to boys work, and one of the phases of the work in Binghamton is the instruction of a group of lads in music. The boys range from five to fifteen years of age and under competent instruction have attained a real proficiency.

It gave Mr. Addison a star act and pleased the Rotarians as well as the patrons.

Renamed

Working the same old jigsaw puzzle idea, Thomas G. Coleman, of the Rialto Theatre, Macon, Ga., got a touch of freshness by giving it a new name. It was in the interest of The Dressmaker from Paris, and so he called it a "costume puzzle." Giving the News $15 for prizes, it not only got interest, but sold the idea of dresses as no amount of plain type could have done.

To the same end, he gave an advance screening, that the newspapers might be able to certify as to the elegance of the costuming.

He landed fourteen shops on display of costume stills through the suggestion that their styles were as up to date as those in the picture.

A Metro-Goldwyn Release

AN ADAPTATION OF THE CAR END IDEA FOR EXCUSE ME

This was built by A. S. Grist, of the Strand Theatre, Asheville, N. C., and it attracted about as much attention as the Pullman car entrance without costing a tenth of what the more elaborate structure set the builders back. It brought the sales.

Makes His Passes Carry Publicity

Perambulating passes is something else again. The idea has been worked out by Roland McCurdy, who is the Universal exploiteer at Los Angeles.

He has been putting in some strong licks on The Great Circus Mystery, and of course free tickets to the first episode is a part of all serial exploitation.

The passes used on The Great Circus Mystery are at least six by nine inches and are not accepted at the door if presented with creases, so the youngsters have to carry them in their hands, and the brightly colored stock and large type make it apparent to everyone where the youngsters are headed.

McCurdy is figuring on a hat band or brassard to be used, but in this he is getting back to the source of his own idea, which consciously or not, was probably suggested by the balloon and mask stunts on other pictures. The big ticket is newer and better.

Of course if a youngster gets in a jam and gets his ticket crushed he gets in just the same.

A Universal Release

USING A RAFFLES TO SELL THE IRON MAN

Charles Triebel, of the Pastime Theatre, Maysville, Ky., perambulated one girl in the morning and put another on the street in the afternoon. Even at that some persons approached her, but did not employ the correct form of salutation.

Sold Fashion Show and Showers, Too

L. W. Carroll, when he was over in Berlin, N. H., gave a couple of very successful fashion shows, as reported at the time. Now that he is at the Majestic Theatre, Burlington, Vt., he figured he would try it out there.

It was not easy. The storekeepers gave him the fishy eye and the emphatic negative, but finally he pumped some sporting blood into the veins of one of the storekeepers and got a grudging assent. Even after that it was not easy to talk the store into certain extra items that Carroll thought best not to mention at the opening interview, but he got what he wanted, and put on a very good looking show with eight girls.

The store was more interested when the free press work began to show in the papers, and when the Sunday before the showing Carroll worked in a photograph of the models, his collaborator began to cheer up a little. He even went into the paper for a double six.

Two of the girls were pages and the other six had six changes each, which gave 36 showings. All of the gowns were from stock and the girls were given only what they looked well in and could carry off.

The result was that the following day the store sold three dresses, two coats, four hats and many pairs of shoes, and promptly booked a fall showing.

The girls were given silver vanity cases, the four pairs of hosiery that each wore during the show, and the opportunity to buy the shoes at half price. They also had a buffet lunch and dance one night after the show and they all want to go into the fall show. They were not the sort of girls you could slip a couple of dollars to. That sort of girl can't wear the dresses.

It cost Carroll six sheets of gelatine.

Colored Jackie

Coloring contests are old, but not stale. Loew's Bijou Theatre, Birmingham, Ala., recently conducted one on Jackie Coogan in The Rag Man, with the assistance of C. D. Haug, Metro-Goldwynner.

Six pictures were to be colored as a set, and one of these was printed each day. More than 1,500 children competed, and the publisher of the Post declared it to be the most successful good-will stunt the newspaper had ever handled.

The prizes ranged from five Jackie Coogan suits to Jackie Coogan rulers, and a picture of the little star was given each contestant in addition to the 150 odd prizes, of which 100 were single passes.

It brought the house about 1,500 of reading space.

Frank J. Miller, of the Modjeska Theatre, Augusta, Ga., hooked every women's wear store in town to the fashion show in The Dressmaker from Paris.

Each of the ten stores carried two or more photographs of the style models in the picture, and a large card telling about the display of dresses, adding a few words about the store's own showing.

It helped almost as much as a staged fashion show.

Used Second Girl for His Raffle Stunt

Employing the Raffles idea for The Iron Man at the Pastime Theatre, Maysville, Ky., Charles Triebel perambulated a girl through the streets in an automobile during the morning hours in a car announcing her as "The Mysterious Margaret Morris."

Previous newspaper advertising had announced that if she were located on certain streets between two and nine P. M. and accosted with the formula "Are you the Mysterious Margaret Morris that is to appear at the Pastime in The Iron Man?" a season ticket to the serial would be presented.

A girl was put out, but not the same one sent out in the morning. Even at that, several persons spoke to her, but did not use the proper form of address and no tickets were given out.

This is the common form of working the stunt, often no Raffles is put out at all, especially where a large prize is offered. We like better, however, the form of stunt in which the prizes are such as to permit some to be won, and we think that had singles to the first showing been the prizes and a few dozen given out the results would have been much more profitable, particularly in launching a serial, where so much depends upon the attendance at the first chapter.

This Is New

Fred S. Meyer, of the Palace Theatre, Hamilton, Ohio, worked a new one on The Dressmaker of Paris.

He arranged with a store to display a costume and then offered cash and ticket prizes for the most complete and accurate description of the dress. Of course he worked the offer through the newspaper, to get the free publicity. As the stunt was worked on The Dressmaker of Paris, it was particularly apt, for it interested the women in the costume and the play at the same time.

A United Artists Release

A STRIKING LOBBY FROM LACEY ON ISN'T LIFE WONDERFUL!

Frank A. Lacey, of the Majestic Theatre, Portland, Oregon, set Inga's new home in a bower of apple blossoms which extended under the marquise, and with pink and white lights created a splendid atmospheric effect. It helped the play materially.

Startled New York With Teaser Idea

One of the stunts that helped Joe Weil, of Universal, keep Smouldering Fires in the Piccadilly Theatre for two weeks was a "warning" distributed along Broadway by two girls in clown costumes decorated with hearts and dollar signs.

A Universal Release

THE CLOWN GIRLS

They carried little baskets filled with small throwaway about 5 by 7 inches, folded once so that both outside leaves showed: "Warning! Let no man be necessary to you." Inside it continued: "If you want to know why, go to the Piccadilly, etc."

Like all other advertising, it stressed the fact that Pauline Frederick played a role which no other screen star would dare attempt. This sounded interesting, and you had to go to the show to find out that the daring consisted in playing a middle aged role. "Daring" and "startling" were used in all advertising, and the dare angle was relayed to the dramatic critics in personal letters.

That this was effective was shown by the fact that most of the criticisms worked the idea into the story.

A special postcard was sent to 5,000 professional women, who were supposed to be particularly interested in this play of a business woman, and the Laura LaPlante boyish bob was worked into a window card that got into the several thousand beauty parlors between Forty-second and Fifty-ninth streets.

Because Tulsa, Okla., is handy to Pawnee, the home of Maj. Gordon Lillie (Pawnee Bill), J. W. Clark, of the Majestic Theatre, was able to borrow some of the Major's collection of Indian relics for lobby work on The Thundering Herd. He also was able to borrow a $5,000 painting for display in a store window. Then he got out handbills advertising the free lobby show and that, in its turn, advertised the picture.

A Paramount Release

ARTHUR SWANKE'S FRONT ON NORTH OF 36 AT ELDORADO, ARK.

This helped sell the picture at the Rialto. The banner is black on white with a red border. The centerpiece shows the Indian attack as though seen through a window. The lighting effects were the chief appeal, and these do not show in the cut.

Shows Lost World 2,000 Feet in Air

Horace Judge, who is looking after the publicity for First National's agency in Great Britain, has pulled another first timer. He gave a showing of The Lost World in an aeroplane before a select audience of notables and newspaper men.

He chartered one of the air boats of Imperial Airways, Ltd., installed a projection machine and projected the picture while the machine was flying over the North Sea.

Of course the London papers played it up and the provincial journals followed in their steps. It gave the picture a mention in practically every paper in Great Britain, and while it costs more to hire a passenger airplane than a taxi, the results showed a gigantic profit on the investment.

This comes close upon the heels of the showing of Black Oxen and Ashes of Vengeance on one of the crack expresses.

A First National Release

SHIPPING THE PROJECTOR FOR THE FIRST AERIAL SHOW

The machine was installed in the cabin of a commercial passenger plane and The Lost World was shown while the craft was flown over the North Sea. The stunt was engineered by Horace Judge, of First National's London office and sets a record.

Parked a Banner

This is the time of year when you take a banner down to the ball park and show it to the spectators, just as you used to hike down to the football games last fall. If you have an obliging ball team, you may be interested in a little stunt of H. C. Farley's.

To advertise The Thundering Herd at the Empire Theatre, Montgomery, Ala., he sent two boys down to the park with the banner. Just before the game they came on the field with the banner folded. At once people wondered what the boys had. The lads went to several parts of the field, opened the banner and set it against the fence, as though trying out the location, but after they had tried it in all parts of the field, showing the lettering to everyone, they apparently decided that no spot was a good one, and left the field before the game was called.

THIS DEPARTMENT CONTINUED ON PAGES 755 AND 756.

SELLING THE PICTURE TO THE PUBLIC

(Continued from page 754)

Teaser Series to Sell the Rag Man

This set of teasers was used by the Orpheum Theatre, Chicago, to sell Jackie Coogan in The Rag Man. These cuts were obtained from the press book, but the interesting point is that they were used in a Chicago paper, where space is more costly by the line than most towns get for the inch. The three singles are respectively 70, 68 and 63 inches, and the blowoff is a double 80. Getting Chicago interested in a teaser stunt is different from trying to interest a small town, where every page of the local sheet is read. Comparatively few go over the theatrical advertising every day, but if they pass the page the teaser is almost certain to get attention. City teasers get boards where they stand a chance of being read, but anyone passing the theatrical page is almost certain to be attracted by this cut display and to stop and read. In the smaller places this set will make good postcard teasers, if the cost is not prohibitive. It means about four cents per address, if government postals are used, but the cumulative effect of the three cards, the latter carrying an announcement that the Sunday paper will carry the solution, is bound to be good for the box office if you have any doubts as to your ability to sell the picture on a straight campaign.

Took a Long Chance with Fine Screens

A sixty screen cut is supposed to be the proper size for a halftone to be used in newspapers, and 80 is about the limit, but the Colonial Theatre, Indianapolis, took a chance on a 120 screen cut for Dangerous Innocence. By all rights it should have been handed a messy looking puddle of ink. That is about all the reproduction should show, for it will reduce to about a 300 screen, but in the original the cut has the softness of a crayon sketch in a magazine page, with the portrait face well lighted. It's slapping Fate in the face to send a cut like this over to a newspaper office, but the Colonial probably had its fingers crossed. At any rate it produced

Dangerous Innocence
LAURA LA PLANTE
and
EUGENE O'BRIEN
with
Jean Hersholt, Alfred Allen, Martha Mattox, Mills Davenport and Hedda Hopper
in an adaptation of the ENORMOUSLY POPULAR BOOK
"Ann's An Idiot"
by Pamela Wynne
A STORY of today of youth and love and romance—not of jazz. One of the most wholesome and entertaining pictures of the year. Never has Mr. O'Brien been seen in a more attractive role, and Miss La Plante was never more charming.
American Harmonists
Instrumentalists & Vocalists
in Music of the Period
ARTHUR LAKE
in a breezy comedy of
"No Place To Go"
COLONIAL
PICK O THE PICTURES - MUSIC THAT CHARMS -
AESOP FABLE, "ADVENTURES OF ADMOID" PATHE NEWS

A Universal Release

A SPIFFY CUT

a result that is highly pleasing and the stippled title comes out just as well as the cut. It makes a thoroughly artistic advertisement, and this quality will be passed along to the picture through suggestion. But the panel of copy does not match. It seems to lack enthusiasm, though it makes large

The Big Idea

J. M. McClure, of the Franklin Theatre, Oakland, Calif., sends in some useful suggestions with a letter which reads in part:

"I just awoke to the fact that maybe somewhere someone might find some of this stuff useful. We all have different angles of treatment and maybe my angle might help someone, just as their angles, as published in Selling the Picture to the Public, always help me."

That's the entire idea of this department. If everyone could think of all the good ideas, there would be no need for exchanging views, but since there are so many slants on every picture, your idea may help others. Even the 200-seat man in a one horse town is apt to think of a better idea than a high priced press agent; not always, perhaps, but now and then at least.

This department is merely an advertising ideas syndicate with a salary list that runs above a million dollars a year. Ever look at it in that light?

A Metro-Goldwyn Release

A SET OF TEASERS USED IN CHICAGO FOR THE RAG MAN

claims. There is wanting the note of sincerity that carries conviction. It sounds as though it had been written because the advertising man felt that something was needed, but it does not suggest that he thinks the play is all he says it is. There is nothing in the lines to sell. There is no conviction in: "Never has Mr. O'Brien been seen in a more attractive role and Miss La Plante was never more charming." That's too general. It sounds as though it had been written in lengths to be chopped off as needed. Probably the copy writer was without sufficient information and was doing the best he could, but the lines leave you cold, with the money still in your pocket and no inclination to lift it out.

Circle Style Is Greatly Improved

Recently the Circle Theatre, Indianapolis, has been using a pretty poor style of display in which much of the effect was wasted through the long and narrow style, the lower third of which was occupied by the small features. It was wasteful and to some degree unsightly. It did not impress the reader

A Metro-Goldwyn Release

HARD TO BEAT

as the announcement of a superlative entertainment. It was suggestive rather of the immature efforts of a struggling house. With a quick switch the Circle has gone over to some very pretty displays, of which this is one of the most effective. This is roughly a four elevens, and instead of throwing away about thirty per cent of the space on the small features, the space is used blank to gain prominence for the panel. Possibly the small features were dropped for this engagement. They could be grouped at the end of the announcement effectively. But the main idea is that the story is put over in sentences from two to four lines long, well set, opened with leads to be still more legible, and simply but sincerely phrased. The entire space suggests high grade entertainment —class, if you want that much-abused word. It looks important and impressive and bears the same relation to the Circle's recent efforts that a copper plate does to a cheaply printed throwaway. This announcement will appeal to the patrons of the more intelligent class who can best appreciate this historical play, and the appeal is exactly suited to the subject. We are glad to see the Circle swinging back to its old form, for at its best the Circle ads take a lot of beating and at their worst they have no contenders for the tail end of the line.

Sells Forty Winks on Griffith Appeal

Using four twelves, Harold D. Barnes, of the Rialto Theatre, Burlington, Ia., has plenty of room in which to talk about Forty Winks, but he does not stuff the space with all the type the printer had. He knew he would sell better with white space, and brief copy. He gets in a jam under the title, where he

A Paramount Release

LIGHT AND BREEZY

hides his best appeal away in "Funny Raymond Griffith—the greatest comedian since the discovery of Chaplin and Lloyd. Remember his imitation of the cat in Miss Bluebeard?" That is more specific, and therefore more selling than some of the general lines which dot the space above, and we think that these two lines could have been taken with profit into the great open spaces to the north of the cut. They are more convincing than "The screen's biggest comedy scream," because they are more specific. We like the loose line, "Breaking all records for the running broad grin." That's not specific, but it is good selling. It's a good line to remember.

Tells a Long Story Without Confusion

There is perhaps a little too much black type in this six tens from the Sun Theatre, Omaha, but it gets over a big story without overcrowding the space, so that the reader does not pass without reading. In addition to the announcement of The Rag Man, there is space for the comedy and the announcement of a special revue for the picture, which includes a local boys' band. This is carried in the panel in the lower centre, which is intimately joined to the title through letting the title letters form the irregular top of the panel. This not only saves space, but it makes for a better display, because this is more sightly than the formal four-sided box. The line just under the signature cut puts over the suggestion that The Rag Man is not merely a picture for the children, and starts the reader off with the proper understanding. There is less appeal to "The Kid

A Metro-Goldwyn Release

PUTS PLENTY OVER

himself," for most will remember Jackie in his first role, but "in a picture like The Kid" tells that it is away from the less popular Robinson Crusoe. The rest stands on the fact that this is Jackie, and that is about the best of the sales arguments. You can sell on that or not at all, and keeping away from a labored sales argument is a better seller than would be several hundred words of copy, no matter how well it might be written. In displaying an advertisement it is more important to know what not to say than what to tell, for if you do not tell what you should not, whatever remains is what should be said. This is not the best work the Sun has offered lately, but it is sound construction and interesting as a study in getting a lot of small lines into a space without seeming to overcrowd.

Paid Part Taxi for Last Laugh Patrons

Robert Bender, of the Columbia theatre, Seattle, gave a new twist to the taxi tale when he played The Last Laugh.

All yellow taxis were bannered as shown in the cut for the week of the engagement and the Yellowgram, the advertising organ of the taxi company also carried much about the UFA production, along with an explanation of the idea.

When a cab brought patrons to the theatre the doorman gave the passengers a ticket good for twenty-five cents against the meter charge. If they took another cab when they left the performance, they received a similar ticket, which was used when their destination was reached.

These coupons were paid off at a fraction of their face rate, the company being willing to make a concession to induce a more general use of the cabs. Probably you can make a similar deal and win a whole flock of perambulators.

He's President

Frank H. Burns, of the Beacham Theatre, Orlando, Fla., has been elected President of the local Ad. Club. We don't believe there is anyone in town who knows more about good advertising than he does, so we congratulate the club on its choice.

THE FIRST RUN

PRESENTATIONS – PROLOGUES – MUSIC

Edited by Colby Harriman

APPLICATIONS OF COLOR SYSTEMS

TO achieve proper color combinations whether in the scenic design or lighting treatment, is one of the problems confronting the average producer. What color to use, when to use it, and how to combine it with other colors, is one of the most important factors in production work. A well conceived setting can be an utter failure if it is not properly painted and subsequently correctly lighted, and the reverse may be applied to a mediocre setting, which, simple in design, conventional in style, can be made a thing of unusual beauty.

There are so many conflicting color systems that the producer often finds himself in a bewildering maze when he tries to apply any of them or in a combination.

After all Nature is perhaps the best teacher. The fundamental color schemes are reflected in the great outdoors. The various climes having schemes which are characteristic of the environment. Color is a matter of geography and the various geographical areas are influenced by temperaments. The very complexity of these temperaments necessitates a variety of tones.

To properly interpret the scene the producer must not only be thoroughly conversant with the various natural color schemes of the particular regions, but also cognizant of the temperaments of the people. We find in the north that colors are more vivid, direct and dominating, while in southern climes a fusion of color, vivid tones in contrasting combinations with even blend; in the far east patterns, distinctly and separately individual, etc.

However, there is one color system which is general in its treatment as applies to pigments and lights, and is a source of much information. Its study will prove beneficial to the producer in arriving at a definite basis of operation.

This refers to the books on color written by the late Albert H. Munsell, founder of the Munsell Color System, and the author of a standard color atlas.

One of the reasons the writings of Mr. Munsell particularly apply to the producer is, that they are practical descriptions in the analysis of color application, combinations, etc., and logically set forth so that the fear of scientific perplexity is eliminated from the lay mind.

For instance, Mr. Munsell defines color as being of three dimensions—Hue, Value and Chroma. By Hue he means, "the quality by which we distinguish one color from another, as a red from a yellow, a green, a blue, or a purple." By Value he defines, "the quality by which we distinguish a light color from a dark one." Chroma he defines in this manner—"When we have stated that the color is blue or yellow or green, and that it is dark or light, we have indicated two of its important qualities; its Hue and its Value, but we have by no means described it completely. We may say of an emerald that it is green and that it is light, but we can say that certain grapes are green and also light, and yet there is a decided difference between their respective colors if we place them side by side. Both may be green and of the same Value of light, but the emerald is strong in color and the grape is weak in color, or grayer. It is this difference which is measured on the dimension of Chroma."

This color analysis also specifies the proper opposite or complementary colors; how to arrive at a balance in color, with valuable information on color combinations.

The producer who continues a study of color arranged in measured order will assuredly be rewarded with the discovery of many interesting possibilities resulting in noteworthy work.

The deeper one penetrates this always fascinating subject, the more clearly he will see that color harmony is only another term for color order, that order will yield order, and in such forms will lead through a series of colors which accord, and when used together will render the agreeable sensation which we always seek to "put over" with our various productions.

PURCHASE IN SAFETY

JACK LONDON wrote a story about a man who realized the limitations of his two hands and two eyes. He was a hard working individual, but came to the conclusion that in order for him to derive a benefit from his work it was necessary that he have more hands and more eyes. Within himself it was a physical impossibility to arrange for this addition, but by acquiring the services of others this physical difficulty was overcome, and he was thus enabled to accomplish more and see farther, as his other eyes and hands were constantly working for him.

This illustration defines the relationship between this department and the producer. Being a junction point for ideas, a clearing house of information relative to the best merchandise for the theatre, there are practically a thousand eyes and hands available to the man who wants to keep up with the parade.

After considerable thought and investigation it has been decided that this department will relay such information, giving the producer timely tips, and what he may wish to know relative to materials being used, books valuable in his work, and, briefly, a source through which he can confidently secure information about any product on the market, or on any question appertaining thereto, knowing

We are in a position to analyze the various products that the information received may be depended upon.
at close range, and feel confident that we can save money for producers with this service to them.

The many inquiries which are coming into this department relative to materials and other information desired have prompted us to make this suggestion:

Let us be your Purchasing Agent.

Never let anything prevent you from devising or planning some production feature every day. Draw or design a scenic scheme, a lighting effect, a color combination, a story, a musical application to a situation. It is necessary discipline and what scales and exercises are to the musician, so is the sketch and note book to the producer.

Big First Run Presentations

CAPITOL THEATRE
New York City

Featured Picture: "Parisian Nights" (F. B. O.)

Music

Selections from "Il Trovatore" (Verdi) is offered as the overture feature by the Capitol Grand Orchestra, David Mendoza conducting, Graham Harris, Associate Conductor. After the first movement curtains are drawn revealing an ensemble of thirty male voices with five soloists including three women. A very conventional box set is used as a background for the singers. Flats painted in gilt with square tile designs set across the back in folding screen fashion the ends being enclosed with two flats running from the back of the set down to returns. A border of single strand vine with irregular pointed leaves done in black. The principals are seated in alignment in gilt chairs on the stage floor. The Ensemble in alignment in two rows elevated on three step platform which is painted black. Buff ceiling piece is used on set. Set is toned with canary, amber from the sides, canary spots to flood. The singers render excerpts from the opera. S. L. Rothafel has devised a very high class musical feature in this arrangement.

Mlle. Gambarelli

This popular Ballet Mistress makes an appearance, after several weeks of absence, in a charming dance interpretation of Valse from "Coppelia" by Delibes. Setting consists of black plush drop hung back, in front of which are six green leafed sapling trees set at intervals across stage. Trees are highlighted with green from the sides with blue to tone. Green foots and flood with white and green spots on the dancer, who is dressed in an attractive ballet costume of white, satin bodice with three tiered skirt of tulle, bottom of which is trimmed with pink heart-shaped designs, a rose at the waist and the heart motif carried out in rose at the neck.

Roxy's Gang in Montmartre

Mr. Rothafel offers an excellent presentation to the picture which not only creates the atmosphere, but is effectively blended with the opening scenes of the feature. The scene in which he again introduces his "gang" is the Cafe "Au Caverne." The setting while simple is effectively designed by Clark Robinson and consists of a drop hung in two with an irregular arched opening about the width of the stage which is painted to give the appearance of overhanging jagged and jutting rocks of the cave. Back in three is another drop which is similarly painted with a circular opening midway with steps indicated leading to a supposed passage-way, which is backed with black and toned in an amber haze. Down right is a small platform upon which an upright piano is placed and scattered about the set are various tables with red-checked table cloths, chairs, etc., to dress, the set in furnishings theatrically associated with the underworld. A large hanging lamp with a metal shade is suspended from center. Amber and canary are thrown in from the sides to highlight the foreground with orange amber and canary from the front used to flood, and as spots for the various numbers. The drops are toned with blue and purple in the back which gradually diminish towards the top of the set, practically all of the lighting being concentrated in the area of the characters. This treatment lends an atmosphere of coldness, mystery and photographically accentuates the presentation. The various characters appear in costumes of the Apaches with here and there various soldier uniforms in evidence. The following program is arranged, with lyrics by Gitz-Rice, musical arrangement by Dr. Wm. Axt. The regular members of the "gang" assisted by a male ensemble of thirty, Doris Niles and the Capitol Ballet Corps of six provide the action:

(a) "Gay Paree For Me".....Gang and Ensemble.
(b) "L'Amour D'Apache" (Offenbach)..... Miss Niles and Mr. Moulan.
(c) "Mon Homme".....Miss Rice
(d) "I am the Law".....Mr. Cooms and Ensemble.
(e) "Song Bird".....Miss McKee
(f) "Marietta"....Miss Rice and Mr. Wetzel
(g) "Y Como la Va"..Capitol Ballet Corps
(h) "Ma Cherie".....Lieutenant Gitz Rice and Ensemble
(i) "So This is Paris".....Mr. Moulan and Ensemble

MARK STRAND THEATRE
New York City

Featured Picture: "The Desert Flower"

Music

Excerpts from Massenet are offered by the Mark Strand Symphony Orchestra, Carl Edouard, conducting, in a three number musical feature. The orchestra first renders the overture "Phedre." The curtains are drawn revealing six long panelled stained glass windows in conventional church design set back in two. Magenta and blue is artistically blended from the back of the windows. The balance of the set is in darkness. For the second number Amund Sjovik, Basso, dressed in a friar's costume, standing right center, sings "Elegie." Two pin spots from right and left are thrown across stage highlighting the head and shoulders of the singer. At the conclusion of the number the lights dim down and at the left of stage Madeleine MacGuigan, Violinist, garbed in purple, appears as the same lighting treatment is brought upon her, and she renders the third selection which is "Meditation," from Thais.

Divertissements

(a) Emily Day, Coloratura Soprano, renders "Summer," by Chaminade. Singer appears in front of black drop hung in one; three amber spots from overhead flooding area, the singer working in a white spot. She is gowned in a white and lavender Colonial costume, flaxen hair.

(b) Valse des Fleurs by Tchaikowsky. Mme. Klemova, M. Daks and Mark Strand Ballet Corps. The scene opens, dark stage, lights gradually brought up, revealing the eight characters dressed in colorful Colonial costumes in sing colors aligned across stage, against a black plush drop. A large oval frame drop with scrim is hung down in one. Mlle. Klemova appears standing on a gilt pedestal with M. Daks in Colonial costume, standing beside her. Canaries, Orange, Amber and White brought in color scheme.

The Prologue

Joseph Plunkett has arranged one of the cleverest novelty prologues we have seen in several weeks in Broadway theatres. The setting is simple, but its treatment and the introduction of a novelty lighting effect is its real charm. A drop screen hung back upon which is projected a rotor effect of a landscape which revolves, giving the effect of a rapidly moving landscape, the upper part is toned in a deep sky blue. In front is a hand car with the four members of the Mark Strand Male Quartette dressed in typical section hand working clothes with a working motion of the propelling bar of the hand car plus the action of the effect on the back screen lend an effect which is duplicated in the picture of the hand car travelling at a rapid pace down the track. Quartette sing a song which is not programmed. This is a good idea to be used by other theatres as it requires but a small space and is easy to stage. It's too good an effect to remain exclusively a Broadway novelty. It is an excellent prologue for The Desert Flower.

RIVOLI THEATRE
New York City

Featured Picture: "The Little French Girl" (Paramount)

Music

The overture feature, "Capriccio Italien" (Tchaikowsky), is played by the Rivoli Orchestra, with Will Stahl conducting.

Divertissements

(a) "Joe Thomas' Sax-O-Tette." Five talented and versatile musicians who know how to put over comedy business in a motion picture theatre, and maintain an artistic level. The musicians dressed in carnival costumes, short black coats with black and rose pom poms, tight fitting trousers. The set consists of light fabrics tinted rose and blue in the center and carrying off at either side are deep blue fabrics over which a figure designed panel is hung, which is tied at the bottom, meeting the tip of a small gilded box tree. A large four-way bronze screen is up center with a foliage design in black and red. Canary floods with greens, and light amber from the side with canary spot to work are used in the performing area. The musical selections are terminated with the quintette closing in one as the curtains are drawn together.

(b) "Vivian Day." This charming little

dancer makes her second week's appearance in the Riesenfeld houses in a Chinese dance which is extremely Americanized. Setting consists of a large painted Buddha on compoboard backed with black plush drop. Two green lamps are used for the eyes of the statue, the fantastic outlines of the face and garb of this well-known Deity is highlighted with purple and amber. A large black and maroon figured panel is hung from above the tip reaching a spot near the head of the image. Two black lacquered floor lamps with inverted Japanese lanterns in which green lights are used are set up right and left of the statue.

(c) "Miriam Lax," Soprano, appears in front of regular close in curtains in a pink spot, dressed in evening gown, and sings "When I Think of You." (Owens and Rose.) Curtains open, revealing a setting which suggests a roof garden veranda. A festoon of deep toned small Japanese lanterns hung in one. In two borders with legs hung leaving a rectangular opening through which blue sky with a light blue base is visible. Two trellises with entwining vines are used, one on either side of the opening. A steel blue star is pointed up center. In the foreground, a dining table set for two, chairs of gilt on either side. August Werner, Baritone, joins Miss Lax in the finale of her song as she approaches the table, seating herself. Blue and green from the sides are used to tone with amber spots to work.

(d) "Joe Thomas' Sax-O-Tette" — the quintette make a second appearance for the finale, appearing in the same costumes, before a light blue transparency with two fabric columns hung right center and left center which bear fantastic Russian designed green columnar lamps used inside the column. Green blue tone is back of the transparency, here and there stars appearing, canary from the side with amber tone is used for highlighting. The bull frog dance is introduced, a green spot being used on the artist emulating the vocal endeavors of this musician of the pond. The entire group closing with "Katherina" number.

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COLONY THEATRE
New York City

Featured Picture: "If Marriage Fails"
(F. B. O.)

Music

The overture featured by the Colony Melody Masters, selections from "Louis IV," introducing "Homeland," "Little Peach," and "Don't Bring Lulu." The latter being a novelty jazz arrangement.

A Cycle of Color

A very charming act, introducing the four Roman Sisters in an artistic novelty of rare beauty. This is one of the prettiest posing acts recently seen. A large frame occupies the stage back of which is a platform and various drops are used as scenic background for the characters, who appear in a series of poses which are accentuated with colorful light treatments and effects. An electric announcer flashes the titles of the various numbers. The following pictures are offered: "The Silence," an Indian Subject; "The Deer," a winter scene with two huntsmen; "An Oasis," an Arabian motif; "Eventide," a vision; "Moth and Flame," which introduces various effects ending with a rice-rain effect.

Colony Quartette

The male singers dressed in tuxedo, appear before the light fabrics which are toned red, blue foots and red, mixed with amber spots to work. Quartette sing many popular songs and a few excerpts from Grand Opera a la Jazz.

South Sea Entertainers

Ned Wayburn's Pango Pango Orchestra is introduced, together with eleven dancers. The entire act being arranged and staged by Mr. Wayburn. The setting is very simple—a painted palm grove in silhouette, hung back stage through which a moon box in amber is used. A netted drop hung down in one with foliage border and trees and a large vase with flowers are right, and a corner of a Spanish style house at left. The orchestra is grouped up left center and renders "Pango Moon," "Alo Ha Oe," and "Moani Keala." Ten girls dressed in Hawaiian costumes enter and do typical Hula Hula dance with a soloist in an Hawaiian costume of white silk. Canary and amber spots highlight characters from the sides with white and canary to flood during the dance numbers.

RIALTO THEATRE
New York City

Featured Picture: "Old Home Week"
(Paramount)

Music

Hugo Riesenfeld has prepared an interesting musical program for the week. The overture is Selections from "La Boheme" (Puccini), played by the Rialto Orchestra with Emanuel Baer conducting. Another Riesenfeld Classical Jazz is offered, and Gdal Saleski, first cellist of the orchestra, plays his own composition, "Hungarian Rhapsodie," accompanied by the orchestra.

Divertissements

Practically the same show as presented at the Rivoli Theatre last week is offered for a second week at this house. Betty Paulus, mezzo soprano, and Edward Atchison, tenor, sing a duet of Irving Berlin's popular song hit "Listening." An "Eccentric Toe Dance," by four members of the Rialto Ballet Corps is offered.

CAPITOL THEATRE
Chicago

Featured Picture: "A Woman's Faith"

Music

The Capitol Grand Orchestra, conducted by Albert E. Short, presents as the overture feature "Cavilleria Rusticana" (Mascagni), with a Classical Jazz number using "Swanee Butterfly" as the theme.

Divertissements

Francis A. Mangan presents five numbers in this group.

(a) "Robin Hood." A male ensemble of sixteen voices in the opening chorus. Four girls render a folk dance. Lorna Doone Jackson, soprano, sings "Oh, Promise Me," and Herbert Gould, basso, sings "Brown October Ale," assisted by the ensemble.

(b) "Irene." Marjorie Pringle, soprano, sings "My Sweet Little Alice Blue Gown," and four dancers accompany, dressed in jazz blue gown, the waltz period, crinoline blue, and colonial.

(c) "La Cupa." The Tango by Edna Hathaway and Howard Baker. Morton and Mayo in specialty.

(d) "Comedy Bits," by Jimmie Dunn.

(e) "Sweethearts." The male ensemble appear in "On Parade." Miss Jackson sings "Sweethearts." Four girls do "Wooden Shoe Dance." David Reese, tenor, sings "Every Lover Must Meet His Fate," and the finale with Miss Jackson, Mr. Reese and the Male Ensemble.

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A Moving Picture World Presentation

Detailed information relative to the production of the presentation suggested are printed herewith. Permission is given to any producer or exhibitor to use the Colby Harriman suggestions appearing in this section. Any other information desired to stage the presentation may be secured upon request.

THE RENDEZVOUS OF ROMANCE

A Spanish Fantasy

A Moving Picture World Presentation
Devised by Colby Harriman

TALES of romance are as much a part of Southern Spain as the picturesque landscape. There is a particular fascination of this section which has been caught by poets, composers and artists, and a wealth of subject matter is available to the producer who desires a colorful production, one which is simple to mount, and will be popular with his patrons.

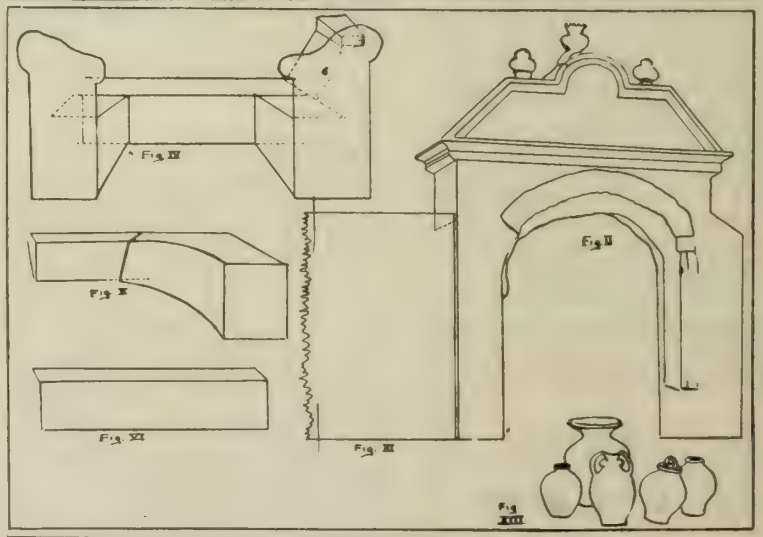
This subject is devised to translate some of the color in scene and action which is found in the ways of Southern Spain.

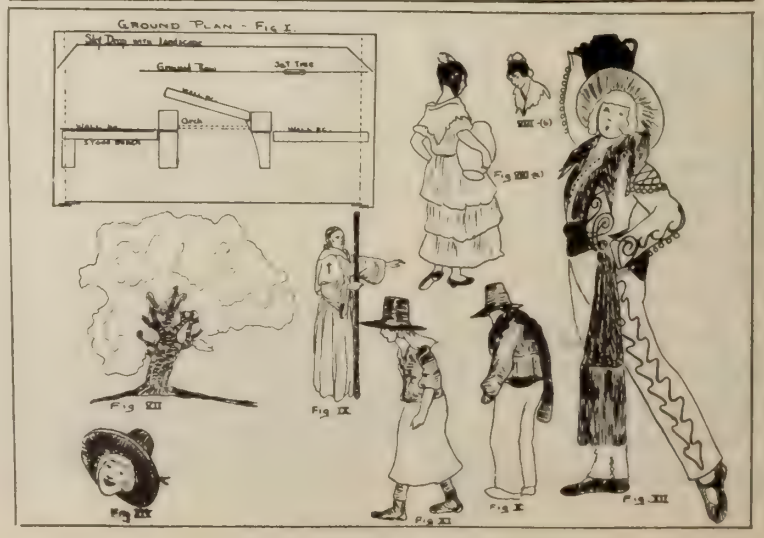
The setting depicts a section of a patio, the gateway leading from the highway. The arch and adjoining walls tell the tale of age, the stone work and masonry being worn and jagged. The distant landscape, with white buildings, red-roofed, in a setting of dark leaved olive trees, and a verdant background, fit as a cameo into the deep blue sky, which is beautiful with soft clouds traveling slowly across the surface. Foliage, flowers and vines are arranged to contrast with the stone work in the foreground. Some casks and water jars are used to dress the set up left.

The opening of the action is at evening, the warm tones of the sun cast a warm glow in the foreground, with a colorful treatment on the back drop. A distant bell is heard, ringing out the vesper hour, as a dark robed padre comes on from left and passes through the gateway and off towards right. A singer is heard coming up the roadway, singing a ballad. A girl, carrying a water jug, runs on from right, crosses to the gateway, looks in the direction of the singer, waves a greeting. The singer enters, finishing the song on stage. Other characters appear right and left, and a song to "Romance" is sung by the girl and boy with the ensemble. The lighting treatment takes on deeper tones as evening approaches, the foreground changing from light to darker amber and magenta blending.

A dashing young Spaniard enters, dressed in the conventional costume of a "toreador," is wildly acclaimed by the ensemble, and presently a charming senorita, dressed in a highly colored shawl and spangled dress, enters from right, greets the young man, and a spirited Spanish dance follows. The twanging strains of a guitar are heard off stage, the ensemble expectantly await the musician, and a comedy element is introduced when a goatherd appears and sings a humorous serenade, finishing with a comedy dance with one of the girls.

Some masqueraders, dressed in costumes of Spanish character, troupe in, and for a hilarious finish execute a spirited dance, which is featured with the induction of the young Spaniard and the senorita, with the





ensemble as spectators and the goatherd occupying a point of vantage on the wall as he joins in the music and revelry.

The characters troupe off stage through the gateway, as the stars appear on cyclorama, and the tones deepen, highlighting the set which appears in silhouette. The two characters who first appeared end the action with a charming love song, as the sound of merriment of the others dies away in the distance.

Fig. I. GROUND PLAN OF SET

The plot is not scaled but is proportioned to permit its adjustment to any stage. An archway (II) is center, high wall (III) to right which carries off stage. In front of the wall at right center is a stone bench (IV). Up center, in the archway, a low wall (V) masks and carries off towards right, a boxed stone and piece (as shown in V) comes on stage at left of the archway, the up stage end adjoining the low wall up center. A low wall (VI) adjoins the arch up left center and carries off towards left. A ground row with set tree (VII) is up left center on the up stage side of the wall. A sky drop with the settlement buildings, church, and small set trees can be painted on the same piece or the buildings, trees, etc., form another set piece with a ground row and placed above the first row, using a blue cyclorama to back. A foliage border can be hung down in one. Foliage is used to trim the walls at extreme right and left.

SPECIFICATIONS OF UNITS

Fig. II. Stone Archway

Flat piece painted to give stone effect with a brick arch, the top surmounted with a cut out piece as outlined. The three turned figures can be made of compo board, painted and tacked on the upper piece. The thickness piece in the archway can be a piece of compo board, the edge torn out to give a jagged effect, and painted to give thickness. The thickness piece on the upper right end of the arch can be a flipper or a piece painted to give thickness and tacked on the end of the arch as shown.

Fig. III. High Stone Wall

Flat piece, high enough to mask characters who enter from right through the archway. Adjoins the arch at right of center, and carries off stage towards right. Foliage to trim right end. Flipper can be adjusted to give thickness if needed.

Fig. IV. Stone Bench

This bench is composed of three sections (for convenient striking) and occupies the area up right center in front of the wall. The ends can be made of compo board, painted to give stone effect, cut out in lines of "rock" and tacked on the end of the frame. The two ends or sides of the bench adjoin the center bench at the base of the wall. A back to the bench on the right of center side can also be made of compo board.

Fig. V. Low Wall and End

A low wall, placed on an angle up center in the archway and carries off towards right with an opening right of center wide enough to permit characters to enter and exit. The end piece should be constructed to adjoin the wall at the upper end of the arch, and curved on the right side. The upper wall can be a flat piece with a flipper for thickness and the end piece of boxed design.

Fig. VI. Low Wall

A wall, constructed to balance with the upper section of the bench at right, is placed up left center, adjoining the left of the arch and carrying off stage towards left. Thickness piece attached. Foliage to trim the left end of the wall.

Fig. VII. Set Tree

This tree can be a part of the ground row set back of the arch and wall. A flat piece made of profile or compo board, cut out, and fastened to the row. The tree should be painted to represent a gnarled olive tree. The trunk can be given a papier mache treatment for thickness, and this might also be used in the tree-top area, the raised surfaces taking an excellent light.

Back Drop

The two trees seen through the archway and the church, houses and distant horizon can be painted on the back drop, or form a set piece, the various cut-outs being adjusted to the ground row or forming an individual set piece placed back of the ground row and set tree specified. In this case use a blue cyclorama to back and mask.

Foliage Border

A foliage border can be used to good advantage in the setting, hanging it down in one.

If desired, flowers and foliage vines can be used to dress the walls and extreme sides of the set.

SCENIC COLOR SCHEME

Warm tones, with splashes of color softly blended, should be the theme of the scenic artist. The walls, the archway, the bench should be painted in stone designs with reddish brown and gray blue combining the body of the set, the brick work in reddish tone over light brown, a deeper brown in the thickness piece of the archway, the highlighting in grayish-blue and faint purple. Light and dark green foliage border and pieces to trim the walls. The set tree painted a dark brown on a lined trunk, with a thick foliage top in highlighted dark and light greens. The base of the tree adjoining the ground row should be painted deep green, blending into a green brown and spreading to a green-yellow in the foreground, punctuated here and there with dark green clusters of vegetation. The back drop, a deep sky blue, with olive trees and a distant village painted at the lower end. The buildings, white structures with red roofs. Dark green foliage dotting spaces around the buildings. The olive trees painted similar to the set tree above noted, although deeper tones used. The distant country which forms the horizon painted with a deep blue green, and an intermediary green-yellow. The casks used to dress the foreground of the set should be painted a light brown, yellowish brown, and dark brown.

COSTUME SPECIFICATIONS:

(a) The Padre

Black robe as shown in Figure IX. Carries a large staff.

(b) The Male Singer

A peasant costume as shown in Figure X. Blue or black hat, a light blue shirt, dark trousers, red sash and golden brown or reddish brown scarf.

(c) The Female Singer

A peasant girl's costume as shown in Figure VIII. Vivid colored flowers in the hair, green kerchief hung loosely about the shoulders, light red dress, white stockings, dark shoes.

(d) Ensemble

Various color combinations in the style of the two singers.

(e) The Young Spaniard

Conventional "toreador" costume, of light material.

(f) The Senorita

Lace mantilla, silvered material. Flowered design shawl, dark spangled skirt, dark hosiery and shoes. She carries a large fan.

(g) The Goathered

Shown in Figure XI. Large black hat, with white flowing head scarf, worn under the hat. A hat strap adjusted to slip from underneath chin to nose during his song. A Red blanket skirt around dark trousers. Clumsy shoes, and "ringed" hose. Wears a large mustache, carries an old guitar.

(h) The Masqueraders

As shown in Fig. XII. White trousers and jackets, with gold braid design. Red blouse, and vari-colored sash. Head scarfs of colored silk worn under the broad dark hats, edged with white and gold board. Dancing slippers.

LIGHTING TREATMENT

The first movement depicts evening.

Use a blend of red and canary in the foots with a blue and red blend in the first border dimmed down to a degree sufficient to act as a base for the shaft lighting of orange amber from the left in one and the amber and canary from right in one. Back of the arch, highlight the set piece and tree with dark amber at the base and green at the top, the back drop or cyclorama in deep blue at the top, a green blue at the bottom with a cloud effect toned in a varigated scheme of canary and rose at the base of the drifting clouds.

As the action progresses, dim down the background in proportion to the foreground, with just a flash of orange amber punctuating a deep blue rift at the horizon, the edges of the set piece being high-lighted with a light blue, the cyclorama in deep blue, stars appearing on its face. The foreground can go into dark amber, with a rose blend from right in one which mingles with a purple tone back of the arch.

Amber, pink, magenta spots to work on the various characters during the song and dance numbers. Floods in amber and blue.

(Theatre Reviews Continued from page 759)

EASTMAN THEATRE
Rochester

Featured Picture: Nazimova in "My Son" (First National)

The overture feature is the Richard Wagner composition, Rienzi," played by the Eastman Theatre Orchestra. The organ recital with Robert Berentsen at the console, features Overture—"Mignon," by Thomas. A Song and Dance—"La Paloma," is given by Alberto Sanchez, tenor, and Olive McCue, and Thelma Biracree, who alternately appear as dancers.

STRATFORD THEATRE
Chicago

Featured Picture: "Raffles" with House Peters

It is announced that because of the tremendous crowds that stormed the Capitol Theatre (Chicago) last week, the entire show which appeared there was transferred to this theatre. The Minstrel Show with Tom Brown and his Famous Forty Minstrels.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Everyman's Wife"

William Fox's Interesting Story of Newly Married Life Has a Lot of Realistic Human Touches

Reviewed by C. S. Sewell

Under the intriguing title of "Everyman's Wife" which offers exceptional possibilities for exploitation tie-ups and teasers, William Fox is offering an interesting story of domestic life, with Elaine Hammerstein and Herbert Rawlinson in the leading roles.

The bais of the picture is the idea that the newly launched bark of matrimony can be very easily wrecked by extremely little things, particularly if small incidents are allowed to arouse jealousy and suspicion which are easily fed by circumstances which while apparently damaging are entirely innocent.

There is a lot of good human stuff in this picture and especially in the early reels the characters act just like real people. The starting of the quarrel between husband and wife over a cat and showing how this brought about unfounded jealously is a good touch, and it has been developed with good psychology.

In fact, the first part of the picture is more than usually entertaining, and as a whole it should please for it is better than the average program attraction. Had the latter reels held up as well, it would have been a humdinger. Plausibility has been sacrificed to bring about the desired effect, and as a consequence, the action of the leading characters is not so convincing. For a story depicting real everyday life, it would hardly seem probable that the wife would have invited the other woman to see her husband making love to her or that the ruse of having the husband make love in the dark to his own wife thinking it was another woman would have worked. The early part of the picture, however, is human, realistic and logical enough to carry the story and make it good entertainment.

Elaine Hammerstein and Herbert Rawlinson are well cast in the leading roles, Miss Hammerstein's work being especially good. Robert Cain as the philandering husband and Dorothy Phillips as his wife both give good performances.

Cast

Mrs. Randolph.....Elaine Hammerstein
Mr. Randolph.....Herbert Rawlinson
Mr. Bradin.....Robert Cain
Mrs. Bradin.....Dorothy Phillips
Emily.....Diana Miller

Story by Ethel Hill and Enid Hibbard.
Scenario by Lillie Hayward.
Directed by Maurice Elvey.
Length, 4,365 feet.

Story

During the period following their honeymoon little differences crop up between the Randolph's. For instance, Mrs. likes cats but hubby does not and they have a spat over it. A few days after the cat ran away Randolph sees a cat and chases it next door. Mrs. Bradin informs him it is her cat. Mrs. Randolph sees them talking and gets jealous as her husband has left the office early. Randolph's car breaks down and Mrs. Bradin gives him a lift, they are arrested for speeding and Mrs. Randolph gets so jealous that Randolph goes to live at the club. His wife starts an affair with Bradin to get even and finally frames a scene, inviting Mrs. Bradin. The latter tells her that Bradin is always having affairs and convinces Mrs. Randolph that her husband really loves her. Bradin comes in and declares his love for his own wife in the dark, believing it is Mrs. Randolph. Randolph returns and his wife admits she has been foolish in her suspicions and they become reconciled.

Features Reviewed In This Issue

Any Woman (Paramount)
Crimson Runner, The (Prod. Dist. Corp.)
Desert Flower, The (First National)
Everyman's Wife (Fox)
If Marriage Fails (F. B. O.)
Little French Girl, The (Paramount)
Price of Pleasure, The (Universal)
Tearin' Loose (Artclass)
White Monkey, The (First National)
White Thunder (F. B. O.)

"The Desert Flower"

Colleen Moore the Whole Show in First National Comedy Drama From Stage Play

Reviewed by Sumner Smith

Colleen Moore is the whole show in "The Desert Flower," Don Mullally's stage success which First National has made into a picture. June Mathis, who wrote it for the screen, has filled it full of opportunities for Colleen's light comedy and Director Irving Cummings has turned out a generally smooth-running picture.

From the opening of the picture, where Colleen is seen at home in a freight car in the desert, wearing a man's derby, caring for a baby and a chicken and bossing the tough section foreman, until the closing scenes that hint of melodrama but turn quickly back into comedy, the star's work can only be described as delightful. Every turn and twist in the plot, every bit of the backgrounds, was designed especially that she might shine, and shine she does.

The story has little to commend it but Colleen's work quite cleverly glosses over its weaknesses. Its chief value lies in Miss Mathis' many clever touches affording Colleen chances to be funny, and Colleen is so funny that most of the time the audience will watch her and enjoy her without caring whether there is any story or not.

The main theme is the regeneration of a youthful drunkard through the girl's sympathetic encouragement. At times, principally toward the end, the picture threatens to become highly dramatic, but it doesn't last long. Colleen has real emotional depth but she's such a great little humorist that they couldn't let her be serious too long.

Lloyd Hughes as the drunkard is the star's chief foil and he does acceptable work. Kate price has a good comedy part and Frank Brownlee is an excellent villain. The other players perform efficiently.

Cast

Margaret (Maggie) Fortune..Colleen Moore
Randolph (Rance) Conway....Lloyd Hughes
Mrs. McQuade.....Kate Price
Jose Lee.....Gene Corrado
Dizzy.....Fred Warren
Mike Dyer.....Frank Brownlee
Inga Hulverson.....Isabelle Keith
Flozella.....Anna May Walthall
Jack Royal.....William Norton Bailey
Mr. McQuade.....Monte Collins
Fay (Bebe) Knight.....Edna Gregory

From Don Mullally's stage play.
Screen play by June Mathis.
Directed by Irving Cummings.
Photography not credited.
Length, 6,837 feet.

Story

Maggie Fortune lives in a freight car on a railroad that men are putting through the desert. Mike Dyer is her father-in-law. Rance Conway, heavy-drinking son of New York society, awakens her sympathy, and after a fight with Dyer she follows him to a gold mining town. Rance repeatedly breaks his promise to stop drinking, but Maggie does not despair of curing him. She stakes him and he goes prospecting, to return just as Dyer finds Maggie and threatens her. He has mastered his habit and Maggie agrees to marry him.

"Tearin' Loose"

Wally Wales Is New Hero in Fast Moving Western Released Through Artclass

Reviewed by Tom Waller

"Tearin' Loose" is one of those rip-snortin' westerns where the thought is concentrated upon perpetual action. Audiences that like up-and-at-'em, slap-bang, rough-and-tumble, hero-conquers-in-end pictures should give this offering a big hand. Incidentally it introduces a new hero for this type of film. His name is Wally Wales. He has a nice personality, a manner that is both refined and determined, is a stunt athlete, can use his mitts, ride a horse and make love. Action Pictures, Inc. produced it and Weiss Bros. Artclass is releasing it.

The story, although of a well known type, is touched up with human interest as well as thrills galore. It starts off like a comedy but this impression is allowed to prevail only for a few feet when a sloughing match ensues between the hero and the villain. The hero arouses one's curiosity by insisting upon maintaining a strange silence which causes him to be jailed at one time and suspected of an attempted burglary at another.

The villain and his sister, a wholesome but susceptible blonde, masquerade as relatives of a wealthy rancher. The hero later appears and finally succeeds in proving his identity as the true relative. In another fight which takes place between the two men on a precipice the hero finally succeeds in ex-

terminating his adversary. A good suspense leads up to this final encounter which affords a nice and well-timed climax.

Cast

Wally Blake.....Wally Wales
Sally Harris.....Joan Arthur
Matt Harris.....Chas. Whitaker
Dad Burns.....H. Alfred Hewston
Stubb Creon.....Harry Belmour
Nora .....Polly Van

Scenario by Frank L. Ingraham.
Directed by Richard Thorpe.
Length, 5,000 feet.

Story

Matt Harris frames Wally Blake and uses a letter to identify him as a relative of Dad Burns, a wealthy rancher. Harris and his sister Sally, as the imposters, are living on the Burns' ranch when Wally appears. Harris is caught while robbing the safe by Wally but throws suspicion upon the hero. Dad is waylaid by a tramp accomplice of Harris but beats him to the draw. Wally's knife is found in the cabin and he is suspected of the killing. Dad learns the true story after Harris falls off a cliff in a fight with Wally. The hero and Sally then find happiness on the ranch for the rest of their days.

"Any Woman"

Treasure Hunt and Clever Subtitles are Bright Spots in Henry King Paramount

Reviewed by Epes W. Sargent

Although it figures only casually in the plot advancement, the Treasure Hunt, which has been an English craze for more than a year, is the chief feature of "Any Woman," adapted from a story by Arthur Somers Roche. The cross country chase in a variety of vehicles from archaic Fords to scooters give a reel of very lively and amusing action with much real comedy, but the idea is dropped as abruptly as it was worked up, and the story moves back to its threadbare theme and its almost inevitable climax.

Apart from the hunt and some unusually clever sub-titles, there is not much of novelty in the story as told on the screen, and an unusually good cast is almost thrown away on a loosely constructed and never gripping story in which the plot values are poorly estimated. There is but a single scene, almost entirely without action, to motive the love interest and to account for the change from disdain to love on the part of the heroine and so the interest is never fully gained.

The story may interest through the hunt, but it seems almost incredible that Henry King should have been responsible for such a colorless direction. Miss Terry is excellent in the leading role, but a minor actress could as easily have carried the part, and much the same holds good for the other members of the cast. They are given virtually no opportunity. The picture may get over nicely in the smaller houses, but it is far from measuring up to the King standard.

Cast

Eleen Linden.....Alice Terry
Tom Galloway.....Ernest Gillen
Mrs. Rand.....Margarita Fischer
James Rand.....Lawson Butt
Mrs. Galloway.....Aggie Herring
William Linden.....James Neil
Mrs. Phillips.....De Sacia Mooers
Egbert Phillips.....Henry Kolker
Alice Cartwright.....George Periolat
Agnes Young.....Lucille Hutton
Jones.....Arthur Hoyt
Lord Brackenridge.....Malcolm Denny

Story by Arthur Somers Roche.
Scenario by Jules Furthman and Beatrice Van.
Directed by Henry King.
Length, 5,963 feet.

Story

Ellen Linden, returning from a finishing school, finds that her father has lost his fortune. She is met at the station by Tom in a car decorated with gaudy advertising for "Here's How," a soft drink. She is disdainful of her surroundings, but rises to the emergency and obtains a position in an office. Her feelings toward Tom change, and she seeks to interest her employers in Tom's new drink. They promise financial backing but they are more interested in her. Both partners made advances, Egbert in cave man fashion and James in the more subtle attack of sending her to his summer home to make an inventory. When he overhears Tom telling Ellen that the new backing will enable them to marry, he withdraws his promise. In a treasure hunt, in which Ellen is Rand's partner, they are delayed and do not return home until early morning. Mrs. Rand threatens divorce and Tom breaks with Ellen, but realizes his error and Rand backs the soft drink company as a wedding present.

"White Thunder"

Yakima Canutt Appears as Cowboy, Mollycoddle and Masked Rider in Newest Picture for F. B. O.

Reviewed by C. S. Sewell

As the newest number of a series produced by Ben Wilson and distributed through F. B. O., Yakima Canutt, the rodeo champion, is presented in a story by Kingsley Benedict who also appears in the picture, called "White Thunder."

The picture starts off with the promise of plenty of typical western action, for immediately the hero is planted as an expert horseman, a crack shot and a good fighter. Very soon he goes East to college and returns a regular mollycoddle and dude. Soon the story swings into one of the familiar variations of action melodramas, that in which a mysterious masked and gowned figure adopts a kind of Robin Hood role, striking error to the evildoer and aiding the oppressed.

Characters of this kind depend upon their romantic glamour and the dash and action with which they accomplish their raids, but the hero in this production seems to lack this pep. Also, more than the usual strain is put on the credulity of the spectator by asking him to believe that, although the hero was planted as a regular he-man at first no one, not even his sweetheart has any suspicion that he is the masked rider, although on several occasions he is found nearby after the rider disappears. Even in one case where he escapes into a room where there is no other exit the characters do not question his statement that he was merely masquerading as the rider.

In the attempt to bring about the desired ending with the hero in the post of sheriff, formerly held by his father, the title-writer has overplayed in several instances, with his explanations, as why the hero was not killed when the villain had the drop on him and these titles are liable to cause amusement although intended to be serious.

Yakima Canutt can hold his own when it comes to Western stuff, but he seems out of his element as a swell-dressed mollycoddle in flannels, with cap, cane, etc., and on the whole this picture fails to measure up to the standard of the average western, though it may appeal to some dyed-in-the-wool fans.

Cast

Chick Richards.....Yakima Canutt
Chas. Evans.....W. H. Turner
Black Morgan.....Lew Meehan
Sheriff Richards.....George Lessey
Alice Norris.....Nell Brantley
Rev. Norris.....Kingsley Benedict

Story and scenario by Kingsley Benedict.
Directed by Ben Wilson.
Length, 4,550 feet.

Story

During a feud between the cattle and sheep men, Sheriff Richards is murdered by a man with the ace of spades tattooed on his arm. His son, Chick, a squareshooting he-man, goes away to college and at the time of his father's murder returns a regular dude to the disgust of everyone, even his sweetheart, Alice, and apparently makes no attempt to solve his father's murder. Soon a mysterious white-robed rider begins to champion the sheep men, who are hounded by the cowboys under Black Morgan, each time leaving a warning scribbled on the ace of spades. Morgan finally attacks Alice, The White Rider appears, throws off his disguise and it proves to be Chick. In the fight Chick finds that Morgan is his father's murderer. Chick becomes the new sheriff and arrests Morgan, and Alice is proud to become his wife.

"The Crimson Runner"

Female Robin Hood Role Essayed by Priscilla Dean in Hunt Stromberg Melodrama

Reviewed by Tom Waller

Seldom, even in the most fantastic novels, is there to be found such a character as that essayed by Priscilla Dean in "The Crimson Runner," a Hunt Stromberg and Charles R. Rogers presentation released by Producers Distributing Corporation. Miss Dean presents a new kind of female Robin Hood—a super-woman whose quest for vengeance leads her to rob the rich to feed the poor. She openly wages her banditry and the police are made to appear like so many mollycoddles. Her bravado at times is extreme, but this is in accord with the plot, which aspires only for things superlatively dramatic.

Post-war Vienna is described by the subtitling as the city in which all of the action is laid. Some scenes are very Parisian, especially the sub-cellars of Apache-like individuals who have acclaimed Bianca Schreber, the Crimson Runner, as their leader. Bianca, portrayed by Miss Dean, receives her title after a janitor, who has burned her father and attempted to attack her, becomes police commissioner.

A lengthy amorous episode with a Count delays the realization of her vengeance. When the time does come in a boudoir adjoining a ballroom, the Crimson Runner, hitherto apparently invincible, seems to lose her ingenuity and weakly submits to a strapping by the villainous commissioner. It remains for the Count to rescue the maiden by running a sword through the inspirer of her thieving career.

The story, as adapted, has its action in spurts. There are intermittent lulls, especially noticeable during periods of drawing room conversation between the Crimson Runner and the Count. Of the many robberies and hold-ups accredited Bianca in the sub-titles, we recall only one being depicted in the action. The production, however, offers a chance for colorful posters and exploitation. It should draw the fans and provide average entertainment for the majority.

Cast

Bianca Schreber.....Priscilla Dean
Alfred Schreber.....Bernard Siegel
Gregory (later, Von Krutz).....Alan Hale
Count Meinhard von Bauer.....Ward Crane
Bobo, the valet.....Taylor Holmes

Adapted by Harvey Gates from an original story by himself.
Directed by Tom Forman.
Length, 4,775 feet.

Story

Bianca Schreber sets out to avenge herself upon a janitor whose attempted attack upon her resulted in the death of her father. She becomes a bandit, the terror of the rich and the police and a worthy missionary to the poor. The janitor becomes police commissioner and Count Bauer, with whom Bianca has become enamored, slays him in a duel. The new regime pardons the female bandit and she finds happiness in the halls of royalty.

"The Price of Pleasure"

Virginia Valli and Norman Kerry in Universal-Jewel Story of Poor Girl's Romance

Reviewed by Sumner Smith

In "The Price of Pleasure," a Universal-Jewel with Virginia Valli and Norman Kerry, motion picture audiences will enjoy one of their favorite plots—the romance of a bargain counter girl with a blue blood, their marriage and the subsequent unpleasantness caused by the rich youth's mother and sister. The picture has been well directed by Edward Sloman and boasts a fine supporting cast, including Louise Fazenda, T. Roy Barnes and George Fawcett.

The highly dramatic story has been lightened by many humorous touches. Miss Fazenda especially is clever in eliciting comedy from a servant girl role, while Barnes, as an apartment house superintendent, burlesques his part effectively. Kate Lester is well cast as the blue blood mother, and James O. Barrows and Marie Astaire have good parts.

Many fans like these romantic stories of the rise in social plane of a poor girl, and this one, developed along usual lines, should please them. Virginia Valli injects much emotion into her work and is always charming to look upon. Norman Kerry is the same handsome, self-possessed hero that he has been in previous Universal successes. Both Miss Valli and he look their parts.

Sloman has given "The Price of Pleasure" smooth direction and has photographed it against attractive backgrounds. These consist of a department store during a bargain day rush, a mansion, cafes and a rooming house.

Cast

Linnie Randall.....Virginia Valli
Garry Schuyler.....Norman Kerry
Stella Kelly.....Louise Fazenda
Mrs. Schuyler.....Kate Lester
John Osborne.....George Fawcett
Bill McGuffy.....T. Roy Barnes
Jenkins.....James O. Barrows
Grace Schuyler.....Marie Astaire

From a story by Elizabeth Holding and Marion Orth.
Adapted by Raymond L. Schrock.
Scenario by J. G. Hawkes.
Directed by Edward Sloman.
Photographed by John Stumar.
Length, 6,618 feet.

Story

Linnie Randall bemoans the fact she has never had a good time. Garry Schuyler, dressed as a mechanic, enters the department store and overhears her. She accepts his invitation to dinner and he astonishes her by calling in a limousine. They agree on a week's round of pleasure. At the end of the week they marry. Mrs. Schuyler returns from Florida and makes life miserable for Linnie, who runs away. Accidentally struck by Garry's car, she is rushed to the hospital. He thinks her dead and suffers a brain attack. His mother takes him to Europe. Linnie, after her baby is born, becomes a dancing sensation. When Garry returns he learns the truth and they are reunited.

"The Little French Girl"

Mary Brian Scores Again and Shares Honors With Alice Joyce in Entertaining Paramount Film

Reviewed by C. S. Sewell

From the audience standpoint, probably the most interesting point about "The Little French Girl," Herbert Brenon's newest production for Paramount is the fact that it again presents on the screen little Mary Brian, who created such a decidedly favorable impression by her impersonation of Wendy in "Peter Pan." So we might as well go on record right now by saying that she will not disappoint her admirers. Her role here is naturally different from the fairy-like one of Wendy, and is that of a decidedly unsophisticated ingenue, but is marked by the same unaffected and unassuming charm of innocent girlhood.

Because of the prominence of her role, Alice Joyce, as her mother, shares the limelight with Mary. Miss Joyce's role is that of a woman who is as sophisticated as her daughter is innocent, a woman with whom love is but a romantic episode lasting until a new hero comes along to arouse her fancy.

The story is based on the contrast between the severe and rugged British ideas of love and the supposedly more free and easy attitude of Continental Europe, and the drama arises from the fact that from the standpoint of the British hero and his people the mother is not morally what she should be.

A smoothly built scenario providing good continuity holds the interest although a lack of action and tendency of the director to spend much time in grouping and posing his players and telling the majority of the story in the subtitles causes a noticeable slowness of movement. There is, however, unusually beautiful photgraphy, with striking sets and exterior shots and good character development. While there is naturally no suspense as to the final outcome, it is entertaining to watch how it is worked out.

Because of the character of the mother, the picture will probably appeal more to sophisticated audiences, but Mary Brian's charm and the smoothness and beauty of the production should make it entertaining for all classes of patrons even though some may not care for this type of story.

In a different role from usual, Alice Joyce does good work and her dignity and restraint goes far to establishing sympathy for an otherwise unsympathetic character. Neil Hamilton, as the hero, effectively portrays the idea of the staid dignified type of Britisher, who seems somewhat cold and austere from an American standpoint. Esther Ralston, who appeared as the mother in "Peter Pan," gives a good performance as a girl who reveres the memory of her dead lover.

Cast

Madame Vervier.....Alice Joyce
Alix Vervier.....Mary Brian
Giles Bradley.....Neil Hamilton
Toppie.....Esther Ralston
Owen Bradley.....Anthony Jowett
Jerry Hamble.....Maurice Cannon
Lady Hamble.....Maude Gordon
Andre.....Paul Doucet
Mme. Dumont.....Julia Hurley
DeMaubert.....Mario Majeroni

Based on novel by Anne Douglas Sedgwick.
Scenario by John Russell.
Directed by Herbert Brenon.
Length, 5,628 feet.

Story

During the war Owen Bradley, pleading that his leave has been cancelled, fails to visit his home and sweetheart, Toppie, in England but spends his time with Madame Vervier, with whom he is infatuated. Owen is killed in action but in accordance with his promise, his brother Giles takes Madame Vervier's daughter to his mother in England, where she soon becomes a favorite and finally engaged to a viscount. In the meantime, Giles, who has always loved Toppie, tries in vain to win her and she finally enters a convent. To prevent her and aid Giles, Alix, Madame Vervier's daughter, tells Toppie the truth and Toppie denounces Madame Vervier as a bad woman. Giles has already learned that his brother was only one of many with whom Madame had affairs. This truth finally becomes known in England and the viscount breaks his engagement with Alix. When Toppie enters a convent, Giles realizes that he really loves Alix and returning to France finds Andre is attentive to her. He soon, however, learns the truth that Alix has always loved him (Giles), so he takes her in his arms.

"If Marriage Fails"

F. B. O. Story of Married Life Worked Out on Interesting and Out-of-the Ordinary Lines

Reviewed by C. S. Sewell

A story of what happened when a couple found that their marriage was not a success is unfolded in the C. Gardner Sullivan production "If Marriage Fails," which is being offered by F. B. O. with Jacqueline Logan and Clive Brook in the featured roles.

Brook, characterized as a fountain pen for his wife, who is described as a wealthy nit-wit, finds sympathy and understanding in the person of a fortune-teller, portrayed by Miss Logan. His wife is of the type who thinks it is O K to carry on an affair with other men but resents her husband's attentions to the fortune-teller. She uses underhand means to break up this match, which proves to have a back kick and the result is divorce and the marriage of the husband and fortune-teller.

While the basic idea is not new it has been given interesting treatment and the fact that there is not the usual reconciliation is an out-of-the-ordinary, but decidedly logical development.

The heroine may lose sympathy with some patrons because she gets the husband away from his wife, but this is very often the way it happens in real life. John Ince has given the picture good direction, introducing touches of "behind the scenes" in the fortune-tellers home, which are both human and amusing, and effective pictorial sequences of a supposed New York cabaret with gondolas in real water.

Jacqueline Logan, noted as a beauty, does very good work in the character role of the Italian fortune-teller and Mathilde Comont as her fat companion contributes a fine and amusing performance. Brook is congenially cast and Belle Bennett is effective in the unsympathetic role of the wife except for a tendency to overact at times. Jean Hersholt contributes an excellent characterization of a doctor who admires the heroine, and his quiet restrained grief when he is finally turned down is one of the finest bits we have ever seen on the screen.

A lack of action at times slows up the development and caused the interest to lag somewhat, and it does not seem entirely consistent to have a woman whose profession is fortune-telling so easily deceived by the wife. The picture as a whole, however, is interesting and somewhat out of the ordinary and should prove a pleasing attraction for the average patron.

Cast

Nadio.....Jacqueline Logan
Eleanor Woodbury.....Belle Bennett
Joe Woodbury.....Clive Brook
Dr. Mallini.....Jean Hersholt
Gene Deering.....Donald MacDonald
Lisa.....Mathilde Comont
Mrs. Loring.....Cissy Fitzgerald

Story by C. Gardner Sullivan.
Directed by John Ince.
Length, 6,006 feet.

Story

Eleanor Woodbury goes to Nadio, a fortune teller who is all the rage, and her hus-

(Continued on page 766)

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"The Royal Four-Flush"

(Pathe—Comedy—Two Reels)

The "Spat" Family selects a very elegant background, that representing the throne room of a European monarch, for their latest offering, 'The Royal Four-Flush." A king and his subjects are very much perturbed over several mysterious boxes from Detroit when the "Spats," on a tour of the continent, happen by. They are called in and the mystery turns out to be a very simple one for them—that of putting a flivver together. Their mechanical endeavors may appeal to some audiences as thoroughly amusing. The king is made to appear a very ludicrous figure before his subjects, having as difficult a time to board the flivver as the average Eastener would to break in a broncho. He is finally hurled head over heels into a fountain while the machine, with the "Spats," courses through the palace walls, upsetting a curious mob in the streets outside. The king fires a canon which wrecks the car and sends the "Spats" appealing to an American warship for aid. The comedy as a whole may be considered well up to the standard maintained by this trio of comedians.—T. W.

"Honeymoon Limited"

(Fox—Comedy—Two Reels)

In this Fox Comedy, Lee Moran has the leading role. He appears as a real estate salesman who gets up a scheme of running a honeymoon special and giving away lots to newlyweds. The manager is a crook and hides the fact that an oil company has offered big money for the land. The crook uses various schemes to stop the train, starts fights among the passengers, etc., and succeeds to such an extent that when the owner in an auto catches up with it no one is left but Lee and his sweetheart and Lee claims the credit. There are a number of ingenious situations that will get the laughs, especially those aboard the train. An amusing touch is having the train crew wear wings like Cupid. It should prove an entertaining comedy for the majority of fans who like slapstick.—C. S. S.

"Air Tight"

(Educational—Comedy—Two Reels)

As usual with Christie Comedies, this one starring Bobby Vernon is built on a definite idea with the gags and slapstick being worked into the situations and not just thrown in regardless. This time, however, the plot is very slight, the action dealing entirely with a newly married couple who go in an auto on a camping tour. The girl's mother insists on going with them and the comedy grows out of the trouble she causes and the difficulties Bobby gets into with a neighbor in attempting to put up his tent, etc. The situations seem somewhat forced and there is considerable sameness in the action. Bobby Vernon has been seen to much better advantage than in this comedy which is only mildly amusing.—C. S. S.

"Shorts" Reviewed In This Issue

Air Tight (Educational)
End of the World, The (Pathe)
Going Great (Educational)
Honeymoon Limited (Fox)
Kicked About (Universal)
Ko-Ko Sees Spooks (Red Seal)
Letter From a Rubberneck in London (Red Seal)
Navy Blue Days (F. B. O.)
Nearly Rich (Universal)
Pathe Review No. 22 (Pathe)
Pathe Review No. 23 (Pathe)
Riders of the Kitchen Range (Pathe)
Royal Four-Flush (Pathe)
Speak Freely (Universal)
Super - Hooper - Dyne Lizzies (Pathe)
Wake Up (Educational)

"Pathe Review No. 23"

(Pathe—Magazine—One Reel)

Henry R. Rittenberg, artist, paints a portrait of his wife as the introductory of "Pathe Review No. 23." His skill with the brush and rapidity should evoke admiration. Further scenes of the Andrews' expedition into Mongolia are interestingly portrayed in Chapter Five of the "Origin of Man Series." "American Cities in Pathecolor" shows several interesting "shots" of New York City.—T. W.

"Ko-Ko Sees Spooks"

(Red Seal—Cartoon—One Reel)

There is a clever touch at the beginning of this Out of the Inkwell Cartoon, when Max Fleischer draws a number of "13's" and they dissolve into the little clown Ko-Ko. Fleischer then leaves Ko-Ko in charge of the negro porter and the clown proceeds to investigate a haunted house. He and his dog have some amusing experiences with the spooks. The humor in this one does not appear to be as snappy or spontaneous as usual, but it should please the "Inkwell" fans.—C. S. S.

The House of FEATURETTES

"Roxy," Capitol, N. Y., this week playing Red Seal's latest "Marvel of Motion" novelty featuring Houdini (with the new Fleischer-Novagraph process).

And last week at the same theatre, Red Seal's "Ko-Ko Song Car-tune" of "Daisy Bell" (On a Bicycle Built for Two) was pronounced by the singing audience of 5000 to be the hit of the show.

"A good program must have novelties"

1600 Broadway RED SEAL PICTURES CORP. New York City

EDWIN MILES FADMAN, Pres.

"Going Great"

(Educational—Comedy—Two Reels)

Almost always in a Jack White production there is something novel and clever, either a twist to the action, or gags or stunts along a new line. In this Mermaid Comedy distributed through Educational, Mr. White's ingenuity is shown in the second reel. The hero accidentally gets his clothes torn off and his B V D's are mistaken for racing togs. In trying to get away from the villain he outdistances the other runners, a bee stings him and as a result he breaks the jumping record. Similar accidents cause him to eclipse everybody in the pole vault and high jump and he is literally covered with medals. The entire comedy, in which Eddie Nelson has the leading role, deals with college life with Eddie as the tailor who incurs the displeasure of the coach by burning his trousers. Eddie and the porter and one of the professors are initiated into a secret society which gives opportunity to make them do all sorts of stunts. There is the average amount of amusing slapstick and while this hardly ranks up to White's best it should prove a satisfactory comedy for the majority.—C. S. S.

"Super-Hooper-Dyne Lizzies"

(Pathe—Comedy—Two Reels)

The gag of flivvers being operated by radio has been used before but it is handled with a little more thoroughness of detail in "Super-Hooper-Dyne Lizzies," a Mack Sennett offering with Billy Bevan, Andy Clyde and Lillian Knight prominently arrayed in the cast of funsters. A stunt that should provoke quite a few laughs in nearly any theatre is when Billy pushes his flivver and a dozen other cars over a precipice. The radio director of flivvers gives a dinner in honor of himself at which the guests appear in masquerade costumes. The sudden discovery that the radio shop is being robbed leads the guests to frighten an invading negro into a cloud of dust. The slapstick stuff injected at this point should amuse to a high extent.—T. W.

"Speak Freely"

(Universal—Comedy—Two Reels)

This Century Comedy featuring Edna Marian is a variation of the familiar idea of a man who suddenly has to produce his wife to please his relatives. This time he really has one but she has left him after a quarrel and he presses the maid into service. Her sweetheart, the iceman, gets jealous, the real wife returns, and there is a regular mix-up all along the line. During the course of the action the wife dresses as the maid and makes it miserable for hubby and his supposed wife and the iceman has to kiss her to keep up appearances. The wife pours ice cream down the maid's back and creates havoc generally While there is nothing new in the idea, it should be good for quite a few laughs.—C. S. S.

"Nearly Rich"

(Universal—Comedy—One Reel)

The second of the series of Universal comedies starring Charles Puffy, Universal's extremely fat star, shows him in the role of a clerk who incurs the boss' displeasure by always being late. The boss gets very kind all of a sudden when a letter comes announcing a legacy for Puffy and sends him out to get a new outfit at his expense. Puffy receives the legacy, a clock. The clothing man takes back all his clothes, the boss starts to bail him out and Puffy hits him with the clock, which breaks, disclosing a bunch of bills, and Puffy collapses with joy. It is a picture of average amusement value.—C. S. S.

Pathe Review No. 22

(Pathe—Magazine—One Reel)

"The House of Mercy," dealing with the Hospice of St. Bernard in the Alps heads "Pathe Review No. 22." Its action is unique since it deals with the rescue work of the monks in the hospice and the great assistance which is furnished them by huge St. Bernard dogs. "The Sweetheart of Hawaii" is an interesting screen study of how raw sugar is refined. The Pathecolor is of Richmond, Va., one of the "Visiting Our Own America" series.—T. W.

"Kicked About"

(Universal—Comedy—Two Reels)

This is the first of a series of two-reelers made by Century featuring Eddie Gordon who has appeared in supporting roles in a few previous issues made by this company. The action follows along conventional lines, opening with Eddie being hurled out of his home by an irate stepfather. Mounting an old nag he journeys to the city. The horse eats fruit off of a stand. This starts a row with the owner which ends in Eddie being hailed to court where he is promised his freedom if he captures a big desperado. He of course succeeds. It is slapstick comedy in which Eddie does some stunts and takes considerable mauling and hard knocks and is of average amusement value.—C. S. S.

"Riders of the Kitchen Range"

(Pathe—Comedy—One Reel)

Earl Mohan and Billy Engle have a difficult time in delivering a kitchen range in "Riders of the Kitchen Range." Earl does all of the work and in doing so provides some laughs with his awkwardness. At their destination a cook is masquerading as the mistress. She is quite attractive in her attempts to portray the role of a "siren." The comedy from here on possesses much of the familiar slapstick material. It should please the average audience.—T. W.

"The End of the World"

(Pathe—Cartoon—One Reel)

Cartoonist Terry utilizes the recent newspaper stories about a fanatic who predicted the end of the world with his animals as the characters. The creatures of his pen somehow or other all manage to crowd into an airship. Skunks cause the ship to return to earth and the animals to forget about the rumor. The cartoon should provide laughs for every patron.—T. W.

"Navy Blue Days"

(F. B. O.—Comedy—Two Reels)

Stan Laurel is the star of this two reeler, appearing as a boob sailor who learning that his superior officer has an invitation for dinner, dogs his footsteps and finally slips into the home of the girl, a Spaniard. A jealous lover starts things and there is a chase ending with the officer licking several of his pursuers, and Stan taking the credit. The situations are familiar and are mildly amusing, but they have been held too long, in fact there is not enough material to hold up for two reels.—C. S. S.

"Letter from a Rubberneck in London"

(Red Seal—Scenic—One Reel)

This issue of Gems of the Screen is a scenic of London in the form of a letter from an American to his cousin, each place that he mentions being shown. The letter also mentions interesting facts about the places of interest which include Piccadilly, Ludgate Circus, Regent Street, Trafalgar Square, Buckingham Palace, St. James, Westminster, the Tower, etc.—C. S. S.

"Wake Up"

(Educational—Comedy—One Reel)

While Cliff Bowes who usually plays the lead in Cameo Comedies appears in this one, Eddie Nelson really has the more prominent role. Eddie is a vaudeville performer who gets thrown out with his partner and they go to a two-family bungalow for a rest. The other part of the house is occupied by Cliff and Virginia Vance and the comedy is based almost entirely on the fact that the walls are so thin that in putting up pictures, the ones on the other side fall down and finally the wall breaks through. There is also some comedy with a flivver. A fairly amusing offering.—C. S. S.

(Continued from page 764)

band, Joe, waits outside. Nadio, unable to read the crystal, comes out and is attracted to Joe. Mrs. Woodbury arranges to have Nadio as an attraction at her party. Soon Joe and Nadio are firm friends. One night he takes her to a new place and meets his wife with Deering, a parlor sheik with whom she is having an affair. Mrs. Woodbury gets jealous and going to Nadio makes her promise to give Joe up, telling her she is to have a baby. A few days later Nadio and Dr. Gallini find Deering and Mrs. Woodbury on the roadside escaping from an inn that has been raided and brings her to Nadio's home as she is supposed to be hurt. Nadio learns that Mrs. Woodbury has lied to her and phones for Joe, who tells his wife their marriage was a mistake, that he will arrange for a divorce. He then takes Nadio in his arms.

"The White Monkey"

Barbara La Marr Has Typical Role in First National Adaptation of Novel by John Galsworthy

Reviewed by C. S. Sewell

A novel with the same title, by John Galsworthy the celebrated playwright and author, furnishes the basis for "The White Monkey" Associated Pictures Corporation's newest release through First National starring Barbara LaMarr.

The signficance of the title lies in the fact that a painting of a white monkey eating fruit and scattering the rinds occupies a prominent part in the story and is symbolical of the type of role portrayed by the star.

An introductory subtitle refers to the spirit of unrest and the constant urge for something we know not what which grips rich and poor alike and this idea is worked out with two sets of characters, a publisher and his wife who like the white monkey drinks the fruit of life and scatters its rinds, holding on to the love of a former suitor, and on the other hand a poor employee of the husband, who steals to provide for his sick wife.

In the earlier part these two stories are carried along by switching from one to the other, but when the poor wife to obtain money poses for the rich wife's artist lover, the two stories dovetail and the blind faith of the poor man in his wife has its effect on the others.

Director Rosen has not entirely succeeded in clearly bringing out either the idea of the unrest or the enigma of the painting of the white monkey and much of the footage is consumed before the plot gets well under way and its trend definitely established.

There are some good touches of human interest and comedy as well as moments of pathos in the plight of the poor couple but little drama except in one scene where the wealthy husband finds his wife with the artist and she blackens her character to save the other wife who is innocent.

At least one of the situations between husband and wife is a bit daring from the sex angle, and for the husband to have doubted his wife for so long it seems his suspicious are finally very easily allayed.

The story as a whole, however, succeeds in holding the attention and provides Barbara LaMarr with a familiar type of role in which she has opportunities to wear striking costumes and should appeal to her admirers.

The star has the assitance of a competent cast with Thomas Holding as her husband and Henry Victor as the artist-lover. Flora LeBreton as the poor man's sick wife has few opportunities. Charles Mack as the poor chap and Tammany Young as his friend are both good. Tammany and George Marion, who appears as the heroine's father, are responsible for effective comedy.

Cast

Fleur Forsyte.....Barbara LaMarr
Wilfred Desert.....Henry Victor
Victorine.....Flora Le Breton
Michael Mont.....Thomas Holding
Sommes Forsyte.....George Marion
Tony Bicket.....Charles Mack
Bill Hawkes.....Tammany Young

Based on novel by John Galsworthy.
Scenario by Arthur Hoerl.
Directed by Phil Rosen.
Length, 6,121 feet.

Story

Fleur Forsyte marries Michael Mont, whose best friend, Wilfred Desert, falls in love with Fleur, who continues to encourage him. Desert tells Michael of his love for Fleur and that he will fight to get her away from him. Fleur professes ignorance. Michael, a kindly man, fires Bicket, his shipping clerk, for stealing books and Bicket starts peddling balloons. His wife, Victorine, is ashamed of this and goes to Michael for help. He sends her to Desert and she poses for a nude picture. Bicket is enraged and, doubting his wife, goes to Michael, who takes him to the artist, Desert. They find Fleur there and she assures Bicket his wife is innocent as she was there every time she posed. Michael tells Desert he has won and goes away. Fleur throws Desert over as she realizes she really loves Michael. She informs her father there will be a child and he tells Michael, who forgives Fleur but is haunted with doubt as to its paternity. A letter from Desert proclaiming Fleur's innocence convinces him.

Scenes from Thomas Meighan's latest production for Paramount, "Old Home Week," with Lila Lee, written by George Ade.

"Feature Series" Continues As Feature of Pathe Review for Season of 1925-26

PATHE REVIEW'S comprehensive production program for the 1925-1926 season assures its continued popularity in the "screen magazine" field. An outstanding feature of the new season's plans will be the continuance of the feature series, with installments of each series appearing in successive issues of the Pathe Review. This policy recently inauguranted by Editor Emmanuel Cohen has proved to be an overwhelming success and has met with the approbation of both exhibitor and public from the outstart. So favorable has been the reception accorded this plan that it will be pursued during the new season with further elaborations and improvements.

In line with the very successful Pathe Review release of the Andrews-American Museum Expedition into Mongolia, under the title, "The Origin of Man," there will be released shortly the film story of Count de Prorok's Expeditions in Northern Africa—searching out the dead cities of the Sahara Desert, excavating astounding Punic relics from the site of ancient Carthage and Utica, and delving beneath the sea for a sunken city newly discovered. Staff Cameraman Maurice Kellerman is now with the expedition, recording all activities.

Another feature series now in production for fall and winter release is a series of new-type miscroscope films, made by Louis H. Tolhurst, acknowledged as the foremost motion picture microscopic expert in the industry. Mr. Tolhurst's work on short length subjects will appear exclusively in Pathe Review.

Color novelties in production include a brand-new series by Arthur C. Pillsbury, of Yosemite National Park. Mr. Pillsbury has taken the "Life of American Wild Flowers" as his subject, and by "time-lapse" photography has produced a startlingly beautiful series in which the life of each flower—"moving" and "breathing"—is shown.

The new "multiple-image" camera invented by Staff Cameraman Alvin C. Knechtel—the sensation of the past few months in technical circles—has been improved, and additional "mystery-pictures" will shortly be available. The multiple-image stories will continue to be a strong feature in the Review schedule.

Willard Vander Veer, whose "Prettiest Girl I Know" series proved one of the most successful features of the past season's program is preparing an unusually entertaining schedule of subjects designed to appeal especially to the feminine portion of motion picture audiences. "The Brides of All Lands," just finishing in production, will be released through the summer to fall; and another "girl" series, featuring the beauties of Broadway, will follow.

The helpful side of short-subjects—the sort of picture that gives you something more than entertainment—will be represented by a series now in production by Staff Cameraman Charles Charlton. It will be called "Everyman's Home." It is being produced in conjunction with Secretary Hoover of the Department of Commerce, and the Small House Service Bureau, Inc., a non-profit organization of architects. This promises to have unusual audience appeal in view of the universal interest centered in the ownership of a home—an ambition shared by the great majority of the masses that daily patronize the motion-picture theatre.

Single "feature" stories now in production for fall release constitute a remarkable series in themselves. Only subjects of universal interest, selected from all over the world, will be included.

The Pathecolor section of the reel, a never-failing standard since Pathe Review was begun five years ago, will be continued during the 1925-1926 season.

HOOT GIBSON
The Universal star who appears in action pictures of an individual sort

"Keeper of the Bees"

J. Leo Meehan, son-in-law of the late Gene Stratton-Porter, is at Arrowhead Springs with his company, taking the first shots on "The Keeper of the Bees" which he is directing for F. B. O. The Meehan unit will be at Arrowhead for about a week. With the signing of Josef Swickard, casting on the picture has been completed. In addition to Gene Stratton, the eleven year old granddaughter of the novelist who will play the role her distinguished grandmother wrote for her, Alyce Mills, Clara Bow and Robert Frazer will have important roles.

Lois Wilson and Warner Baxter in a scene in "Welcome Home," the James Cruze production for Famous Players-Lasky Corporation, playing the New York Rivoli Theatre this week.

Bachmann Announces Deal for Schulberg N. Y. Distribution

J. G. BACHMANN, general manager of distribution for B. P. Schulberg Productions, this week closed an important deal with Sam Zierler, president of Commonwealth Film Service whereby that organization will handle the eighteen Schulberg releases for next season in the New York and Northern New Jersey territory. This will mark the Zierler's fourth year as the franchise holder for the pictures produced under B. P. Schulberg's supervision.

The contract just signed will give Common wealth local rights to the most important group of independent pictures announced for release next year. They include, "Shenandoah," the American stage classic; "The Plastic Age" by Percy Marks; "Lew Tyler's Wives," by Wallace Irwin; "With This Ring," by Fanny Heaslip Lea; "Parisian Love," by F. Oakley Crawford; "The Girl Who Wouldn't Work," by Gertie D. Wentworth-James; "Horses and Women"; "When A Woman Reaches Forty," by Royal A. Baker; "Eden's Fruit" by John Goodrich; "The Worst Woman" by Larry Evans; "Shopworn," by Patricia Wetherill; "The Aristocrat," by Larry Evans; "Dancing Days," by J. J. Bell; "Studies in Wives" by Mrs. Belloc Lowndes; "Exclusive Rights" by Evelyn Campbell; "Shamful Behavior?" by Mrs. Belloc Lowndes; "The Romance of a Million Dollars," by Elizabeth Dejans and "The Other Woman's Story" by Peggy Gaddis.

Rayart Foreign Sales Strong Says Mountan, Back From Trip

D. J. MOUNTAN, President of Richmount Pictures, Inc., foreign distributors for Rayart Pictures has just returned to New York after a highly successful trip to Europe. Mr. Mountan visited England, France, Belgium and Spain and found conditions very favorable in all of Europe.

Richmont Pictures are meeting with unusual success in the territories Mr. Mountan visited and he reports the following sales which for their volume and the prices received prove that Richmount Pictures are on a par and are meeting with the same acceptance as those produced by the larger organizations.

For England the following sales made:

To J. G. & J. B. Wainwright: Six dramas starring Kenneth McDonald.

To Western Import Company, Ltd.: Six Rayart Jack Perrins; four J. B. Warners; six stunt dramas starring Frank Merrill and "$50,000 Reward," starring Ken Maynard; twelve two-reels Rayart Butterfly Comedies.

To Argosy Film Company, twelve Rayart dramas starring Billy Sullivan; "Pell Street Mystery," starring George Larkin.

To Butcher's Film Service: "Ten Days," starring Richard Holt; the Rayart feature "Easy Money," starring Cullen Landis and Mary Carr; "The Snob Buster," starring Reed Howes; "The Courageous Fool," starring Reed Howes; "Lightning Romance," starring Reed Howes.

To The American Company: "Law or Loyalty," starring Lawson Harris; "The Average Woman," starring Pauline Garon; "Too Much Youth," starring Richard Holt and the Rayart picture, "Street of Tears."

To Stoll Film Company Ltd: "For Another Woman."

To Philips Film Company Ltd.: The Rayart Picture "Midnight Secrets," starring George Larkin; "The Barbarian," starring Monroe Salisbury.

To Gaumont Company Ltd.: The new Rayart serial "Secret Service Sanders."

For Belgium the following sales:

To Pascal Serafin: twelve two-reel Butterfly Comedies and forty-seven features including six dramas starring Frank Merrill; 6 Rayart dramas starring Reed Howes; six dramas starring J. B. Warner; six dramas starring Kenneth McDonald; 6 Rayart pictures starring George Larkin; six dramas starring Richard Holt and "Restless Wives," "Lend Me Your Husband," "Youth For Sale," "Why Women Remarry," "Souls in Bondage," "The Barbarian," "For Another Woman," "Street of Tears," "Easy Money," "Trail Dust," and "Safeguarded."

For Continental Europe:

To Frank Bates: The Rayart Picture "Super Speed," starring Reed Howes.

For Holland:

To Frank Bates: The Rayart Picture "Super Speed," starring Reed Howes; "Lightning Romance," starring Reed Howes; "Courageous Fool," starring Reed Howes; "The Fear Fighter," starring Billy Sullivan; "The Goat Getter," starring Billy Sullivan; "Fighting Heart," starring Frank Merrill; "Shackled Lightning," starring Frank Merrill and a third Frank Merrill to be selected; and "$50,000.00 Reward," starring Ken Maynard.

For Spain and Portugal.

To J. Gurt: The Rayart picture "For Another Woman," and "Lend Me Your Husband," and "The Average Woman."

To Frank Bates: twelve Rayart Butterfly Comedies and twenty-eight features including six Rayart Pictures starring Reed Howe; six Kenneth McDonalds; four Fred Thomsons; six Rayart Billy Sullivans; "Three O'Clock in the Morning," "Youth For Sale," "Why Women Remarry," "The New School Teacher," "Easy Money," "$50,000 Reward."

There are several large deals pending for France and Germany and Central Europe which Mr. Mountan expects to materialize within the next ten days.

Another very big deal completed by Richmount Pictures is that with Liberty Film Company of Havana, Cuba, in which Liberty Film Company secured the rights for Cuba for sixty-four Richmont Pictures; 2 serials, "Battling Brewster" and "Secret Service Sanders" and eleven two-reel Butterfly Comedies. The pictures sold for Cuba include the entire output of Rayart Pictures Corporation and six Kenneth McDonalds; six Frank Merrill, six Bill Pattons; six Ken Maynards.

An important deal for Argentine and Chile concluded just before Mr. Mountan sailed for Europe is also herewith announced whereby Sociedad General Cinematografica acquired from Richmount Pictures, Inc., the following pictures: "Law or Loyalty," starring Lawson Harris; eight five-reel western starring Ken Maynard; five James Oliver Curwoods; the Rayart Picture "Winning A Woman," starring Jack Perrin; "Safeguarded," starring Eva Novak; twelve Rayart Billy Sullivans; eight Rayart Jack Perrins and twelve two-reels Butterfly Comedies.

For the same territory of Argentine and Chile to New York Film Exchange of Buenos Aires, Argentine, 8 five-reel dramas starring Reed Howes and six five-reel Border pictures and six stunt dramas starring Richard Holt.

Pathe Gets Bout

Official motion-pictures of the Gene Tunney-Tom Gibbons battle at the Polo Grounds, New York, on Friday June 5, the winner of which will claim the right to contend for the heavyweight world title, will be photographed and released by Pathe according to the terms of a contract entered into by Elmer Pearson, Vice-President and General Manager of the Pathe Exchange, Inc., and the Polo Grounds Athletic Club; William Gibson, manager of Tunney; and Edward Kane, manager of Gibbons.

In this fistic encounter, Gene Tunney, of New York and Tom Gibbons, of St. Paul, are scheduled to box fifteen rounds.

This special Sporting feature will be produced by Pathe Exchange, Inc. For several days, Pathe cameramen have been taking training scenes of the fighters at their respective camps. Tunney is training at Saratoga Springs and Gibbons is getting into condition at Atlantic City. Both normal and slow-motion scenes are being taken.

On the evening of the fight, Pathe will cover the big sporting event from every angle with a large battery of cameras. Shots will be taken at the ringside and in both normal and slow-motion and every blow will be recorded from various angles.

The Pathe officials are greatly enthused over the contract to take the official pictures of this outstanding boxing event of the year. In accordance with the Federal law, the pictures will be distributed only in New York State.

Roosevelt Feature Shipped

Advices from Lester F. Scott, Jr., state that he has completed the second of the new series of Rough Riding Romances featuring Buddy Roosevelt. The negative and first print have been shipped and will arrive in the offices of Weiss Brothers' Artclass Pictures Corp., which will distribute the picture, some time next week. The picture will be released under the title of "The Galloping Jinx." In the cast are Buddy Roosevelt, Gloria Hellar, Ralph Whiting, Billie Bennett, J. Gordon Russell, Jack O'Brien, Louis Fitzroy, Martha Dudley, Charles Colby, Clyde McClary, Sam Blum and Leonard Trainor. The direction was in the hands of Robert Eddy and the story was by Betty Burbridge. The production is from the studios of Action Pictures, Inc., of which Lester F. Scott, Jr., is the head.

Get Print of "Crack o' Dawn"

"Crack O' Dawn," first of the new series of Harry J. Brown Productions starring Reed Howes, has arrived at the New York Office of Rayart and was pronounced an even superior picture to "Super Speed" in which Howes scored a big hit.

NORMAN KERRY

Seen in many Universal productions of distinctive type

London Company Forms

United International Corporation Already Functioning

The United International Corporation, Ltd., of 175, Gt. Portland Street, London, England, was formed some weeks ago with a capitol of $250,000 for the purpose of buying and distributing pictures and obtaining scenarios by well known writers for film purposes.

This company has already made considerable progress, and its chairman, Sir Samuel Instone, and its managing directors, Mr. I. Jacobs and Mr. G. Instone, have spared no time in making themselves prominent in the film world. Mr. I. Jacobs was for many years a branch manager of the Stoll Film Co. Mr. G. Instone was connected, as far back as 1906, with the London & Provincial Elec. Theatres, Ltd., and the Express Film Service.

The policy of the U. I. C. is also to manufacture "Cartoons," and these are now being prepared for the world's markets. They include some comic characters which will become world-wide known under the U. I. C. trade mark.

American houses have not been slow in watching the progress of the U. I. C., and already many representatives have called at their offices with a view to fixing up workable schemes.

The object of the U. I. C. is to obtain an American Agency in England and they, having theatres of their own, can make themselves felt in booking any picture they consider should be a winner.

M-G-M's Trackless Train Gets Ovation on Massachusetts Run

AMERICA'S first Trackless Train has proved a sensation in New Bedford, Mass., where enormous crowds lined the streets and cheered the special on its arrival. Manager Dietz of the State Theatre, representatives of the press and a motorcycle escort provided by the municipality met the train at the city limits and accompanied it to the City Hall where the Mayor headed a reception committee comprised of city officials.

The Trackless Train, whose trip is being sponsored by Metro-Goldwyn-Mayer, then toured the principal streets, all of which were lined with curious and enthusiastic crowds. As the special passed the New Bedford Times building a bulletin was posted announcing its arrival. Several thousand people gathered about the train in front of the State Theatre, where it stopped for three hours. Thousands of folders were distributed. The press reported the occasion generously, and Manager Dietz of the State Theatre remarked that no circus parade could have drawn bigger crowds or attracted so much interest.

The train arrived in New Beford from Middleboro, where it was greeted also with enormous enthusiasm. The Park Theatre called an intermission to allow its patrons to inspect the special. In Bridgewater, Mass., the entire town turned out to crowd about the train when it drew up before the Princess Theatre.

In Brockton, Mass., the preceding stop, a tremendous ovation was given the train. With the Mayor and his party aboard the special drove through crowded streets. After a thorough canvas of the town the train drove to the Douglas shoe factories, where the president and officials of the company inspected the transport. Hundreds of workers were attracted to the windows by the bells and whistles of the train whose advent had been widely heralded by the press. On returning to the City Hall, pictures were taken by representatives of the local dailies of the Mayor and his party on the observation platform of the train, and the special then drove to the Colonial Theatre, where it was parked for an hour. Great throngs surrounded it here.

The special motorcycle police who escorted the train about Brockton were so impressed with the transport that they requested permission to accompany it to New Bedford. This permission was granted by the city authorities.

Eddie Carrier is in charge of the tour now being made by the Trackless Train. On completing the New England trip the special will cross the country from New York to Los Angeles and will then be shipped abroad to tour England and the Continent. Metro-Goldwyn-Mayer is sponsoring the entire trip in the interests of better roads and better motion pictures.

Warners Expand Western Plant Closing Vita's Eastern Studio

THE Vitagraph studios in Brooklyn were closed down last week, to remain idle for the remainder of the present year at least.

Warner Bros., who purchased Vitagraph recently have decided to increase materially the amount of production in Hollywood. Work is starting at once on the enlargement of the Vitagraph studio in Talmadge street, Hollywood. With the addition of another stage and an increase in the lighting and electrical equipment—improvements which, it is estimated, will entail a cost of a quarter of a million dollars, the Warners will be enabled to transfer entire units from their present plant.

Not only will this expansion permit Jack Warner and his associate, Bennie Zeidman, to supervise the entire Warner output, which would not be possible, of course, if some of the production work were carried on in Brooklyn, but it is in keeping with the conviction of the Warners that Hollywood is preeminently the place for picture making.

Corinne Griffith, Lloyd Hughes and Lilyan Tashman in "Declasse," a First National picture.

Scenes from "Any Woman," starring Alice Terry, produced by Henry King for Paramount.

Fox Production Staff Fast Making New Season Product

THE Fox Film Corporation is leaving no stone unturned in its efforts to provide exhibitors throughout the country with the best in pictures and service. The 72-page announcement of its product for 1925-26 which appeared recently in all the national trade papers, and the enlarging and strengthening of the sales organization under James R. Grainger, general sales manager, has been the talk of the trade for the past two months.

Now come reports from California which indicate forcefully that the production staff of the West Coast Studios has been concentrating to a marked degree on maintaining exceptional quality of the produc promised and getting it out with the greatest speed consistent with the high standards set.

Work in every unit is booming along rapidly and successfully. Every director on the lot and every star under contract is working all day and far into the night.

"The Iron Horse," "As No Man Has Loved," and 'The Fool," were long ago completed and have had successful runs on Broadway.

Victor Schertzinger has finished 'The Wheel" and the picture is now on its way east. "East Lynne," with its big cast consisting of Alma Rubens, Edmund Lowe, Lou Tellegen, Frank Keenan, Majorie Daw, Leslie Fenton, Belle Bennett, Paul Panzer, Lydia Knott, Harry Seymour, Martha Mattox, Virginia Marshall, Richard Hendrick and Eric Mayne, is now in the cutting room and will be shortly received in New York. The same is true of "Havoc," which was directed by Rowland V. Lee. "Lightnin'," the latest John Ford production, has already been received in New York.

Two more John Ford pictures, "Kentucky Pride" and "The Fighting Heart," have been finished and received by the laboratories in New York.

The first Tom Mix supreme attraction, "The Everlasing Whisper," has been finished and is ready for preview.

The first two Buck Jones' pictures, "The Timber Wolf" and "Durand of the Bad Lands," have been completed. Having finished these, Jones immediately began work on "Lazybones," under the direction of Frank Borzage.

"Thank You," another John Golden play in which George O'Brien, Jacqueline Logan, Alec Francis, J. Farrell MacDonald and Cyril Chadwick are featured, is now in work under the direction of John Ford.

The Fox comedy unit has also surpassed itself in production. Five Imperial Comedies have been finished and three more are in work. Two Van Bibbers temporarily titled "The Apache" and "The Ski Jumper," are complete, and a third, "The Big Game Hunter," is well under way. The O. Henry and Mable Herbert Urner series starts soon.

Start "Coming of Amos"

Strong Cast Support Rod La Rocque in New De Mille Picture

Rod LaRocque has laid aside his resplendent London made, English-cut clothes, for the grotesque costume of an Australian sheep rancher to start production on "The Coming of Amos" at the De Mille Studio. The opening scenes of this picture were taken this week under the direction of Paul Sloane, who is handling La Rocque's first starring picture, assisted by William J. Scully.

The adaptation by James Creelman and Garrett Fort of William J. Locke's best-seller will provide a splendid opportunity for Rod LaRocque to display his dramatic ability. He is supported by an unusually strong cast, with the colorful Jetta Goudal opposite him, and with Noah Beery and Trixie Friganza in featured parts.

Arthur Miller is head camera man for this picture, while Elmer Harris has been appointed production editor.

"High and Handsome" Completed

"High and Handsome," the story of a fighting cop and how he finally brought glory to the department in a ring battle with the champion, has been finished by the Harry Garson company, after shooting fight scenes at the Vernon arena last week.

The production is the first of the new series under the F. B. O. banner, which graduated Maurice (Lefty) Flynn out of the western star class and put him in fast moving comedy drama of the type that made the late Wallie Reid famous. The former Yale star will be featured exclusively in productions of this nature hereafter.

Scenes from "The Unknown Lover," the Victor Hugo Halperin production for Vitagraph, starring Elsie Ferguson.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Ausable, N. Y., House Escapes Flames When Breeze Swerves

Disguised as a shifting breeze, Fate dealt Charles Marshall, owner of the Bridge Theatre in Ausable Forks, a winning hand a few days ago when flames swept the little Adirondack village, destroying block after block, with a resultant loss that ran into the hundreds of thousands. As the flames leaped toward the rear of the theatre the wind shifted almost in the twinkling of an eye, veering to the north. The rear of the theatre was on fire in several places but a bucket brigade managed to extinguish the flames before they found an entry into the interior of the theatre. Mr. Marshall was burned out about a year ago, but the recent occasion was the closest call and one which convinced him that after all there is such a thing as Fate.

With the exception of the loss of W. H. Linton's theatre in Utica several weeks ago, few houses in Central or Northern New York have fallen prey to the flames during the last year or so. As a general thing the exhibitors in this section of the state are extremely careful when it comes to fire hazards and the state inspectors rarely find anything serious enough to condemn.

There is talk to the effect that the Schine brothers are trying to secure an entering wedge into Utica, and to that end may be associated with W. H. Linton in connection with the new house that will be erected this summer, replacing the one owned by Mr. Linton, burned a few weeks ago. It is said that the Schines are also looking after the acquisition of theatres in Clayton and other summer resort towns.

What's all this about Tom Thornton, who runs the Orpheum in Saugerties, planning to get married a couple of months hence? Mr. Thornton has been doing exceptionally well the past winter, running a vaudeville show along with pictures every Monday night and incidentally picking up an extra piece of change by leasing his hall for dances. If rumor is correct, here's all good luck.

While Henry Seguin of the New Liberty in Rouses Point is frank in admitting that business didn't quite come up to expectations during the last few months, he is a long ways from starving. You see it happens that Mr. Seguin owns a large farm, and a few days ago he disposed of his last fall's crop of straw to the contractor to cover a new concrete highway being laid in that part of the state.

Rae Candee of the Robbins chain, whose home is in Utica, ran up against a streak of bad luck last week when he suffered from an attack of poison ivy. He enjoys the wide open spaces and spends all of his week-ends at his Adirondack camp. His hands were badly infected.

That old bean of Walter Suckno's is working these days, as was evident last week when he played "Dante's Inferno" for a couple of days and beat out the receipts of "The Covered Wagon." Mr. Suckno used advertisements in the Italian newspapers of the city and drew many from that section. Last week he had a stranded vaudeville troupe on for three days and his receipts jumped up overnight. A candy booth in the lobby, just installed, is also picking up many an extra dollar.

Roy Cronk, who has been running a picture theatre in Roxbury, has decided to give his entire time to other work and has closed the house. Mr. Cronk is connected with Sheffield Farms.

Whenever the film salesmen from Albany run down to Rhinebeck, they generally find Jacob Tremper busy in his greenhouses and more inclined to talk flowers than film.

LAURA LA PLANTE
Appearing in Universal White List attractions

Nevertheless he booked Metro-Goldwyn product last week for three days a week during the coming summer.

Walter Seaman is adding an extension to his house in Highland that will seat about 125 more persons. He also handles theatres in Marlboro and Milton.

When French and Foote, who run the picture theatre in Sherburne, buy a picture, it's a case of see Foote at his grocery and French at his home. Between the two, they make some pretty good selections, never doing things hurriedly, and the pictures shown, judging from the business, seem to suit the villagers.

Since Bill Smalley of Cooperstown has started adding to his string of houses—and the talk now is that he is to break into Delhi and Sharon Springs—he has had to increase his office help. Mr. Smalley has a most efficient secretary, however, in Miss Smith, who seems to be able to keep things running when he is out of town.

Abe Stone of the Arbor and Delaware theatres in Albany weighs something around 250 pounds, which may be the real reason why he didn't attempt to trip the light fantastic at the Film Ball the other night. Mr. Stone was on hand, however, and had a royal good time. Lew Fischer was down from Fort Edward, and while he ordinarily walks with a cane, he didn't seem to miss it for a moment as he glided round the hall.

J. J. Byck, the deaf and dumb exhibitor who is as shrewd as they make them, has just taken over a theatre in Hunter. All of Mr. Byck's holdings are in the Catskill region and his big season comes from July to September. After that he simply sits down and counts up his earnings.

The Bardavon, Liberty and Stratford in Poughkeepsie have been acquired by Famous Players, according to a report reaching Film Row during the week. The Bardavon is a particularly beautiful theatre located in the business center of the city, and long popular, not only with the citizens of the river town but also with the Vassar girls.

James Hardy, who runs Firemen's Hall in Clayville and also the village hotel, is planning to open his theatre soon. State Toopers called upon him and requested certain changes in the exits, and Mr. Hardy has been busy making these for some time past.

Uly S. Hill of the Mark Strand had the time of his life last week, taking a ride around town with the Metro-Goldwyn trackless train. Walter and Noma Suckno were also on board, as well as Jane Halloran and Carolyn Goodman.

Ben Pierce, who is connected with Young and Whitney in Ilion, paid a visit to Albany last Monday and finding that the film salesmen's ball was scheduled for that evening, remained over.

Harry Lux of the Alhambra in Utica took a few days off last week and went fishing. As to his luck, there doesn't seem to be

(Continued on next page)

Now Booking

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in

"The GIRL of GOLD"

With Malcolm MacGregor, Claire Du Brey, Alan Roscoe, Bessie Eyton *and* Charles French

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HAL ROACH'S RASCALS IN "OUR GANG" COMEDIES RELEASED BY PATHE
Left to right: Jackie Condon, Mary Kornman, Johnny Downs, Mickey Daniels, "Fatty" Joe Cobb and Farina.

Massachusetts Theatre News

On petition of Thomas J. Charette, Jr., acting for Allen-Charette, Inc., the corporation conducting picture theatres in New Bedford, Fairhaven and Acushnet, the name of the corporation has been changed to Charette, Inc. George W. Allen, Jr., who formerly owned the majority interest in Allen-Charette, Inc., recently sold his interest in the corporation to Thomas J. Charette, Zoel Roy and Simon Beserosky. Mr. Charette is in active charge of the management of the corporation's theatres.

Harry Cohen, who recently acquired the Phillips Theatre in Springfield, is remodeling and redecorating the interior. The theatre will be closed for three weeks in July for certain work. Harry is going to build a marquee over the entrance.

Harry Katzes, one of the early exhibitors of the Bay State, is now owner and manager of the Seymour Hotel in Lynn. Mr. Katzes formerly operated the Central Square and Auditorium in Lynn and theatres in Salem.

Arthur J. Casey, manager of the New Bedford Theatre in New Bedford, is recovering from a slight nasal operation performed at his home in Haverhill.

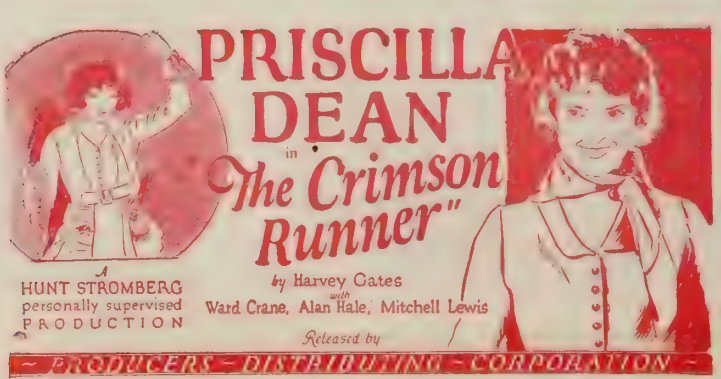
Clyde McArdle, manager of the Somerville Theatre in Somerville, stepped into a new role when he broadcast over the radio a description of a circus playing Boston.

The Lake Shore Amusement Company of Shrewsbury has been incorporated. There are 250 shares of no par value. The officers are: President, Theodore Stevens; treasurer, Herbert G. Bullard, and William E. McGinnis.

Boston Lodge No. 2, Theatrical Mutual Association, has elected the following to honorary membership: Robert G. Larsen, general manager of the Boston Keith-Albee interests; Victor Morris, manager of Marcus Loew's Orpheum Theatre, Boston, and Edward Fuller, Boston representative for the Shubert theatres. M. Douglas Flattery, managing director of the Loew theatres in Boston, also is an honorary member.

Rubin Brothers of Springfield have had plans completed for the erection of a combined theatre, stores and office building in Athol.

The Lawler Theatre in Greenfield has abandoned vaudeville for the summer.



Albany, N. Y.

(Continued from preceding page)

anything to report—at least if there was anything, it never reached Albany.

Harmanus-Bleecker Hall in Albany, which has been playing to capacity for weeks with double features, is to be enlarged to the extent of 400 seats, making a total capacity of 2,500. Four stores will be built across the front of the theatre property.

A new policy went into effect during the past week at the Park Theatre in Glens Falls, managed by F. J. Cuneo. During the past few weeks the theatre has been re-carpeted and a new ventilating system installed, together with many other improvements. Changes are now made on Sunday, Wednesday and Friday.

Dave Seymour of the Pontiac in Saranac Lake is something of a gambler. For instance, last week he booked C. Sharp Minor along with pictures, giving the folks around Saranac Lake a musical treat that was far more enjoyed than the usual sort that requires a bromoseltzer opener in the morning. What's more, Mr. Seymour did not boost his prices for the event. Pretty good enterprise in a town situated, as Mr. Seymour says, "on top of the mountain."

Bob Wagner of the Gateway in Little Falls will have to introduce himself if he keeps on wearing that mustache. Bob is popular along Film Row. He has decided to cut out vaudeville for the summer and C. H. Moyer of the Liberty in Herkimer is doing likewise.

When it comes to being dolled all up, there has never been an exhibitor that visited Film Row who could hold a candle to Betty Feuer of the Crescent in Schenectady when she appeared last Monday. Miss Betty decided to kill a couple of birds with one stone, as it were, came over to Albany all dolled out for the Film Ball, did a bit of shopping along the Row and then danced until 3 a. m.

Gasper Battaglia of the Monroe and Lansing theatres in Troy is just back from a six weeks' trip in the South, buying fruit. Mr. Battaglia's sons are now paying a good deal of attention to the theatres but Dad still signs the checks.

It looks as though Jim Papayanakos, who has the Graylin in Gouverneur, will be a permanent resident of the northern village. He has just bought a new home and with his brother Alec in Canton and Harry in Potsdam the Papayanakos boys are once more important factors in Northern New York picture circles.

Sangster and Fitzgerald of Alexandria Bay have taken over the Elite in Theresa, run by William Henry, possession on July 1.

Canada

N. L. Nathanson, Toronto, Managing director of Famous Players Canadian Corp., Ltd., Toronto, controlling ninety theatres in Canada and representing Pantages and other interests sailed for England on May 27 from New York. It has been intimated that Mr. Nathanson will confer with Lord Beaverbrook, prominent English publisher and theatrical financier. Lord Beaverbrook, who is a former Canadian, is said to be financially interested in Famous Players Canadian Corp. The theatrical situation in Great Britain is to be investigated by Mr. Nathanson.

Henry Morton of Winnipeg, owning a chain of picture theatres in the Manitoba Capital, has spent $20,000 on the Crescent Theatre and it is now one of the most beautiful suburban houses in the city. He also owns the Gaiety, Monarch, Park, Wonderland and other houses.

News from Northern New York

The new Palace Theatre, recently acquired by Paramount in Lockport, N. Y., is being rushed to completion and will be opened in a few weeks. Three beautiful mural paintings, one over the proscenium and the others in arches at each side of the theatre, are being painted by the Lusk studios of Rochester. Work of installing the $25,000 organ has begun. The mushroom system of ventilation and heating has been installed. Under this system two plans will be available, the use of the city steam and the theatre's own heating plant as desired. The concrete should be completed this week, so that the placing of the 1,800 seats can begin next week.

Joseph A. Schuchert, Jr., is one popular guy with the employes of the Colonial and Columbia theatres, which he manages and which are owned by his dad, who, by the way, is now touring the high spots in Europe. Joe put on a big feed the other night for the employes of both houses and the fellahs are talking about it yet.

The new Lafayette Theatre in Batavia, N. Y., which has been leased by Western New York Theatres, Inc., of which F. M. Zimmerman of Buffalo is the head, will open about June 15. It is reported that the deal between the Schine Theatrical Corporation and Crosby & Houghton whereby the Schine interests take over the Dellinger Opera House in Batavia has been closed and that the new owners will install a policy of pictures and vaudeville.

Announcement is made that the Main-Go Realty Company soon will ask bids for the erection of a large picture theatre and office building in the block bounded by Webster, Tremont, Main and Goundry streets, North Tonowanda, N. Y. It is planned to have eight stores on the ground floor front in addition to the large theatre lobby. The cost of the house, it is reported, will be $300,000.

Howard J. Smith, manager of the Palace, Buffalo, has changed the policy of the house for the summer, putting on three shows a week instead of two as heretofore. Now the programs are changed Sundays, Tuesdays and Thursdays.

Manager Ray S. Averill put over the Milk Fund Fight Pictures at the Olympic, Buffalo, in fine shape. He announced in the papers that the films were rushed to Buffalo by a special airplane. A big special screening for the sport departments of the local papers was put on which brought some valuable free publicity.

Reports have reached Buffalo's Film Row that William C. Calihan has resigned as general manager of the Regorson Corporation of Rochester, so that he will be able to give his entire time to a new picture theatre which he is building in Kodak Town on the West Side. Mr. Calihan has been with the Regorson Corporation many years and is one of the oldest theatre men in Rochester in point of service.

Manager Vincent R. McFaul has given Shea Hippodrome patrons some rare music treats these days. Last week six big grand opera stars appeared in a condensed version of "Pagliacci" and received an enthusiastic reception. This week he put on Henri Kublick, violinist, and Melva Moore, coloratura soprano, in a fine program.

Herman Lorence, manager of the Bellevue, Niagara Falls, visited New York this week to look over some of the new features and new shows along Broadway.

Dan Buss of the Star Theatre, Tonowanda, hasn't bought a new car in two months. Something wrong here. We usually see Dan in a new one every eight weeks or so.

Connecticut

James Sullivan, formerly owner of the Circle Theatre in Manchester and manager of the Stratford Theatre in Stratford, has sold his interest in the latter house. Mr. Sullivan with Mrs. Sullivan and other relatives will pass the summer at a camp in Maine. He plans, however, to buy another picture theatre in the autumn.

The Princess Theatre in Rockville has been leased by Frank Mann to the S.-A. Amusement Company of Putnam. The company also operates the Palace in Rockford and theatres in Danielson and Putnam.

The new Orpheum Theatre at West Haven will be ready for opening in July.

David Weinstock, manager of the Grand Theatre in Hartford, has built up the patronage at this popular house until business now is always rated as A-1. His assistant is Jim Leverone, who has been identified with the theatrical business in Hartford for seventeen years. Jim, in addition to his duties as assistant manager, also has charge of the publicity for the Grand.

The annual presentation of Bill Jones and his orchestra on the stage of Poli's Capitol Theatre in Hartford took place the entire week of May 25. An elaborate production with a number of special scenes was built under the direction of Manager James F. Clancy.

Texas

The Hippodrome Theatre at Fort Worth, Texas, was robbed of $500 in cash last week, the robbers leaving no clue as to their identity.

The Adams Theatre Company has opened its new house at Palestine, Texas. It will be named through a contest procedure.

R. A. Landis and John Victor will soon open their new house, the National, at Breckenridge, Texas.

C. E. Stallings will open his new Airdome at Bowie, Texas, in the near future.

Incorporation: West Texas Amusement Company, Abilene, Texas; capital stock, $50,000. Incorporators: John Victor, Mrs. Laura Victor and W. D. Girand.

Maine

The Pine Tree Amusement Company of Bangor has been incorporated with a capital of $10,000. The incorporators are Archie S. Perham of Orono and Roy S. Coffin and Frank Fellows, both of Bangor.

Irene Rich, the beautiful Warner Brothers star.

Ohio

Andrew Hettesheimer, manager of the Orpheum Theatre, Cincinnati, who recently left the Good Samaritan Hospital after a major operation, has suffered a relapse and is again back in that institution. His physicians say, however, that they hope to have him back on the job in the near future. Another exhibitor temporarily absent from the ranks is C. H. Groves of the Palace Theatre, Columbus, Ohio, who is confined to the hospital with pneumonia.

F. H. Olds, who operates the Opera House at Middlefield, Ohio, has taken over the Opera House at Farmington, Ohio. At Sassafras, Ky., Troy Combs, who has had possession of the Gay Theatre for quite a few years, has disposed of it to William Combs. W. L. Boon has been appointed manager of the new Capitol Theatre, Hicksville, Ohio. The Capitol, which has 800 seats, was originally known as the Opera House.

The Sigma Theatre, Lima, Ohio, will undergo a complete remodeling process, for which work bids are being sought.

The new Park Theatre, Cleveland, Ohio, gave its initial program recently. The house, which is modern to the smallest detail, is declared to be one of the finest and best equipped family theatres in Northern Ohio.

Ike Libson, who controls all first-run theatres in downtown Cincinnati has contracted for the entire Fox 1925-26 output.

News of Chicago Territory

Carl Laemmle was in the city last week and the report was that negotiations progressed on the projected new house for Universal on Randolph street, across from the Randolph Theatre that is now under lease and operated by Universal. The lot selected for the new house is 110 feet in width and 160 feet in depth, running back to the Roosevelt Theatre alley on the south. The lease on the Randolph has about two years to run, and it is a foregone conclusion that owing to the increasing value of the ground on which the house now stands, a much larger structure will appear when the lease is up. Jones, Linick & Schaefer own the Randolph and leased the house to Universal for a term of years.

Leo J. McCarthy has joined the Chicago offices of the Balaban & Katz Midwest Circuit as representative of the A. H. Blank Enterprises, which recently affiliated with the circuit.

J. A. Langhram has sold his interest in the Lennane Theatre at Worden, Ill., to Joseph Schiller.

The new Harding Theatre of Lubliner & Trinz going up at Milwaukee and Sawyer avenue will soon be ready for opening. The house and its equipment will cost $1,000,000. Lubliner & Trinz also will open the Orchestra Theatre on Michigan avenue with a showing of the government aviation films. They will have charge of the house until the fall months, when it will revert back to the Chicago Orchestra.

The Egyptian Theatre at Gorham, Ill., has been sold to Boulton and Wallace. They have renamed it the Gorham.

Frank N. Jones, Harry Burch and D. W. Elliott have organized the Display Film Distributors with a capital of $50,000 and offices at 845 South Wabash avenue.

Marcelle Brazee has been named manager of the Cosmopolitan Theatre of the Cooney Circuit on the South Side.

H. G. Forde, G. H. Albright and G. Fried have organized the Theatrical Company, with offices at 77 West Washington street, to manufacture and deal in various accessories for picture theatres.

With the consolidation of Lubliner & Trinz and the B. & K. Midwest Circuit in effect, the first big change in the policy of Lubliner & Trinz is the addition of the Senate Theatre on the West Side to the presentation circuit of Balaban & Katz. The stage shows will continue to have their premiere at the Chicago in the Loop, then go to the Rivoli on the South Side, the following week at the Riveria on the North Side and the fourth week at the Senate on the West Side. No plans have been made as yet to include the Pantheon Theatre of Lubliner & Trinz in the new arrangement.

More than $25,000 has been spent on improvements in the Lincoln Square Theatre at Decatur, Ill., by the Balaban & Katz Midwest Circuit, the lobby being rebuilt and new equipment installed, including a large electric sign.

The new theatre going up at Elgin, Ill., for the Rubens Circuit will soon be ready for opening. The house will seat about 2,200. This will give the Rubens Circuit three houses in that city.

The many friends of Adolph Linick, treasurer of Jones, Linick & Schaefer, will be sorry to hear of the death of his wife, Mrs. Augusta Linick, at the Wesley Memorial Hospital after an operation. She is survived by her husband, a son, Leroy Linick, and a daughter, Mrs. Sidney Weisman, both of Los Angeles. The body was shipped to Los Angeles for burial.

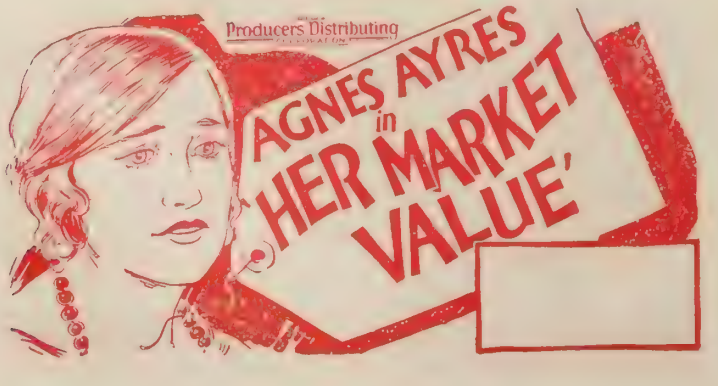
H. J. Ramsey, E. E. Alger and E. B. Ramsey have organized Midstate Theatres, Inc., at Fairbury, Ill., with a capital of $125,000 and offices in the Central Theatre Building in that city. The new incorporation will take over the leading houses in Fairbury.

Another large picture theatre is projected for Waukegan, Ill. The new house will seat 1,000 and be located on the boundary line between North Chicago and Waukegan. The managers will be Frank W. Hartzer and associates, who operate a circuit in Northern Indiana. They have recently opened a new house at Mishawaka that cost $250,000. It is expected the work on the Waukegan house will start at once. Marks Brothers recently announced a million dollar house for Waukegan, but work has not started as yet on this project.

Theatre robberies are on the increase here. Last Sunday night Lew Weil, managing director of the Bryn Mawr Theatre, was held up as he was entering his home on East Lake Terrace and robbed of the receipts of the Sunday show of the house. Two bandits pulled the job as he alighted from a taxicab, and made their escape in an automobile. The next day the Peoples Theatre at 1620 West 47th street was held up and $4,200 taken by two young bandits who walked in with drawn guns while the cashier was making up the deposit for the bank of the previous day's business. Plans are being discussed for extra guards by the exhibitors here.

Charles Carriker has closed his picture theatre at Irving, Ill., for the summer.

It is reported that when the Ascher Circuit lease on the Chauteau Theatre, their big North Side house, expires in November it will not be renewed as the circuit has started to build a large new house nearby to show its programs next fall. Five acts of vaudeville and feature pictures have made up the programs of the Chauteau and this policy will no doubt be followed in the new house.



Kansas

The Globe Theatre, Kansas City, has been leased for a term of five years by Richlyn Amusement & Realty Company, effective May 31. William Flynn and N. J. Flynn, brothers, are proprietors of the amusement company, a Kansas City concern. Besides the Globe they control the Wonderland, which is to be torn down July 1, and the Garden Theatre. Louis Oppenstein, owner of the Globe, quoted the terms of the lease at $35,000 a year. Thomas Taffe, present manager of the theatre, announces that he will resign to become associated with the Missouri theatre.

Work of tearing down another of Kansas City's movie landmarks—the Victory Theatre—began this week. The Idle Hour Theatre was razed not many months ago and the Wonderland is to be next in the path of larger downtown business buildings.

As to ill fortune, Jack Quinlan, manager of the Mainstreet Theatre, Kansas City, had more than his allotment this week. Hardly had Mrs. Quinlan been taken to a hospital to undergo an operation than 10-year-old Jack Quinlan, Jr., was taken to the hospital, suffering from appendicitis. Now Jack is wondering what fate will deal him next.

Again Frank L. Newman, owner of the Newman Theatre, Kansas City, has set the pace for advance exploitation of an event. Each year the Newman gives a birthday revue, this being the sixth annual event. It also will be a farewell performance for Mr. Newman, who will sell his Newman and Royal theatres to Paramount and become manager of three Los Angeles Paramount theatres. Sung to the tune of "I'll See You in My Dreams," with a tenor in the orchestra pit, words describing what will be seen in the revue and expressing Mr. Newman's appreciation of the patronage for the year, were flashed on the screen and the stunt proved such a hit that audiences applauded long and loud all week.

Exhibitors of Kansas who are operating theatres without permits from the state fire marshal are violating a law passed by the last state legislature and which went into effect March 17; yet Clyde S. Coffman, head of the department, has issued no regulations pertaining to the law, which deals with the construction of booths and other devices, it has been discovered. Mr. Coffman announced this week, however, that a list of rules had been prepared and submitted to legal authorities for approval.

Jay Means, owner of the Murray Theatre, Kansas City, and vice-president of the M. P. T. O. Kansas-Missouri, is planning the erection of a new theatre at Thirty-ninth street and Prospect avenue. The new house, which will seat 1,000 and maintain a straight picture policy at popular prices, will be just around the corner from the Ellsworth Theatre. The theatre is expected to be ready for opening next fall.

The following new theatres, changes in management and closings have been announced: Royal Theatre, Emporia, Kans., purchased by Harry McClure from Capitol Enterprise, under the agreement that Capitol Enterprise will do the booking for both the Royal and the Strand Theatre, also at Emporia and owned by Mr. McClure; P. & D. Theatre Company of St. Joseph, Mo., started construction of a new theatre at Nineteenth and Howard streets, St. Joseph, the cost to be $25,000; Garden Theatre, Marion, Kans., purchased by S. A. Mudd; Peskay & Dubinsky of St. Joseph, Mo., to erect $25,000 theatre, site to be selected; Midway Theatre, Fornfelt, Mo., closed; Pastime Theatre Mendon, Mo., closed, according to M. Minor, manager.

Among out-of-town exhibitors in the Kansas City territory last week were: P. S. Balley, Princess, Stanberry, Mo.; Herb Thatcher, Lyric, Abilene, Kans.; William Gabel, Grand, Beloit, Kans.; Mr. and Mrs. C. C. Christian, Beyers Theatre, Excelsior Springs, Mo.; H. A. McClure, Strand and Electric, Emporia, Kans.;

Ralph Williams Is Dead

Ralph Williams, one of the pioneer exhibitors in the Pittsburgh territory, although but 42 years of age, passed away at his home in Troy Hill on Monday morning, May 25, after an illness of several months with rheumatism.

News of the popular theatre owner's untimely death was a distinct shock to his many friends. He was universally popular and until a few months ago had been in the best of health. For the past fifteen years he had conducted the Colonial Theatre at Troy Hill and had developed the house into a consistent money-maker. Deceased was a charter member of the Motion Picture Theatre Owners of Western Pennsylvania. The World extends its sincere sympathy to his bereaved widow and two children in their great loss.

Denver

J. E. Sherman, manager of the Sunshine Theatre in Albuquerque, New Mexico, visited Denver to arrange summer bookings. It gets pretty hot down in Albuquerque in the summer but the Sunshine Theatre enjoys a wonderful cooling system and the temperature is many degrees lower inside than out.

Max Schubach, president and general manager of the Midwest Theatre Company, is visiting the U. S. A. Theatre of that company in Sidney, Neb. Mr. Schubach recently recovered from a serious illness and everyone is glad to see him resuming his old activities.

Carl Judge who owns and operates the Iris Theatre at Wheatland, Wyo., was a visitor in Denver this week for the first time in two years. He is arranging summer bookings and expects excellent business during the next few months.

Edward Anderson, manager of the Colonial Theatre at Pueblo, Col., which is one of the Nolan circuit of theatres, also visited Denver this week.

A. E. Dean, owner of the Princess Theatre at Buena Vista, Col., was seen along Film Row the past week.

St. Louis

An essay contest in which hundreds of public school students participated was used by Harry Greenman, manager of Loew's State Theatre, St. Louis, to exploit the showing of Griffith's "America" at that theatre the week of May 31. The St. Louis Times, an afternoon newspaper, co-operated and prizes of $25, $10 and $5 in gold and seats to the showing of the picture were awarded to the winners.

Shreveport, La., is to have another amusement place to be known as the Capitol Theatre. It is scheduled to open about September 1.

C. T. Thompson of Texarkana, Ark., has purchased the three-story Dambly Building, Milam street near Marshall street, and will remodel it into a 1,000-seat theatre. The new house will have a main floor and balcony and a stage 26 by 40 feet and 30 feet high. It will have ample dressing rooms for performers, a spacious lobby, etc. The cost of converting the building into a theatre is estimated at $100,000.

Pittsburgh

Peter M. Pegadiotes of the Strand Theatre, Apollo, has taken over the only opposition house in the town, Woodie's Theatre, conducted for thirteen years by Harry R. Wood. The change in ownership took place on June 1, Mr. Wood having leased the property for a ten-year term. The new owner has as partners Emanuel Pondolas and Peter G. Pegadiotes. These men plan to completely remodel and renovate both of the Apollo theatres during the summer. Mr. Wood says he hasn't had a vacation for twelve years, and accordingly is going to spend the next few months taking life easy. In all probability he and Mrs. Wood will visit Florida, after which they will return to Apollo, as "Woodie" has other interests in the town.

Mrs. Rose Blackburn, who conducts the Western Star Theatre in Hazelwood, has purchased R. B. Webb's State Theatre, Mt. Oliver. Mr. Webb, who has conducted the theatre for seven months, has other business interests but says nevertheless he intends to buy another picture theatre and is looking them over at every opportunity.

Isador Cousin, a newcomer to the theatre business, has purchased the Grandview Theatre, Duquesne Heights, from Sam Lurie and Nat Cherkosly. Lurie and Cherkosly say they are on the lookout for another theatre.

Paul Jones of Rowland Colonial Theatres, Wilkinsburg, is back on the job after having attended the annual state convention of the Knights Templar at Harrisburg. Mr. Jones is a member of Commandery 91 of Wilkinsburg.

John A. Fullwood, for six months manager of H. B. Kester's Cameraphone in East Liberty, has resigned and is succeeded by his brother, George R. Fullwood. The new manager, while a newcomer to the picture theatre business, has had much experience with road shows. The retiring manager says he is going to take a rest before considering any further propositions.

G. B. Meyers of the Gem Theatre, Derry, who has been confined to his home suffering from acute indigestion, is able to be up and around and will soon take up his duties at the theatre.

The World extends its sincere sympathy to A. J. Bayer, of the Family Theatre, St. Marys, whose mother passed away recently.

Arkansas

Yeggmen robbed the Majestic Theatre at Paragould, Ark., a few days ago, taking about $250 in currency.

M. A. Lightman has opened his Majestic Theatre at El Dorado, Ark.

A new $100,000 theatre seating 1,500 will be erected at Jonesboro, Ark., in the near future.

Irvin Worsham has reopened his Main Theatre at Morrillton, Ark.

The Queen Theatre at Hope, Ark., opened for business with C. B. Clark as manager.

W. L. ("BILL") WOODIN

Well known Towanda, Pa., exhibitor who has been elected president of the Towanda Rotary Club

Los Angeles

Sid Grauman has picked Charlie Chaplin's latest, "The Gold Rush," to succeed "The Iron Horse" at his Hollywood Egyptian Theatre. It will open in three weeks.

A. L. Gore will have one of the most brilliant openings of the season when he throws open the doors of the new West Coast house at Vermont and Washington, the West Coast Boulevard Theatre. Gore is reserving all seats for the opening night and using gold engraved pasteboards for the opening.

Another theatre in the West Coast chain was opened this week at San Bernardino. H. L. Hartman has been appointed manager by A. L. Gore. It seats 1,800 and has been named the San Bernardino.

The West Coast has arranged for the construction of a new theatre at Wilmington to seat 1,200. The contract was signed by S. Ramish, general manager, and Carroll L. Post, owner. The theatre, which will be built of brick, will be completed in seven months. The cost, including lot, will be approximately $180,000. According to Ramish this makes 136 theatres now owned by West Coast.

Arthur Stone, Hal Roach-Pathe Comedian

Michigan

A new 2,000-seat theatre to be erected at Mt. Elliott and Charlevoix avenues, Detroit, by the James N. Robertson enterprises, who now own and operate the Cinderella, DeLuxe and Roosevelt, will be known as the Savoy.

George Sampson, general manager of the Cinderella Theatre, swore out a warrant last week charging Russell F. Keller, his house manager, with embezzlement. Sampson alleges Keller stole $257 in ticket money and that after promising to make the sum good, failed to do so.

Walter Scott Butterfield, head of the Bijou Theatrical Enterprises, has added the largest theatre in Grand Rapids to his big string. It is the Powers, the lease of which had been held by E. R. Sommers for about fifteen years. While the Powers Theatre has been used as a house for the big road show attractions, Butterfield may play films.

The Regent Theatre at Grand Rapids, the largest movie house in the Furniture City, will be devoted to stock as a summer policy.

John H. Kunsky announces that none of his theatres will be closed during the summer this year. In the past Kunsky has followed the policy of closing the Madison for two weeks and the Adams for a similar period a few weeks later.

Ben Cohen of Ben and Lou Cohen, Inc., operators of a string of neighborhood theatres, was severely cut about the hands and face when the windshield of his speed boat broke under a heavy wave and scattered glass over him. He was in Grace Hospital for more than a week.

San Francisco

The National Theatres Syndicate of Northern California, which has occupied quarters in Loew's Warfield Theatre Building, San Francisco, since the organization of the circuit, has moved to the Golden Gate Theatre Building, where large quarters have been taken over on the fourth floor. The change in location was marked by a party and dance and most of the managers of the theatres came in for the affair.

West Coast Theatres, Inc., of Northern California, is now well settled in its new quarters in Loew's Warfield Theatre Building, where the entire eighth floor has been taken over. The company has brought out an issue of 6½ per cent. general mortgage gold bonds in the sum of $1,500,000, the proceeds of which are to be used to retire floating indebtedness incurred in the construction of new buildings. This circuit has more than 100 theatres in operation in thirty-three cities, with an aggregate capacity of more than 100,000. During 1924 it did a gross business of $9,569,000, representing the revenue from more than 44,000,000 paid admissions, a gain of almost 50 per cent. over the showing of 1923. Earnings in 1924, after all interest charges and federal taxes were deducted, amounted to $1,885,921.15.

Mr. and Mrs. A. J. Twillegar, of Goldfield, Nev., were recent visitors on San Francisco's Film Row, this being their first visit to the Coast metropolis in several years. They also visited Los Angeles, where they attended a lodge convention.

R. M. Reese, at one time located at Vacaville, Cal., has taken over the New Daly Theatre, San Francisco.

Max Dolin will direct the musical activities of the California Theatre, San Francisco, for another year, a contract to this effect having recently been signed.

Carol Weston, who recently returned from an engagement at Honolulu, T. H., has been made leader of the Pantages Theatre orchestra, San Francisco.

T. H. Borling of the Ramono Theatre, Walnut Creek, Cal., recently had the misfortune to lose the sight of one eye when a piece of steel flew into it. The injury is still causing much discomfort.

The explosion of film in the Liberty Theatre, Sacramento, recently, caused a rush for the exits, but no one was injured as the crowd was a small one. C. T. Guthrie, projectionist, was painfully burned but made his escape from the booth and turned in the alarm. Fire doors prevented the spread of the fire.

A. E. Crooks of the Rialto Theatre, Eureka, Cal., is jingling fifty dollars in gold as the result of winning second prize in the fifth week of Universal's serial exploitation contest.

Seattle

Manager J. G. Von Herberg of Jansen & Von Herberg has completed plans for a magnificent new suburban theatre in Seattle, designed to become a first-run house. The theatre and store building will occupy the entire block on the west side of North Broadway between East Harrison and East Republican streets. The site and building will represent an investment in excess of $500,000. Construction will begin immediately for a fall opening. The full frontage is 354 feet on Broadway and 100 feet on the other streets. Spanish architecture will be the style. The main entrance will be toward the southern end of the building and will have a driveway directly to the right, opening upon a broad open court and sunken gardens. In combination with the driveway another street entrance on the Republican street side will afford ample parking space. Capacity is to be 1,800 and a complete stage setting and equipment will make possible the presentation of any kind of vaudeville or road attraction. Loges will be provided on the mezzanine floor, similar to those in the company's big Coliseum Theatre.

Those who claim to know the inside of the story assert that the proposed new big theatre in Bellingham, Wash., is being promoted by Jensen & Von Herberg.

Harry Carey is now house manager of John Danz's Capitol Theatre, succeeding Arthur V. Hile, resigned.

Mr. Young, proprietor of the American Theatre, Brewster, Wash., has leased the house to Harry Dunning, former publicity man with the local Pantages and later editor of the Northwest-Inter-Mountain Film Mirror.

Rumors are current to the effect that Jack Allender, formerly of Neal & Allender, Spokane, is concluding a deal for the sale of his houses, which he is now operating on a 10-cent policy. Should the deal be with the Grombacher interests it would give them practical control of the town.

J. A. McGill of Port Orchard has been seriously ill with pneumonia but is around again after a three weeks' absence from his splendid new theatre, which was opened about six weeks ago.

Eddie Rivers, formerly press agent for the Heilig, Seattle, has assumed management of the Royal, Los Angeles, a suburban theatre seating 1,200. The house is to be thoroughly renovated. Mr. Williams, Rivers' assistant in Seattle at the Heilig, has been promoted to Rivers' position.

The Tacoma Theatre, Tacoma, is reported about to undergo complete renovation and the installation of a large organ, preparatory to the adoption of a combined picture and road show policy. This will give the Heilig interests four theatres running pictures—the Heilig, Seattle; Tacoma, Tacoma; Heilig, Eugene, Oregon, and the Grand, Salem, possession of which passes to them in September.

The Motion Picture Theatre Owners held an Eastern Washington meeting in Spokane at the Davenport Hotel. Trustees and officers were present, and Secretary J. M. Hone told some interesting news from the Milwaukee convention.

Signs for Columbia Product

The signed agreement with Ben Friedman, head of the Friedman Film Exchange of Minneapolis was received in the Columbia Pictures Corporation's home office the past week. Friedman will handle the entire 18 of the 1925-26 Columbia product, consisting of six each of Columbia Waldorf and Perfection pictures, throughout the territory of Minnesota and North and South Dakota.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

Associated Exhibitors

BARRIERS BURNED AWAY. (6,236 ft). Star cast. This came on Saturday in place of "Dynamite Smith" which I had booked. A terrible flop. Picture old-fashioned and unappealing. Crowd walked out right and left. About three hundred feet of fire scenes which did not save it. Cost me a good day's business. Paper wasted, no comeback. Fair tone. Sunday, no. Special, no. No audience appeal. All classes town of 6,000. Admission 10-20-30. Frank H. Wolton, Park Theatre (600 seats), Lebanon, New Hampshire.

BARRIES BURNED AWAY. (6,236 ft). Star cast. Did not do much business for us, but it is not a bad show. We had a dandy print on this one. It is a program show, that's all. Tone, good. A family picture. Not a special. Fair audience appeal. Better class of town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

GOING UP. (5,886 feet). Star, Douglas MacLean. A good comedy with plenty of laughs and lots of thrills and very clean. It is not as good as "The Hottentot," but is well worth buying. Sunday, yes. Special, no. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

YANKEE CONSUL. (6,148 ft.) Star, Douglas MacLean. Surely a good picture from audience standpoint. Has everything any picture needs to please any audience anywhere, anytime. It does one good to hear the fine comments of the crowd. Tone, good. Special, no. Good audience appeal. General class town of 1,200. Admission 15-35. E. N. Prescott, Prescott Theatre (250 seats), Union, Maine.

F. B. O.

AIR HAWK. (5 reels). Star, Al Wilson. Here is a real one, with lots of everything and the best air picture that I have ever seen. All Wilson's stunts are done close up and you can see them all. Working class city of 13,000. Admission 10-15. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

ALIAS MARY FLYNN. Star, Evelyn Brent. The best crook picture we have had this season. Full of action from the first to the last reel. A sure fire money-getter. Exhibitors book this one if you want a good crook picture. N. Dix, World Theatre, Sioux City, Iowa.

CLOUD RIDER. Star, Al Wilson. Played this one on Saturday, and it pleased them all. This one is full of action, and thrills and will please both the kids and grown-ups. Tone, good. Special, no. Audience appeal, one hundred percent. Railroad class town of 2,500. Admission 10-25. H. C. Porter, Dreamland Theatre, New Albany, Mississippi.

DANGEROUS COWARD. (6 reels). Star, Fred Thomson. Jingoes why mortgage your theatre for high class stuff when this Thomson and his horse is the cure for a lot of the things what ails you "wise up"! Tone, good. Special, no. Good audience appeal. General glass town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250 seats), Union, Maine.

DANGEROUS COWARD. (6 reels). Star, Fred Thomson. Fast moving action picture that pleased a Friday and Saturday crowd one hundre percent. Tone, okay. Sunay, no. Special, no. Audience appeal, ninety-five percent. Small town class town of 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

DANGEROUS FLIRT. Star, Evelyn Brent. A very fine picture. Evelyn sure is a comer and will surely make a hit with all. Charles Hirsh, Pike Theatre, Philadelphia, Pennsylvania.

DANGEROUS FLIRT. Star, Eveyn Brent. We played this June 3, 4, with Lefty Flynn in "Trigger Fingers," a western, with a double bill. Made an awful good bill and did good business. Regent Theatre, Blackwell, Oklahoma.

IN FAST COMPANY. Star, Richard Talmadge. An ordinary program picture that might be good for Saturday in towns liking action pictures. It is a series of acrobatic stunts and an improbable story. Picture will not appeal to the better class of people. Sunday, no. Special, no. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

MIDNIGHT MOLLY. Star, Evelyn Brent. This is our first one of this star's pictures so it did only average business at the box office, but it satisfied and we had several good comments on it. Miss Brent seemed to make a hit with our patrons, and personally we regard her as a very good actress. Ness & Ophus, Star Theatre, Erskine, Minnesota.

ON THE STROKE OF THREE. (6,757 ft). Star, Mary Carr. This is a good picture; classifies as a "program picture," and you won't be ashamed of it. Plenty of action and some plot with some acting and some directing but not over much of anything. All classes town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

RIDIN' COMET. Star, Yakima Cannut. This is not very much punkin'; the bird who wrote this story fell down on the job, which made this just a very, very ordinary picture. Tone, good. Sunday, no. Special, no. Very little appeal. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

SCAR HANAN. Star, Yakima Canut. This boy is one of the best stunt actors on the screen and this picture is one of the best westerns that we have shown and pleased them all. F. B. O. let you make a living off their pictures and certainly have the paper and watch them next year. Tone, good. Sunday, yes. Special, no. Excellent audience appeal. Railroad class and miner's town of 3,500. Admission 10-35. Giles Master, Strand Theatre (750 seats), Gallup, New Mexico.

SCAR HANAN. Star, Yakima Canutt. This boy is there and has got them all beat when it comes to riding them. A good western. Tone, good. Sunday, no. Special, no. Good appeal. Working class city of 13,000. Admission 10-15. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

SILENT STRANGER. (5 reels). Star, Fred Thomson. Just one good splendid western feature that has all an action fan could ask for and Silver King also makes a big hit. Print in splendid condition. Tone, good. Special, no. Good appeal. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250 seats), Union, Maine.

SILK STOCKING SAL. (5,367 ft). Star, Evelyn Brent. If your patrons like a fast melodrama with lots of hokum and crook stuff give them this. Well acted, and well directed with a real good ending that is a little different. Railroad class and miners' town of 3,500. Admission 10-35. Giles Master, Strand Theatre (750 seats), Gallup, New Mexico.

THAT DEVIL QUEMADO. (4,720 ft.) Star Fred Thomson. As usual with Fred Thomson's pictures this one pleased one hundred percent. Tone, okay. Sunday, yes. Special, no. Splendid audience appeal. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

THUNDERING HOOFS. (6,015 feet). Star, Fred Thomson. A fair picture. Believe this fellow will be a comer. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

First National

ASHES OF VENGEANCE. (10 reels) Star, Norma Talmadge. About as fine a Norma Talmadge picture as we have had. Real elaborate and cast good. Should please everyone. Went over good here. Tone, okay. Sunday, yes. Special, no. Good audience appeal. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

FIGHTING BLADE. (8,729 feet). Sar. Richard Barthelmess. This is a costume

Now Booking

drama of Oliver Cromwell times and is an instructive picture of historic interest. A swashbuckle story with Richard Barthelmess at his best; rich with spectacular appeal and replete with intrigue, adventure, and dramatic situations. Yes, highbrow stuff, but bound to please those who have the slightest idea or conception of the seventeenth period. Dorothy Mackaill is making her mark as an inspired artist and the rest of the cast are ideal in their parts. If you cater to the better class you will draw good houses on this one. City and country class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

FLOWING GOLD. (8,005 feet). Star Anna Q. Nilsson. A fairly good picture but plot rather thin in places. Can somebody tell me where I can buy some good program pictures. I am disgusted with specials. Tone, okay. Sunday, yes. Not a special. Audience appeal, ninety percent. All classes town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

I WANT MY MAN. Star, Milton Sills. This is a good picture but has the wrong title. The title will keep the ones away who want to see this kind of a picture and disappoint those who come to see a picture that the title conveys. A good clean picture. Tone, okay. Sunday, yes. Special, no. Appeal, ninety percent. College class town of 2,145. Admission 10-25. Robert X. Williams, Jr., Lyric Theatre (345 seats), Oxford Mississippi.

LADY. (7,337 feet). Star, Norma Talmadge. Another costume picture with Norma weeping and leading a hard sad life. We all know that Norma can play any part that she wants to and play it perfectly, and also that is pretty in most all parts that she takes, however, we are tired of this type story. Let her be a young girl again with pretty clothes and the kiss that made her famous. She is too beautiful to play the parts she has been cast in lately. The picture drew well or rather her name did, but they walked out on me before it was over. That hurts even if you have already gotten their money. I had rather not gotten it. Tone, okay. Sunday, yes. Special, no. Audience appeal, forty percent. College class town of 2,145. Admission 10-25. Robert X. Williams, Jr., Lyric Theatre (345 seats), Oxford, Mississippi.

LOVE'S WILDERNESS. (7,057 feet). Star, Corinne Griffith. An A. No. 1 picture. Corinne as beautiful as ever. Very good story, will please nearly everyone. Tone, okay. Sunday, yes. Special, no. Goood audience appeal. Al casses town of 3,200. Admission 10-20-30. Chares Lee Hyde, Grand Theatre, Pierre, South Dakota.

ONLY WOMAN. (6,700 feet). Star, Norma Talmadge. A good picture that all my patrons enjoyed. It is just the type of drama that they want her in. Evidently didn't cost much and could be sold reasonable to the exhibitor and in my opinion will do more than many of her high class costume dramas. Tone, good. Special, yes. Sunday, yes. Appeal, ninety-five per cent. Industrial class, town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (750 seats), Hazard, Kentucky.

Between Ourselves

A get-together place where we can talk things over

Harry Marion is our man-on-the-road.

He visits you and then comes back and, among other things, hands me a Straight From the Shoulder tip on what you say about the way this dependable tip department is running.

He's back from a trip, and he tells me that some of you argue that Straight From the Shoulder doesn't benefit you—because THE REPORTS ARE ON PICTURES YOU HAVE PLAYED ALREADY!

Well, you folks who have the late pictures!—look at it this way:

I use what I get from generous exhibitors.

Every time one of you runs a late picture—and does not report!—the other fellow who wants to know about that picture presents our dependable tips with a big, black eye!

Help me make this department fully useful, won't you, fellows?

Shoot in late tips as well as the dope on the older releases.

If YOU do it the other fellow will get the habit.

VAN.

SALLY. (8,636 feet). Star, Colleen Moore. This picture was the best that I have had of her in some time. It is a picture with enough variety in it to please any audience. Tone, okay. Sunday, yes. Special, no. Audience appeal, ninety-five percent. College class town of 2,145. Admission 10-25. Robert X. Williams Lyric Theatre (345 seats), Oxford, Mississippi.

SANDRA. (7,905 feet). Star, Barbara LaMarr. An expensive picture, finely staged but story was flat, and improbable, however, so was the book. Miss LaMarr did the best she could with the material offered. No tone. Sunday, no. Special, no. Audience appeal, sixty percent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

SANDRA. (7,905 feet). Star, Barbara LaMarr. Eight reels of slush and a story that we could get along without. Barbara needs to reduce and to cut out that pant. She bores you to death. Tone, questionable. Special, no. No appeal. Small town class of 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

SECRETS. (6,345 feet). Star, Norma Talmadge. A beautiful and impressive picture for a refined and intelligent audience. The jazz boys won't care for this one, but the majority will acknowledge it, one of the finest pictures of the year. A wonderful lesson and cast. Tone, good. Sunday, yes. Special, yes. Audience appeal, eighty percent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

Fox

ELEVENTH HOUR. (6,819 feet). Star, Charles Jones. Plenty of action, and too much hokum. Everyone thought it too bloody and over exaggerated. For those that crave action and thrills get it. Tone, okay. Sunday, yes. Special, no. Good appeal. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

END OF THE TRAIL. Star, Franklin Farnum. This is one of the reissues. I don't see where they got anything out of this reissue. Slow all the way and no action at all. Appeal, fifty per cent. Sunday, yes. Special, no. H. C. Porter, Dreamland Theatre (350 seats), New Albany, Mississippi.

GOLD HEELS. (6,000 ft). Star cast. Pretty good but no drawing power. Can't make anything with Fox's specials. They will enjoy it if you can get them in. All classes town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

OH YOU TONY. (6,802 ft.). Star, Tom Mix. Being a Mix of course, it is good and has one of the best races at the end that has been put on the screen and is packed with comedy which makes the Mix pictures go over. Railroad class and miners town of 3,500. Admission 10-35. Giles Master, Strand Theatre (750 seats). Gallup, New Mexico.

Metro-Goldwyn

ALONG CAME RUTH. (5,000 ft). Star Viola Dana. As usual a Viola Dana pleases in this light but entertaining type of story. It's a program but may be some programs get by better than some specials. What? Tone, okay. Sunday, yes. Special, no. Good appeal. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

BANDOLERO. (7,000 feet). Star, Renee Adoree. I personally enjoy this little picture and I guess the audience did. Scenes of the bull fight are very good although somewhat faked. I will not hesitate to recommend this to any brother exhibitor. Tone, okay. Sunday, yes. Special, no. Fair audience appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

GREAT DIVIDE. (7,811 ft.). Star, Alice Terry. Four days to good business. An excellent picture. Well liked by patrons. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

HALF A DOLLAR BILL. (5,700 ft.). Star cast. A sea picture in which little Frankie Darrow carries off the honors. Anna Q. Nilsson makes a charming heroine, and Raymond Hatton supplies the comedy. A good program picture. Sunday, yes. Special, no. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

HE WHO GETS SLAPPED. (6,636 ft.). Star, Lon Chaney. Just a program picture and may please some Did not go here for me and I was oversold on it as most pictures I bought from Metro. Has a number of stars in the pictures, but one who sees the first show will not send other as you would have them do. Tone, okay. Sunday, yes.

Special, no. Appeal, fifty per cent. College class town of 2,145. Admission 10-25. Robert X. Williams, Jr., Lyric Theatre (345 seats), Oxford, Mississippi.

HE WHO GETS SLAPPED. (6,613 feet). Star, Lon Chaney. This is a good picture, but is not a knockout; be sure you do not pay too much. Audience appeal, seventy per cent. Sunday, yes. Special, no. J. E. Draginis, Strand Theatre (450 seats), Yoakum, Texas.

HIS HOUR. (6,300 ft.). Star, John Gilbert. Elinor Glyn's novel of same name made into an interesting and enjoyable picture. Patrons complimented it. Cast splendid for type picture. Tone, okay. Sunday, maybe. Special, no. Good appeal. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

MARRIED FLIRTS. (6,705 ft.). Star cast. Fairly good program picture but one you will hardly remember much of. Business good with very few comments either way. Tone, okay. Sunday, yes. Special, no. Fair appeal. College class town of 4,000. Admission 10-25, 10-40. C. W. Cupp, Royal Theatre (500 seats), Arkadelphia, Arkansas.

SHOOTING OF DAN McGREW. (6,318 ft.). Star, Barbara LaMarr. Barbara LaMarr, Lew Cody and Percy Marmont in a story of the Yukon, inspired by the poem. Good propram picture. Sunday, no. Special, no. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

SPOILERS. (8,020 ft.). Star, Milton Sills. Very good picture with Milton Sills, Noah Beery, Anna Q. Nilsson and Billie Dove. This picture will long be remembered for the fast and furious fight between Sills and Beery. Not a pretty picture for the ladies but the men and children ate it up. Sunday, no. Special, yes. Guy C. Sawyer, Town Hall Theatre, Chester Vermont.

THREE WEEKS. (7,500 ft.). Star, Aileen Pringle. Only a fair program picture that does not appeal to the men at all. Went over with the ladies and flappers. "Three Weeks" has too many close-ups, too much padding and a badly inflated rental. Not a small town picture. Sunday, no. Special, no. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

WIFE OF THE CENTAUR. (6,586 feet). Star, John Gilbert. A good sex picture that will satisfy about seventy per cent. The cast and the acting is good but story is weak. The love closeups are too mushy. Put Gilbert in a he man's role and they like him. Tone, not so good. Sunday, no. Special, no. Audience appeal, seventy per cent. General class city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre, Milwaukee, Wisconsin.

WIFE OF THE CENTAUR. (6,586 feet). Star, John Gilbert. This will please where "jazz" pictures are popular. Personally, I didn't care much for it but the majority here did and that's what counts. Too sexy for me. Tone, okay. Sunday, yes. Special, no. Fair audience appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

WINE OF YOUTH. (6,600 ft.). Star, Eleanor Boardman. Well received and appreciated by the younger set. A picture of the jazz age. A modern picture of City life. This seems to be what they want. Fair tone. Sunday, no. Special, no. Appeal, eighty-five per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

YOLANDA. (10,125 feet). Star, Marion Davies. Stung again. While it is a fine picture, it is one of those costume affairs of the fifteenth century, and therefore uninteresting to the majority of our patrons. They told me so by staying away in a body. Well, I suppose we'll learn sometime. A chance to waste money, time, and good will, is to run this kind of a picture in a small town. Tone, fair. Sunday, yes. Special, yes. Appeal, ten per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

Paramount

ALASKAN. (6,758 feet). Star, Thomas Meighan. Most reports have been against this one but it pleased here and they said so. Tone, good. Sunday, yes. Special, no. Good audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

VIRGINIA VALLI

Whose "K—the Unknown" and, more recently, "Up the Ladder," for Universal, attract a large following

ARGENTINE LOVE. (5,970 ft.). Star, Bebe Daniels. One of those romantic Spanish romances with the well-worn plot of an American hero winning the Argentine beauty away from a rich native planter betrothed from infancy to the heroine. You get the usual colorful cafe scenes with tango dances and fierce flirtations at the fiesta and the killing of a rival while serenading a picturesque belle perched high up in a balcony. Oh boy, hot stuff with Bebe Daniels and Ricardo Cortez in some striking close-ups. Good and a real artist. Get it by all means. It will please your people. City and country class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

BEDROOM WINDOW. (4,550 ft). Star cast. A very good program picture. A mystery play of more than ordinary interest, but not the equal of "Grumpy." May McAvoy is very dear in this, while Ethel Wales, supplying the comedy, is fine. Sunday, yes. special, no. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

BIG BROTHER. (7,080 feet). Star cast. Tom Moore and Edith Roberts in a plain every day story of the Bowery, a picture that holds interest throughout. This type of picture would soon dispel that old worn out question, "What's wrong with the movies?" Played up the name of Rex Beach and did better than usual business. Very good program picture. Sunday, yes, special, no. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

BIG BROTHER. (7,080 feet). Star, Tom Moore. Fine. The youngster, Mickey Bennett, I think it was, was excellent. A few suggested cuss words here and there may not meet the approval of all, but they serve their purpose in showing the sincere effort of the gangster in bringing the boy up right. Charles W. Lewis, I. O. O. F. Theatre, Grand Gorge, New York.

BLUEBEARD'S EIGHTH WIFE. (5,950 feet). Star, Gloria Swanson. This is a highly amusing picture in spots, but taken as a whole it is hardly substantial enough for small towns. No one seemed to take offense at the so-called suggestiveness that some exhibitors comment upon. Tone, fair. Sunday, no. Special, no. Average audience appeal. Rural class town of 500. Admission 10-30, 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

BREAKING POINT. (5,780 feet). Star cast. A fair program picture with Matt Moore, Nita Naldi, Patsy Ruth Miller and George Fawcett. The story of a murder, a forgotton identity and the villian who must appeal in every picture. No particular drawing power. Sunday, yes. Special, no. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

CHARMER. (6,076 feet). Star, Pola Negri. She's an artist but who likes her. I have lost money on every Pola Negri picture I have run. This picture is above her average in that it has more comedy relief and less passion. Tone, fair. Sunday, no. Special, no. All classes town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

CITY THAT NEVER SLEEPS. (6,087 feet). Star, Ricardo Cortez. A nice little story of New York night life which was very pleasing to the crowd. Nothing big but something about it makes it an extra good program picture. Tone, okay. Sunday, yes. Special, no. Fair audience appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

CITY THAT NEVER SLEEPS. (6,087 feet). Star cast. A very good program picture. We always get good reports on Cruze pictures. Well acted and the type of story that appeals to the audience. Tone, good. Sunday, no. Special, no. Fine audience appeal. Farmers town of 442. Admission 10-25. Johl C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

CODE OF THE WEST. (6,777 feet). I put this on Saturday, and it is just the type picture that will please any class; a fine show for Saturday or any other day; a one hundred per cent. picture in every way. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

CODE OF THE WEST. Star cast. A Zane Grey story that has no shooting or killing. Lots of comedy and well done character work. Owen Moore not so good in a slow part that had great possibilities. Fire scenes

excellent. Constance Bennett in flapper part is great. City of 15,000. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

CODE OF THE SEA. (6,038 feet). Star, Rod LaRoque. A good sea picture with a good drawing title and the sort of posters that mean dollars at the box office. The storm scenes are especially good. Many favorable comments, so class it as a good program picture. Sunday, yes. Special, no. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

COMING THROUGH. (6,522 feet). Star, Thomas Meighan. Thomas Meighan, Lila Lee, and then throw in Wallace Beery and Frank Campean, bound to be good with such a strong cast. A story with a coal mine for a background and the hero making good. "Coming Through," with flying colors. It's a fine photoplay, well acted and well directed. City and country class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre, Kerrville, Texas.

CONFIDENCE MAN. (6,500 feet). Star, Thomas Meighan. Meighan draws them in again with this one and pleased about eighty per cent. The patrons are still waiting to see him in another "Manslaughter." My patrons like to see Laurence Wheat with Meighan and tell me so, and are disappointed to not have the opportunity more often. A good program picture. Sunday, yes, special, no. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

CONTRABAND. (6,175 feet). Star, Lois Wilson. In my opinion, a good cast wasted on a weak story. Still it seemed to please here. Would class it as an average program offering. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

COVERED WAGON. (9,407 feet). Star cast. Return engagement. Fell flatter than flat tire. Small town class town of 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

COVERED WAGON. (9,407 feet). Star cast. After this picture had played several times all around me, it drew fine attendance for four days during very bad weather. This picture has the greatest pulling power of any I have ever played or expect to play. It seems there is no village or hamlet too small to play this picture to capacity houses. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

CROWDED HOUR. (6,558 feet). Star, Bebe Daniels. A good program picture well worth playing. Just enough war scenes to make it interesting and enjoyable. They are good scenes too, regardless of where made. Tone, okay. Sunday, yes. Special, no. Good audience appeal. College class town of 4,000. Admission 10-25, 10-40. C. W. Cupp, Royal Theatre (500 seats), Arkadelphia, Arkansas.

DAWN OF TOMORROW. (6,084 feet). Star, Jacqueline Logan. A poor picture with a London background. Sunday, yes, special, no. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

EMPTY HANDS. (6,976 feet). Star, Jack Holt. Very good. Everyone enjoyed it and commented favorably. Advertise and it will make money for you. Kind of picture as "Sinners In Heaven." All classes town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

FEMALE. (6,176 feet). Star, Betty Compson. A fairly good picture but by no means worth the price they got for this so-called special. It is a Betty Compson picture and that means only a good program picture so don't pay more for it. Also don't promise your patrons too much with this one. Special, no. Appeal, seventy-five per cent. Industrial class town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (750 seats), Hazard, Kentucky.

FIGHTING COWARD. (6,501 feet). Star cast. Cullen Landis and Ernest Torrence in a very good program picture. After the "Covered Wagon" and "Ruggles," Ernest Torrence is very popular with the fans here. They liked this picture and said so. Do not forget to play up Booth Tarkington when advertising this picture. Very good program offering suitable for Sunday but not a special. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

FLAMING BARRIERS. (5,821 feet). Star, Jacqueline Logan. A good program picture with a good title. The forest fire scenes are especially good. Sunday, yes. Special, no. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

FORBIDDEN PARADISE. (7 reels). Star, Pola Negri. All reports were that it was Pola's best picture and everyone seems to enjoy it and drew quite well, especially the town people. Tone, okay. Sunday, yes. Special, no. Good appeal. Town and Country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

FORTY WINKS. (6,203 feet). Star, Raymond Griffith. Good comedy. Pleased about eighty-five per cent. Think Griffith is a comer. Tone, okay. Sunday, no. Special, no. J. C. Hayes, Olympia Theatre, Archer City, Texas.

FORTY WINKS. (6,203 feet). Star, Viola Dana. This is very pleasing. Light but entertaining and well done. Tone, good. Sunday, yes. Special, no. All classes town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

FORTY WINKS. (6,203 feet). Star, Raymond Griffith. Will certainly please and keep your audience in a happy frame of mind. Raymond Griffith is good. I notice my patrons are enjoying the lighter type of pictures such as this very much. Tone, okay. Sunday, yes. Special, no. Good audience appeal. College class town of 4,000. Admission 10-25, 10-40. C. W. Cupp, Royal Theatre (500 seats), Arkadelphia, Arkansas.

FORTY WINKS. (6,203 feet). Star, Raymond Griffith. A mighty fine feature comedy that can't be beat. Lloyd had better look to his laurels or this boy will cop a few of them. Tone, okay. Sunday, yes. Special, no. Fine audience appeal. Oil field class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

GOLDEN BED. (8,584 feet). Star cast. Fine wonderful production. Many commented very highly. Play up big especially to the women, and this picture will make money for you. All classes town of 4,000. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.

GOLDEN BED. (8,584 feet). Star, Rod La Rocque. It's a Cecil B. DeMille, so it's a good one. Whoever heard of Cecil making anything but a one hundred per cent appeal picture. Tone okay. Sunday, okay. Very good audience appeal. General class, town of 3,200. Admission 10-30. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

GOOSE HANGS HIGH. (6,186 feet). Star cast. One of the best pictures of the year. Tone, fine. Sunday, yes. Special, no. Great audience appeal. All classes city of 95,000. Admission 40-50. Guy O'Kenimer, Arcade Theatre (1,152 seats), Jacksonville, Florida.

GOOSE HANGS HIGH. (6,186 feet). Star cast. This is a real entertainment. People liked it a lot and it is particularly good for a Thanksgiving or a Christmas program. It fitted into my Mothers Day program like a million. Tone, fine. Sunday. Special, yes. All classes town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

HERITAGE OF THE DESERT. (5,783 feet). Star, Bebe Daniels. A good box office combination. Bebe Daniels and Lloyd Hughes do fine work. Used extra advertising to draw excellent attendance. Many favorable comments. Sunday, yes. Special, yes. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

HERITAGE OF THE WEST. (5,785 feet). Star, Bebe Daniels. Good Zane Grey story. Tone good. Sunday, yes. Special, yes. Good audience appeal. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HIS CHILDREN'S CHILDREN. (8,300 feet). Star cast. A picture of the jazz age with an exceptionably good cast including George Fawcett, Hale Hamilton, Dorothy Mackaill, Bebe Daniels, James Rennie and Mahlon Hamilton. A fair program picture that was spoiled by a badly cut last reel, about two hundred feet missing at the very end, leaving the picture without a moral, and a bewildered sense of not knowing what it was all about. Sunday, no. Special, no. Guy C.

Cheats "Sand Man" to Send Tips

"Dear Van and 'Gang':—Well, I am quite busy just now, with three houses to keep on the ways (and sell automobiles on the side in the spare hours)—and after most folks are in bed, I SNEAK A FEW MOMENTS FROM THE SANDMAN TO FILL OUT THA'T STRAIGHT FROM THE SHOULDER BLANK in an effort to help some exhibitor to avoid getting 'stuck' with something he don't want —or to get something he does.

"So, if you want tips on shows—(or to buy a new car!)—just remember I am at your service—all ways!"—E. N. Prescott, Prescott Circuit, Union, Maine.

Now Booking

Harold Lloyd and his charming leading lady, Jobyna Ralston, who will shortly be seen in his newest feature comedy for Pathe release, the title of which has not as yet been disclosed.

Sawyer, Town Hall Theatre, Chester, Vermont.

HOLLYWOOD. (8,100 feet). Star cast. In spite of many adverse exhibitor reports I class this as a very good program picture. The principal cast is composed of little known players who are supported by Screenland's best known Paramount stars. To be sure the appearance of the stars is brief, but the novelty of it it all held interest throughout the film. Comments were favorable. Used extra advertising to draw better than ordinary attendance. Sunday, yes. Special, no. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

HUMMING BIRD. (5,577 feet). Star, Gloria Swanson. This has all the elements that go for entertainment, and besides it has a star who has lately been very much in the public eye. Paper on this is absolutely worthless, as is most of Paramount's for a small town. Had the posters conveyed some idea of the story, and less of Gloria business might have been worth while. We sell entertainment, not reputation. Tone, okay. Sunday, yes. Special, yes. General appeal. Rural class town of 500. Admission 10-30, 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

KISS IN THE DARK. (5,767 feet). Star cast. Good program picture but not a special. Light entertainment but pleased. Didn't advertise as a special nor raise admission though rental paid justified it. Tone, okay. Sunday, maybe. Special, no. Good audience appeal. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

MANHATTAN. (6,415 feet). Star, Richard Dix. Little program picture that has most of the sexy trashy specials beat a mile. Good entertainment. Pleased. Tone, okay. Sunday, yes. Special, no. Appeal, ninety-five per cent. Small town class of 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

MAN WHO FIGHTS ALONE. (6,337). Star, William Farnum. A fine supporting cast. The title is somewhat misleading, many expecting more action, but had no complaints, so I should say it is a good program picture. Sunday yes, special no. Guy, C. Sawyer, Town Hall Theatre, Chester, Vermont.

MONSIEUR BEAUCAIRE. (9,932 feet). Star, Rudolph Valentino. Played two days to terrible business. They didn't want to see this show here in this town. We should never have bought this show. Not a small town picture. Tone, good. Sunday, no. Fair appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatrt (404 seats), Nazareth, Pennsylvania.

MERTON OF THE MOVIES. (7,655 feet). Star, Glenn Hunter. If you haven't booked this one, do it at once. "Merton of the Movies" is a real movie, an honest to goodness picture, one that will live with you in many moons when others will be forgotten. It has a great appeal and a human touch. Glenn Hunter, Viola Dana and DeWitt Jennings are the principals backed by a fine cast with interesting views of studios and scenes in movieland. It's different from anything else. Get it. City and country class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre, Kerrville, Texas.

NEW LIVES FOR OLD. (6,796 feet). Star, Betty Compson. The best picture Betty Compson has ever done. This is a war story that will go over big. Tone, okay. Sunday, yes. Special, no. Fine audience appeal. Oil field class town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

PETER PAN. (9,593 feet). Star, Betty Bronson. In co-operation with a local Sunday School, played this to capacity business. While some people were lukewarm in their appreciation, and a few were outspoken in their opinion that it did not please, at the same time there is no question that this is a picture that should be played in every theatre, if only for the approval of the children, even if they are so highly sophisticated these days. The cast of characters is perfect and the whole thing is wonderfully done. "Peter Pan" brought many strangers into our theatre from out of town. We used the "Peter Pan" buttons for distribution to the children through nearby schools, the wearing of which carried a reduction of ten cents in admission price, and they surely brought the kids. One hundred twenty-five children against a normal attendance of about fifty. And the children brought their parents. Rural class, town of 500. Admission 10-30, 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

SACKCLOTH AND SCARLET. (6,732 feet). Star, Alice Terry. A real special and a great audience picture. Although the cast is new with the exception of Terry they are convincing and the subject as a whole is mighty well done. Cater to the women on this as most of them have either heard or read the story. Tone fine. Sunday, yes. Special, yes. Fine appeal. Oil field class, town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre (600 seats), Madison, Kansas.

SALOME OF THE TENEMENTS. (7,017 feet). Star cast. A good picture but no drawing power and in spite of extra advertising business was poor. Picture very favorably received. Tone okay. Sunday, yes. Special, no. Fair audience appeal. College class, town of 4,000. Admission 10-25, 10-40. C. W. Cupp, Royal Theatre (500 seats), Arkadelphia, Arkansas.

SALOME OF THE TENEMENTS. (7,017 feet). Star cast. This is one of the weak pictures of Paramount's 1925 bunch. I did not care for it and but few did. It is a story of the Ghetto and perhaps well told, but it didn't fit my small town crowd. It should have been called "Queen of the Hebrews." Tone all right. Sunday, yes. Special, no. All classes, town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

SALOMY JANE. (6,276 feet). Star, Jacqueline Logan. A poor title to exploit. Advise playing up the name of the author, Bret Harte. A good cast, including Maurice B. Flynn, Louise Dresser and George Fawcett. Fair program picture. Sunday, yes. Special, no. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

SHADOWS OF PARIS. (6,549 feet). Star, Pola Negri. This is the first picture ever shown here with Pola Negri, so cannot really say whether she will be of box office value or not. "Shadows of Paris" is a good program picture of the Apache type. Paper on this picture was very poor. Attractive posters mean so much in the small towns. Not a good Sunday picture, nor a special. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

SIDESHOW OF LIFE. (6,511 feet). Star, Anna Q. Nilsson. A good show. It did not draw them in; the competition down the street beat us to a frazzle at ten cents with a Wesley Barry picture. I have learned my lesson. No more of these highbrow pictures for a small town. They want stuff they can understand, with comedy and good, fast action. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

SILENT PARTNER. (5,895 feet). Star, Leatrice Joy. After seeing Miss Joy in the DeMille productions, this is a distinct disappointment. The "Silent Partner" was neither knocked nor praised. It is just a program affair. Sunday, yes. Special, no. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

SINNERS IN HEAVEN. (6,621 feet). Star, Richard Dix. A nice little picture which will please most everybody. Both stars do fine

work in this picture. Clean all the way through. Tone okay. Sunday, yes. Special, no. Good audience appeal. All classes, town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SOCIETY SCANDAL. (6,433 feet). Star, Gloria Swanson. Not as good as the "Humming Bird," but it drew well and pleased, for Miss Swanson has many followers here. Rod LaRocque and Ricardo Cortez were exceptionally good. Used extra advertising to draw better than ordinary attendance. Sunday, yes. Special, no. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

SPANIARD. (6,676 feet). Star, Ricardo Cortez. Something worth while, worth advertising and worth a small increase in admission here. Good photography, good acting and a pleasing story. Tone okay. Sunday, yes. Special, yes. Good audience appeal. C. W. Cupp, Royal Theatre, Arkadelphia, Arkansas.

STORY WITHOUT A NAME. (5,912 feet). Star, Antonio Moreno. A radio novel drama chock full of excitement. Story based on the newly invented death dealing radio rays. The unusual novelty of this picture will satisfy the majority. Tone good. Sunday, yes. Special, yes. Audience appeal eighty-five per cent. General class, city of 500,000. Admission 10-20. William T. Meeks, Silliman's Murray Theatre (740 seats), Milwaukee, Wisconsin.

STRANGER. (6,660 feet). Star cast. A dramatic success, but a box office failure. Appealed to the more intelligent class, but too sombre for average consumption. For high class trade only. Tone okay. Sunday, yes. Special, no. Limited audience appeal. Rural class. town of 500. Admission 10-30, 15-40. Charles W. Lewis, I. O. O. F. Theatre (225 seats), Grand Gorge, New York.

STRANGER. (6,660 feet). Star, Betty Compson. A story of London, too sordid to please the average fan. Only an ordinary program picture. Sunday, no. Special, no. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

THUNDERING HERD. (7,187 feet). Star, Ernest Torrence. A special attraction in every way. Consider it better than "North of 36." Business good; everyone pleased at advanced admission. Would not compare any of these later pictures with "Covered Wagon" as some exhibitors have done. "Covered Wagon" came first and will always be referred to by people as the peer of its kind, regardless of whether it really is a better picture or not. Tone okay. Sunday, yes. Special, yes. Splendid audience appeal. College town class, town of 4,000. Admission 10-25, 10-40. C. W. Cupp, Royal Theatre (500 seats), Arkadelphia, Arkansas.

TIGER LOVE. (5,325 feet). Star, Estelle Taylor. A Romany story of a kidnapped bride that is good entertainment. A good program picture that is suitable for Sunday, but is not a special. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

TOMORROW'S LOVE. (5,802 feet). Star, Agnes Ayres. Best Ayres for years. Light but seemed to please. Lots of comedy and just like human beings might act. Tone okay. Sunday, yes. Special, no. Audience appeal eighty-five per cent. Small town class, town of 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (240 seats), Mapleton, Iowa.

Generosity

Good old Dave Strayer, who sends tips from Mt. Joy Theatre, Mt. Joy, Pennsylvania, has a real spirit of helpfulness, and he's certainly a square shooter. He proves it—this way:

"Van, you can keep sending me report blanks, but needn't send stamped envelopes: my reason for saying this is that I am only too glad to send in these reports on pictures as our patrons and I see them, and besides, I get my three dollars worth out of Moving Picture World without you donating stamps for me to send the reports."

Thanks, Dave. Atta boy!

TOP OF THE WORLD. (7,167 feet). Star cast. Holds the interest but not entertainment they're looking for these days. Fair tone. Sunday, no. Special, no. Fair appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

TOP OF THE WORLD. (7,176 feet). Star, James Kirkwood. A very true adaptation of the novel of the same name. This will please the majority. Storm scenes very effective. Acting of entire cast fine. Business off on account of weather. D——n this daylight time. Tone okay. Sunday, yes. Special, no. Fair audience appeal. All classes, town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

TOP OF THE WORLD. (7,167 feet). Star cast. Fair picture of the program type taken from the book. One of the new famous forty. Everybody seemed satisfied. Medium box office. Tone fair. Sunday, no. Special, no. Appeal, seventy-five per cent. All classes, town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

TRIUMPH. (8,297 feet). Star cast. This picture drew well and pleased about eighty per cent, so I cannot agree with the exhibitors who have panned it. It was a good buy for me. Leatrice Joy is ably supported by Rod LaRocque and Victor Varconi. The press sheet is somewhat exaggerating, but that is a common occurrence. A good program picture. Sunday, yes. Special, no. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

WANDERER OF THE WASTELAND. (6,700 feet). Star, Jack Holt. Not much. Technicolor detracts from acting and actors. Made picture too dark. Drew well but poor condition of print caused an unsatisfactory show. Tone good. Sunday, yes. Special, no. Fair audience appeal. Farmers, town of 442. Admission 10-25. John C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

Producers' Dist. Corp.

BEYOND THE BORDER. Star, Harry Carey. Another real Carey western with plenty of action and good acting. All the Carey's are good that I have run. Tone, good. Special, no. Good appeal. Working class city of 13,000. Admission 10-15. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

HIS DARKER SELF. (5 reels). Star, Lloyd Hamilton. I can't say anything good about this inclined to be vulgar in places. Hardly the picture for a small town show. Will do for a bunch of roughnecks. Small town class and farmers town of 600. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

MIAMI. (6,317 feet). Star, Betty Compson. Here is Miami in all its beauty and glory. Heart interest and thrills. A picture splendidly done. Photography wonderful. If you do not play "Miami" you are losing a big bet. Nothing but praise from patrons. Tone, good. Special, yes. Great audience appeal. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Theatre (250 seats), Union, Maine.

ROARING RAILS. (5,753 feet). Star, Harry Carey. Harry Carey and Edith Roberts in a very good railroad drama. Good title and good paper helped to draw them in and the picture did the rest. Good program picture suitable for Sunday but not a special. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

WELCOME STRANGER. (6,618 feet). Star cast. Was surely welcomed by all, everyone seemed to like this picture. Good comments, good attendance, good print. In my opinion good for any house anytime, so play it. Tone, good. Special, no. Fine audience appeal. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250 seats), Union, Maine.

United Artists

AMERICA. (14,000 feet). Star cast. An A-1 picture from every standpoint and will please all who see it except the ultra jazz crowds who seem to want nothing but flaming youths. Go after this in a big way and get the schools interested or you will flop as it will not register at the box office unless handled in this manner. It's a picture you will be proud of having played. Tone, good. Sunday, yes. Special, yes. Appeal, ninety per cent. Industrial class town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (750 seats), Hazard, Kentucky.

WAY DOWN EAST. Star cast. The first picture I ever repeated. After holding the attendance record for more than three years "Way Down East" played to about two-thirds the original business on a very stormy night and gave entire satisfaction. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

WHITE ROSE. (11 reels). Star cast. Too long. Very good picture of its kind. The story may be true to life but it didn't prove extra good entertainment here. Special, no. Appeal, hard to tell. Small town class town of 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

Universal

FAST WORKER. (6,500 feet). Star, Reginald Denny. Three days to fair business. Picture liked by all who saw it. General class city of 35,000. Admission 25-35. C. D.

Evelyn Peirce is the most recent girl among the thousands of extras in Hollywood to win screen prominence. Despite her beauty and considerable acting talent, this girl from Texas struggled for three years to attain recognition. Now she has been signed by the Metro-Goldwyn-Mayer stock company and will receive some important roles in that organization's forthcoming productions.

Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

FAST WORKER. (6,500 feet). Star, Reginald Denny. This was an excellent Denny vehicle. The comedy element went across great for us, here. It's a dandy show for everybody young and old. Tone, good. Not a special. Fine appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire "Y" Theatre (404 seats), Nazareth, Pennsylvania.

HIT AND RUN. (5,508 feet). Star, Hoot Gibson. This is a very entertaining little picture and if you can use this on a Saturday night you will please your crowd and draw a crowd. Tone, good. Sunday, yes. Special, no. All classes town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

SPORTING YOUTH. (6,712 feet). Star, Reginald Denny. A very good program picture with many laughs, lots of thrills and everything absolutely clean. Not a dull moment nor any excess footage. Sunday, yes. Special, no. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

TURMOIL. (7 reels). Star cast. This picture did fair business. Was liked by about fifty per cent. who saw it. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

WHITE TIGER. (7,177 feet). Star, Priscilla Dean. A program picture that failed to please. Miss Dean no longer creates any stir at my box office. Her screen appearance is usually the opportunity for a nice uninterrupted nap for the ticket seller. Miss Dean is attractive and talented, but my patrons just can't see her. "White Tiger" is just another crook story with Miss Dean in an unsympathetic role. Sunday, no. Special, no. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

WHITE TIGER. (7,177 feet). Star, Priscilla Dean. Came near paying for this one and not playing it. Thought it too old. Seven reels of good stuff. A little old but good print. Bought it right and made a little money. One hundred per cent. audience appeal. Sunday, no. Special, no. George Marlow, Washington Theatre (289 seats), Atoka, Oklahoma.

YOUNG IDEAS. (4,095 feet). Star, Laura LaPlante. This is a good picture full of comedy and thrills and will please. Tone, good. Sunday, yes. Special, yes. Good appeal. All classes town of 806. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valliant, Oklahoma.

Vitagraph

CAPTAIN BLOOD. (10,680 feet). Star, J. Warren Kerrigan. A great sea story, and Kerrigan's acting is fine. Sea stories do not draw here for some reason, also film rental too high. Lost money on it. Good tone. Railroad class town of 2,500. Admission 25-50. H. C. Porter, Dreamland Theatre (350 seats), New Albany, Mississippi.

CODE OF THE WILDERNESS. (7,000 feet). Star, John Bowers. Good western that went over okay. Should make money for you. Plenty of action. All classes town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

LET NOT MAN PUT ASUNDER. (8 reels). Star, Pauline Frederick. This subject was not on my contract because I read the boys Straight From the Shoulder tips on this one and knew it would not please my patrons. They don't like this kind of mush. I had to wire Vitagraph for a picture and had several good action pictures on contract with them at the time and was expecting one from my contract but instead I got this one. Suppose this was the only chance Vitagraph had to sell this one. If your attendance is not of the highbrow class stay off, it would not please. C. M. Lane, Big Sanday Theatre (200 seats), Big Sandy, West Virginia.

MAN FROM BRODNEY'S. (7,100 feet). Star, J. Warren Kerrigan. Good picture you don't need to be afraid to book this one as most any audience will like it. Tone, good. Sunday, yes. Special, yes. Good appeal. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder. Galt Theatre (175 seats), Galt, California.

MIDNIGHT ALARM. (6,000 feet). Star, Alice Calhoun. A very good fire picture spoiled by a bum print. Picture has good drawing power. Sunday, yes. Special, no. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

Warner Bros.

DARK SWAN. (6,500 feet). Star, Monte Blue. Pretty fair offering that pleased majority. The book really brought them in to see the picture. Picture is okay for whole family. Tone, okay. Sunday, yes. Special, no. Good appeal. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

LIGHTHOUSE BY THE SEA. Star cast. Very good picture. Dog wonderful, but business just fair. Charles Freeman, Regent Theatre, New Castle, Pennsylvania.

LIGHTHOUSE BY THE SEA. (6,700 feet). Star, Rin Tin Tin (dog). The best dog picture yet. Better than "Find Your Man." Good story, plenty of action, and wonderful dog. What could be sweeter. Box office fine. Tone, good. Sunday, no. Special, yes. Audience appeal, one hundred per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

W. C. Snyder, Cozy Theatre, Lamont, Oklahoma, is another good scout who has come in on the blank with a report for "Our Gang."

Welcome to Mr. Snyder. You'll all relish his tips.

Imitation of Mr. Snyder's good will is going to be the sincerest flattery.

YOU—TOO!

Comedies

CRADLE ROBBERS. (Pathe). "Our Gang." Fairly good, but Mr. Roach's gang will lose out of he don't get a little more pep into 'em. The last two or three have been padded too much. Tone, okay. Sunday, yes. Audience appeal, one hundred per cent. All classes town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

OUT DOOR PAJAMAS. (Pathe). A good single reel with Charlie Chase. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

POOR BUTTERFLY. (Educatfonal). Star, Ruth Hiatt. Full of old time stunts that brought some laughs. It is not up to the Mermaid, but then it's impossible to ring the bell everytime. Tone, okay. Fair appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

POOR FISH. (Pathe). Star, Charlie Chase. Here is a brand of single reel comedies that are both good, laughable, well produced, and photographed. Tone, good. Good appeal. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250 seats), Union, Maine.

ROCK BOTTOM. (Educational). Star, Cliff Bowes. A fairly good Cameo comedy. One or two good gags in this one. Print was in excellent condition. Tone, okay. Good appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

SATURDAY MORNING. (Pathe). "Our Gang." A good Gang comedy as for that most all of them are. Tone, good. Good appeal. General class town of 1,200. Admission 15-35. E. N. Prescott, Prescott Theatre (250 seats), Union, Maine.

Serials

BEASTS OF PARADISE. (Universal). Star, Wm. Desmond. Just finished, and a mighty good serial. Old—but Universal gives me good prints of every episode. No special tone

Now Booking

Fill In Tear Out Send Along

Straight From the Shoulder Report

Van: I am an exhibitor. I want to help exhibitor Independence from poor pictures. So I send this tip and will send others if you will send me your regular blanks. I'll live up to the ethics of "Our Gang" by being fair to picture and to exhibitor. Here's my tip on

Title .....**Producer** .....**Star** .....

My report .....

.....

Audience appeal.....**Suitable for Sunday?**.....**A Special?**.....

Signature of Exhibitor.....

Theatre .....**No. Seats**.....**Town** .....**State** .....

but suitable for Sunday. Draw all classes, town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

INTO THE NET. (Pathe). Star, Jack Mulhall. Serials never used to get any business for me but this one is going over fine. The crowd is still holding up and I am now on the seventh chapter. Give us more serials like this one. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Short Subjects

BIRDS OF PASSAGE. (Pathe). A fine filler to use with a short feature and News reel. Sufficiently novel to prove interesting and not too long to become monotonous. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

FUN FROM THE PRESS. (Producers Distributing Corp.) A take of a newspaper advertisement and witty sayings with a short act cartoon for a finish. Goes good for a change. Tone, good. Fair appeal. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250 seats), Union, Maine.

Independents

BAREFOOT BOY. (State Right). Star, John Bowers. A very good program picture that will please the small town patronage. Sunday, yes. Special, no. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

BEAUTIFUL SINNER. (State Right.). Star, Eva Novak. Another picture with a bum story in which the actors wander around lost during the taking of 5,000 feet to inflict on your patrons, in exchange for their two bits, this may be a knockout but I will be the one that gets it, if I will show a few more persimmons like this one. Not much tone. Not suitable for Sunday. Special, no. No appeal. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

BRINGING HOME THE BACON. (State Right). Star, Buffalo Bill, Jr. Had more good comments on this than I have on the majority of specials that I run, this has a different story with lots of good comedy scattered through it. I only wish that some of the other producers would see this feature and learn how to make westerns. Tone, good. Sunday, yes. Special, no. Appeal, nearly one hundred percent. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

CROSSED TRAILS. (State Right). Star, Franklin Farnum. All of Farnum's are good but he does not go over for me. All of his westerns are good. Tone, good. Sunday, no. Special, no. Good appeal. Working class city of 13,000. Admission 10-15. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

FIGHTING IN FRANCE. (State Right). Star cast. Paper on this is a knockout, and with a machine gun as a lobby will knock them cold, but watch your step, run it at regular prices and you will get by, providing you have not run any of the war films, as it is the same stuff we have all run before and your patrons will not be slow in giving you the razz. Tone, good. Sunday, yes. Special, no. Appeal, good. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

FIRE PATROL. (Chadwick.) Star cast. If your patronage wants sea stories with plenty of action don't pass this one up while it is rather heavy it is nevertheless a well handled production. Tone, good. Special, no. Good appeal. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250 seats), Union, Maine.

LAST MAN. (State Right). Star, Bill Patton. After looking at a piece of cheese like this, it makes one wonder where some of those directors get their stories, any ten year old school girl could write as good a story, a few more punk ones like this Bill and it will be taps for you. No tone. Sunday, no. Special, no. No appeal. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

PAINTED FLAPPER. (Chadwick). Star, James Kirkwood. A first class flapper picture with real acting, good enough for anybody that likes this kind. Tone, good. Sunday, yes. Special, no. Good appeal. Working class city of 13,000. Admission 10-15. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

PAL O' MINE. (State Right). Star, Irene Rich. Good program picture and that is all; pleased about seventy-five per cent. Railroad class and miners town of 3,500. Admission 10-35. Giles Master, Strand Theatre (750 seats), Gallup, New Mexico.

RANGE VULTURES. (State Right). Star, Lester Cuneo. All of his are fair westerns but nothing extra big, will do for small houses that like westerns with action. Tone, good. Sunday, no. Special, no. Good appeal. Working class city of 13,000. Admission 10-15. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

THOSE WHO JUDGE. (Banner). Star, Patsy Ruth Miller. A very good picture while it is not as good as "Speed." Will compare very well with the rest of the Banners. Tone, good. Sunday, yes. Special, no. Appeal, seventy-five per cent. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

TRAIL DUST. (State Right). Star cast. Played this picture to capacity house. All were pleased with it that saw it for it's a real western. Good tone. Special, yes. Good appeal. All classes town of 806. Admission 10-20. W. C. Herndon, Liberty Theatre (250 seats), Valliant, Oklahoma.

WOMEN AND GOLD. (State Right). Star, Frank Mayo. I did not see this one personally but judging by comments it went over all right. If your audience likes action give this one to them. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Scenes from the James Cruze production, "Welcome Home," featuring Lois Wilson, Warner Baxter and Luke Cosgrove.

Fox Launches "Lazybones" with Charles Jones in Lead Role

"LAZYBONES" has been put into work for the screen by Fox Film Corporation from the great stage success of last season by Owen Davis. This news comes fast on the heels of the statement that Charles (Buck) Jones had been chosen for the leading male role, thereby giving the erstwhile cowboy star a brilliant opportunity to display his true histrionic ability.

A glance at the names of the other players shows that this production, like other supreme attractions being made by Fox for the coming season, will contain a superb cast. Madge Bellamy will occupy this leading female role. Others are Edythe Chapman, Leslie Fenton, Jane Novak, ZaSu Pitts, Emily Fitzroy and William Norton Bailey. As work progresses on the picture other names will be added.

The production is being directed by Frank Borzage, well known to all film fans for his successes on the screen over many years. His cinematographer will be Glen MacWilliams. The scenario was written by Frances Marion.

"Lazybones" is the name given to a village character who likes work as much as an alley cat likes a bull pup. Being lazy, however, is his only fault. At heart he is the soul of honor, and is possessed with a lovable nature that wins him friends in spite of his delinquent ways. When the situation arises, which it does—where he has to choose between sacrificing his honor and reputation to save that of another—he shows himself to be a true hero.

Ann Pennington Has Role In Metro's "Pretty Ladies"

WORD comes from the Coast that Ann Pennington has been added to the cast of Monta Bell's production of "Pretty Ladies," and will play herself in the scenes reproducing the New York Ziegfeld Follies, for which Florenz Ziegfeld has selected the most beautiful chorus ever screened. These sequences are being photographed in colors and are spectacular.

Miss Pennington, who ranks among the most bewitching and entertaining of dancers in the history of the American stage, has a large following, and will considerably enhance the popularity of this picture by appearing in it. Her presence in these scenes will, in addition, increase their authenticity, already vouched for by the cooperation of Producer Florenz Ziegfeld.

ZaSu Pitts and Tom Moore have the leads in this production.

"Pals" One of Truart Novelties

The title of the Truart Novelty feature, "The Love Child," has been changed to "Pals." The featured players in this production will be Louise Lorraine, Rex, the wonder dog, and Black Beauty, the marvelous performing horse.

"The Black Rider"

"The Black Rider," a novel from the pen of Max Brand, a romantic comedy, has been purchased for Richard Talmadge, F. B. O. star, according to announcement from Mr. Talmadge. It will be one of the later productions of his current series of eight for Film Booking Offices of America.

Lionel Barrymore Star

Lionel Barrymore, the famous stage star, has been chosen as star of the first True Story Film Company's production, "The Wrongdoers," to be offered to independent exchanges by Astor Distributing Corporation, of which Harry Rathner is president, and the offices of which are in the Loew State building.

Baker Poisoned by Oak

Eddie Baker, comedian, with Bobby Vernon Comedies, is recovering from a serious case of infection from poison oak, contracted during the production of "Air Tight." The infection was contracted under peculiar circumstances. Baker was working on an interior set constructed to represent a mountain side covered with trees and shrubs.

Change of Title

The third Lionel Barrymore Special production for Chadwick Pictures Corporation, which will be released on June 1st as the seventh of the Chadwick Nine, will be titled "A Man of Iron," instead of "A Man of Honor," as previously announced. Mildred Harris plays the leading role opposite Mr. Barrymore, and the picture was directed by Whitman Bennett.

Here is Harold Lloyd with his party and a welcoming committee at the Louisville and Nashville depot in New Orleans upon his arrival for a thirty-six hours' stay over Tuesday, May 19, on his trip to the Pacific Coast. Reading from left to right is Harold Wilkes, branch manager of the Famous Players-Lasky Corporation at New Orleans; Mrs. Harold Lloyd (Mildred Davis), William H. Gueringer, assistant general manager of the Saenger Amusement Company; Harold Lloyd, John Murphy, Lloyd's production manager, and Mrs. Murphy.

Harold Lloyd Receives Royal Ovation on New Orleans Stop

HAROLD LLOYD, filmdom's young jester, was received like a royal visitor when he stopped over for thirty-six hours in New Orleans on his trip from Jacksonville, Fla., to the Pacific Coast. Mr. Lloyd was the guest of the Saenger Amusement Company during his short stay.

Filmdom's peerless laughmaker was accompanied by Mrs. Lloyd (Mildred Davis), John Murphy, his production manager, with Mrs. Murphy, and Joe Reedy, his publicist. He arrived in New Orleans Tuesday, May 19, at 9.45 p. m., and left the following Thursday at noon.

Harold Lloyd's visit to New Orleans was made interesting by a trip through the French Quarter Wednesday, May 20, followed by a luncheon at the Patio Royal, tendered by the city's younger set. Lloyd and his party were then shown through the harbor of New Orleans, the second port of the United States, on a dock board yacht. In the evening they were the guests of the Saenger Amusement Company at a dinner at La Louisiane, followed by a theatre party.

Before leaving Thursday morning Lloyd was shown through WSMB Radio Broadcasting Station atop the thirteenth floor of the Maison-Blanche Building.

"A wonderful city, a great harbor, splendid people," was Harold Lloyd's short but memorable summing up of why he would remember New Orleans.

Bryson Here on Visit

Is Taking Print of Universal's "The Phantom of the Opera" Back to England

James V. Bryson, managing director of European Motion Picture Company of Great Britain, is here on a hurried mission and his first visit since he took over the managerial reins of Universal's English agents.

He arrived recently on the "Leviathan," solely to take back a print of Universal's "The Phantom of the Opera," which he says is heavily booked throughout England and Scotland, and for which one of the greatest campaigns for a motion picture was launched in the United Kingdom.

His stay here will depend entirely on his obtaining "The Phantom." Meanwhile he is spending most of his time reviewing the film in its present form, besides seeing much of Universal's newest product that Bryson's organization will distribute.

"Bagdad" Film Breaks Record

"Bad times and business depression locally chiefly is a matter of imagination," said Fred S. Meyer, managing director of the Palace Theatre, Hamilton, Ohio, after a recent showing of the Douglas Fairbanks United Artists Corporation release, "The Thief of Bagdad."

At half past six o'clock Sunday evening, the opening day, every seat in the house was filled, and there was a big crowd being held out. This was a record. Crowds stood three hours in the lobby waiting for admission to see the picture; another record, and the picture played to more people on Sunday than it has on any day for more than four years.

Kathlyn Myers in Lead Role

Kathlyn Myers, prominent as leading woman for Tom Mix and other stars, has been chosen by Harry Garson to appear opposite Maurice (Lefty) Flynn in the Gerald Beaumont story, "High and Handsome," a comedy drama with a central character, a policeman, played by Mr. Flynn. One of the highlights of the production will be a prize fight in which Flynn will cross gloves with Tom Kennedy, once famous in the roped arena. Others in the cast of "High and Handsome" are Lydia Knott, Gene Perry and Marjorie Bonner. Harry Garson is directing the production for Globe Pictures Corporation for F. B. O. distribution.

Dorothy Mackaill, First National featured player, now scoring a decided hit in "Chickie."

Scenes in "Good Morning, Nurse," a Mack Sennett comedy, starring Ralph Graves. A Pathe release

Best Wit Presented by Pathe's "Topics of the Day"

"TOPICS OF THE DAY," the weekly humor film produced by Timely Films, Inc., for release through Pathe exchanges, qualifies for the tried and proved class of screen entertainment. Each issue of the film is comprised of okes and witticisms which have already been tried out upon the readers of the respective publications from which the editorial staff of "Topics" select their candidates. By the process of elimination, including actual audience tests, the best available humor gems are selected for the current release of "Topics of the Day."

It requires the combined efforts of an editorial staff of twenty-one people to carefully peruse the several thousand magazines and newspapers which arrive in the daily mail. All of the editors know from experience what goes best with audiences. They spend their evenings in various types of theatres and actually keep score on the laughter and applause results registered by each individual "Topic." Styles of jokes are just as changeable as feminine fashions. By keeping their fingers upon the public pulse, the Timely Films' staff is able to provide practically sure-fire material for each release program.

The selection of humor for "Topics" involves considerable work not apparent to the layman. Not only must the candidate qualify from a timely and humorous standpoint but there is a limit to the number of words in each one. Oftentimes, it is necessary to cut down the story. This means that the general atmosphere surrounding the original story must either be changed, eliminated or boiled down to its very meat. Again, a dialect not easily understandable, or a story with an involved point, must be clarified in order to be grasped within the short space of time a "Topic" is on the screen.

Particular care is taken that no joke bears even the slightest suggestion of ridicule toward race, color or creed; also any political reference must be absolutely impartial. This care is taken with the object of not only satisfying one hundred per cent of an audience but also not to offend even one-half of one percent of that same audience.

After the editors have made their individual selections of humor they are passed on to the managing editor who selects those he deems best and has them typed upon index cards. Once a week, the staff meets in conference and all the candidate cards are discussed and voted upon. A test reel is made of the twenty best candidates and this is tried out in several theatres. The editors, seated in various parts of these theatres keep accurate check upon the reception of each "Topic" and any that fail to "get over" are eliminated from the reel. The remaining selections comprise the current release of the subject, which is then ready for distribution through the Pathe Exchanges.

Not only are "Topics of the Day" a standby with thousands of motion picture theatres but they register equally as well in vaudeville houses, including the theatres of the Keith-Albee, Orpheum, and other big time vaudeville circuits.

DOROTHY FARNUM
Scenarist who has just signed a contract with Metro-Goldwyn-Mayer for a year

Four Educational Units Rest on Finishing 1924-5 Program

ALL production work on the 1924-1925 series of comedies which were produced at the Fine Arts studios where the Hamilton, Mermaid, Juvenile and Cameo units, producting comedies for Educational distribution this season, has been finished and all companies are enjoying a short vacation awaiting the start of the 1925-26 series which will be announced by Educational in a few days.

The mermaid Comedies have completed their series of eighteen Mermaid Comedies which presented such stars as Lige Conley, Lee Moran, and Ned Sparks and Eddie Nelson. The last comedies of the series will be released during July and early August of the current year. The first of the new series will start in early September.

Mermaid Comedies which have not as yet been assigned a release date are "Beware" and "Below Zero," with Lige Conley in the leading role, and "Hot and Heavy," the final comedy with Eddie Nelson. Lloyd Hamilton still has one comedy to be released —"Waiting." The Juvenile series was completed with the release of "Baby Blues," with Mickey Bennett in the leading role. The Cameo comedies have about six single-reel subjects still to be released to complete the present series of twenty-four, but the entire series has been completed.

Educational's policy of releasing a number of excellent two and one reel comedies during the summer months will assure the first run and early subsequent run houses a supply of quality comedy subjects for the summer months when the demand for lighter entertainment is more pronounced than during the colder weather.

Steiner Units Active

William Steiner announces that Edith Thornton has started production in Hollywood on the first of her new series of society comedy dramas for the coming year. The working title is "Dorothy's Guardian" and the supporting cast includes Lou Tellegen, Eddie Phillips, Joan Standing, Gino Corrado, Lincoln Steadman, and George Fawcett. Charles Hutchison is preparing to shoot "The Sky Pirate," a thrilling stunt melodrama, while Leo Maloney is working on "The Blood Bond" a romantic western comedy drama.

Scenes in "High and Handsome," an F. B. O. picture, starring Maurice (Lefty) Flynn.

F. B. O. Hard at Work on Many Big Pictures for Next Season

WITH its production guns aimed flush at the biggest program in its history, the F. B. O. Studio organization is digging into the trenches at Gower and Melrose, Hollywood, for the season's campaign.

The program, just announced by Major H. C. S. Thomson, managing director of Film Booking Offices, embraces no less than sixty-four productions.

There will be twelve special productions. The rest will be divided into star program series and short subjects, of which F. B. O. will offer a large array.

B. P. Fineman, general manager of the studios and under whose supervision the bulk of F. B. O. productions will be made, announces that work has already begun on several of the outstanding attractions.

J. Leo Meehan, noted magazine and newspaper editor, has started work on Gene Stratton-Porter's latest novel, "The Keeper of the Bees," with a cast including Robert Frazer, Clara Bow, Alyce Mills, and Gene Stratton, eleven year old granddaughter of the famous author. This promises to be one of F. B. O's most pretentious offerings.

At least three other important attractions have already been completed and are awaiting release. They are "Drusilla with a Million," F. B. O.'s most formidable production ace; "Parisian Nights" and "If Marriage Fails," the C. Gardner Sullivan production. Emory Johnson is slated to produce two specials, "The Last Edition," a newspaper story and "Happiness," which will be filmed in Sweden and Norway. Fred Thomson having signed a new contract with F. B. O. has launched the first of his new and bigger attractions, "The Wild Bull of Skull Mountain," from the pen of Marion Jackson. Fred now has his own production outfit but will continue to function at the F. B. O. studios where his biggest successes have been made. Silver King will continue to have fat parts in the Thomson vehicles. There will be eight Thomson pictures. Evelyn Brent also is under way with "Lady Robinhood," an original story in a Spanish locale. Ralph Ince is directing the little F. B. O. star. Miss Brent also will be starred in eight productions this season.

Among other F. B. O. headliners are Maurice ("Lefty") Flynn and Richard Talmadge, each of whom will appear in eight productions geared for popular patronage. Flynn has just completed the Gerald Beaumont comedy-drama, "High and Handsome" and will next embark on "Jack of Diamonds" while Talmadge has just finished "Over the Wall" and will shortly start "The Isle of Hope."

F. B. O.'s list of specials also includes "The Midnight Flyer," "The Futurity Winner," "The Isle of Retribution," and at least two Laura Jean Libby stories, all of which will go into production within the next several months. All production will continue to be concentrated at the big studios in Hollywood.

Activity in the short subject field will embrace a new series by H. C. Witwer, a series by Sam Hellman and a new series in which Alberta Vaughn will be starred, by Nell Martin, called "Adventures of Mazie."

REGINALD DENNY

Appearing in Universal's White List and adding a strong appeal by his versatility

Cutting "Sally of the Sawdust"

D. W. Griffith has completed production of his last picture for United Artists, "Sally of the Sawdust," which features Carol Dempster, W. C. Fields and Alfred Lunt in the principal roles. The interiors were made at the Paramount Long Island studio, and included among other imposing sets, a huge circus and carnival scene for which one whole stage was set aside. Exteriors were filmed at Greenwich, Conn. and along the Motor Parkway and other locations in various towns and villages on Long Island.

Theda Bara Cast Completed

With several additions and changes during the past week, Director James Young has completed casting "The Unchastened Woman," Louis K. Anspacher's well known Broadway play, which Chadwick Pictures Corporation has selected as the vehicle for Theda Bara's return to the screen. George Walsh, who had been announced previously as a member of the cast, has been displaced by John Miljan, as Mr. Walsh was unable to complete "Blue Blood," his second Chadwick picture, in time to start this production. Other additions to the cast include Dale Fuller, Eric Mayme, Mayme Kelso, Frederick Kovert and Milla Davenport. Production was started this week.

Ballance Heads Southern District

Harry G. Ballance for five years one of the Division Managers in the home office of Famous Players-Lasky Corporation, has been transferred, at his own request, to the Southern district. Mr. Ballance has desired for some time past to get into the field work again and accepted the position of District Manager in the South, with headquarters at Atlanta.

Mr. Ballance has been eight years with the Famous Players-Lasky Corporation, holding successively positions of salesman, Branch Manager and Division Manager.

Second Buffalo Bill Jr.

Artclass Pictures announces that Lester F. Scott, Jr., has started the second of the new series of Thunderbolt Thrillers featuring Buffalo Bill, Jr. This will be another feature showing new settings and unusual stories of fast moving acrobatic action. It will be released under the title of "The Desert Demon."

"Smooth as Satin," starring Evelyn Brent, an F. B. O. production.

More Players Cast to Depict Roles in Warner Bros. Films

CASTING is proceeding rapidly on those Warner Bros. productions, yet to be made, which are to be early releases on the 1925-26 schedule. Monte Blue has been selected to head the cast in the picturization of the Gregory Rogers story, "Red Hot Tires," with Patsy Ruth Miller in the leading woman's role and Lincoln Steadman, Fred Esmelton, William Lowery and Charles Conklin also in the cast. Erle Kenton is to direct.

Finishes Work on "Limited Mail"

Monte Blue, who is scoring a hit in "Kiss Me Again," following the successful launching of "Recompense," has just finished work on "The Limited Mail," while the production of Kathleen Norris's "Rose of the Wolrd," in which Patsy Ruth Miller has the title role, also has just been completed.

David Butler, who was Terry Moulton in Warner Bros.' "Tracked in the Snow Country," has been added to the cast of "The Man on the Box," in which "Syd" Chaplin starred, and work on which, under the direction of Fred Newmeyer and "Chuck" Reisner, is well under way.

Kate Toncray is playing the part of Mrs. Parker in "Bobbed Hair," featuring Marie Prevost and Kenneth Harlan, production work on which is well started, with Alan Crosland directing, and Nora Cecil has been added to the cast of "Three Weeks in Paris," in which Matt Moore and Dorothy Devore have the principal roles. Roy del Ruth is directing.

Capt. Nungesser, famous French fighting ace of the air service, one of the featured players in Associated Exhibitors' "The Sky Raider."

Casting for Three New Pictures

B. P. Schulberg is now engaged in selecting the casts for three pictures on his program of eighteen for next season. This trio now in production consists of "Parisian Love" which Gasnier will direct, "The Girl Who Wouldn't Work" to be made by Marcel De Sano and "With This Ring," Fanny Heaslip Lea's latest novel.

Larry Semon Will Star

Larry Semon, whose "Wizard of Oz" promises to be the most successful production yet made by Chadwick Pictures Corporation, will play the leading role in "The Count of Luxembourg," the internationally famous musical comedy by Franz Lehar, which has recently been bought by that company. Arthur Gregor, the director, Mr. Semon and I. E. Chadwick, President of the company, are now selecting the cast which will include several prominent players. Production will be started shortly in Los Angeles.

Independents at Work

F. B. O. Studios are hitting a fast pace. F. B. O. has the following units at work: "The Keeper of the Bees," J. Leo Meehan directing; Fred Thomson filming "The Wild Bull of Skull Mountain"; Dick Talmadge, "The Isle of Hope"; Evelyn Brent, "Lady Robinhood"; Wesley Ruggles, "The Pacemakers"; Maurice Flynn, "High and Handsome." Other independents are James Young, Theda Bara in "The Unchastened Woman"; Larry Semon, Dorothy Dwan Feature; Wallace Worsley. All-star production: Nat Ross Feature for Associated Exhibitors; Doug MacLean preparing; Schulberg active with two units.

Next Flynn Picture

A gentleman raffles will be the central character of "Jack of Diamonds," Maurice (Lefty) Flynn's next vehicle for Film Booking Offices, according to B. P. Fineman, production chief of the F. B. O. Studios in Hollywood. It is a comedy mystery drama and an aquatic carnival will be an outstanding feature of the production. Harry Garson will produce and direct the feature, which will be Flynn's seventh feature for the distributing corporation.

There's *Extra* MONEY in the short subject!

Are you getting YOURS? *ADVERTISING does it!*

Scenes in the Educational-Juvenile comedy, "Dragon Alley," with Jack McHugh. Distr ibuted by Educational Film Exchanges, Inc.

"Chronicles of America" Offer Fine Tie-ups for Box Office

By HARRY L. KNAPPEN,
Sales Manager of "Chronicles of America" Department, Pathe Exchange, Inc.

THE great headway made during the year by the "Chronicles of America" photoplays in establishing themselves as permanent screen fixtures in hundreds of theatres throughout the country marks a very definite and significant trend in the history of motion pictures.

The outstanding success of the "Chronicles" has been due in no small measure to the fact that both Pathe and the Yale University Press united in furnishing impressive publicity and exploitation aids.

From the start it has been the consistent aim of producer and distributor to first sell this product to the public. Wherever this has been undertaken in the right way, the "Chronicles" have remained sold. A notable example is the Crandall Theatres Circuit, of Washington, D. C., which, with the support of such groups as the D. A. R. and Yale graduates, achieved an outstanding financial success with the "Chronicles" in running the entire series at the Ambassador Theatre.

In addition to the ordinary facilities of its branch offices, Pathe put specialty men in the field whose sole mission is to keep the daily papers and other public prints liberally supplied with reading matter and to effect social group organization, thus insuring liberal attendance. In many cities Better Film Committees have been interested to the point of giving the pictures the kind of box-office support which encouraged exhibitors to run the entire series.

Big metropolitan dailies as well as small newspapers and important national magazines have freely given of their space in the furtherance of this series. That this is advertising which money can't buy is a fact of which shrewd showmen have been quick to take advantage.

A particular appeal has been made to patriotic and Americanization groups. One of the most important tie-ups effected was that recently consummated with the United States Flag Association, which is to help get the "Chronicles" additional support through local flag circles throughout the nation.

Tremendous cooperation on the part of schools and colleges also has been developed throughout the country. Boards of Education, college presidents, school superintendents, principals and teachers freely use their influence to promote attendance of both school children and grownups.

In local Parent-Teachers Associations throughout the land mothers and fathers get behind the "Chronicles" with a common object—that of causing such a box-office reaction as will encourage exhibitors to run all the "Chronicles."

By getting the cooperation of these organizations and individuals and aiming whenever practicable to show appropriate "Chronicles" on national and state holidays, exhibitors with the vision to book this product have been well rewarded for their efforts.

Exhibitors generally have been responsive to the endorsement given the "Chronicles" by The National Board of Review of Motion Pictures. As this organization is the film Bible for all individuals and organizations interested in the "Better Films" movement, this endorsement will enable them to get the kind of support they most desire in their neighborhood and community.

In a letter to the Yale University Press, Wilton A. Barrett, Executive Secretary of the National Board of Review, says:

"May I take this occasion to say that the National Board has been greatly interested in the 'Chronicles of America' Photoplay series. Each film of the series has been placed on our selected list, and it has seemed to our reviewing members that they are affording the motion picture-goers of the country a fine opportunity to see something that is worth while as entertainment and important in giving a knowledge of our country's history in terms of motion pictures."

Being placed on the selected list of this organization is about the highest honor that can be accorded this class of product.

No definite announcement is as yet forthcoming from the Yale University Press as to additional releases following the fifteen pictures already produced. It is known, however, that a large corps of experienced investigators are carrying on exhaustive research work with a view to producing several "Chronicles" simultaneously when production again gets under way. Thirty-three pictures are provided for in the "Chronicles of America" series of historical dramas. Of this number, fifteen have already been produced and are now in national distribution by Pathe. These fifteen releases comprise the following:

"Columbus," "Jamestown," "Vincennes," "Daniel Boone," "The Frontier Woman," "Peter Stuyvesant," "The Pilgrims," "Wolfe and Montcalm," "Gateway to the West," "Declaration of Independence," "Yorktown," "The Puritans," "Alexander Hamilton," "Dixie" and "The Eve of the Revolution."

JACK CONWAY

A new director to the fast growing staff at the Culver City Studios of Metro-Goldwyn-Mayer is Jack Conway, late of Universal and prior to that with Pathe and Vitagraph. His first Metro-Goldwyn-Mayer picture will be Elinor Glyn's "The Only Thing," with Eleanor Boardman and Conrad Nagel in the leading roles.

Warns Against Use of Pins in Patching Film

Following the serious illness of a young woman film inspector who has been in the hospital several weeks suffering from blood poisoning, the Detroit Film Board of Trade has issued a warning to all theatre managers and motion picture projector operators against the use of pins in patching broken film.

The Detroit woman, employed at one of the leading exchanges, was inspecting a reel of film returned from a theatre when her finger encountered a pin, which scratched with such effec tha poisoning set in. For a time it was feared that her arm would have to be amputated. The practice of using pins instead of making regular patches has grown until it has reached alarming proportions, the statement reads.

Metro-Goldwyn-Mayer Certain of Topping Its Record in 1925-1926

By Marcus Loew

THE astounding record made by Metro-Goldwyn during the past season will not only be lived up to but very greatly surpassed during 1925-26. That is the promise of both our producing and distributing organizations.

At no time during the history of motion pictures have so many consistent box office successes been made available for exhibitors or as many genuine stars developed as Metro-Goldwyn-Mayer sponsored last year.

When a company can point to such attractions as "He Who Gets Slapped," "The Navigator," "The Great Divide," "Janice Meredith," "Excuse Me," "Lady of the Night," "The Red Lily," "So This is Marriage," "Sinners in Silk," "Wine of Youth" and a score of others, it is something to talk about, to be proud of.

When a company develops such outstanding screen stars as Norma Shearer and John Gilbert it is a feather in their cap, proof that they are progressive and always on the lookout to provide something new for theatre patrons.

With our present line up of stars, featured players and directors the future looks particularly bright. I predict that next season will see Metro-Goldwyn far outdistance the field. We will have the greatest year since motion pictures came into their own. We are assured of the finest product it is possible to turn out. Louis B. Mayer and his associates Irving G. Thalberg and Harry Rapf have laid their plans well and their past performances offer conclusive proof of what is to come.

During the coming season Metro-Goldwyn-Mayer will greatly increase their activities in the development of new stars, new types of stories and unsual productions. It will be our aim to always strive to keep the entertainment value of our productions uppermost and to provide the finest, most interesting and novel attractions for the public.

Our studios at Culver City are now working at full blast, we are well into production on our 1925-26 schedule with several units constantly at work both on the lot and on location.

"If Metro-Goldwyn was "the talk of the industry" last season this will be all the more true during 1925-26. We are going to set the pace, a pace that will put us in unquestioned leadership.

John Gilbert Stars in Sabatini Story

JOHN GILBERT

CULVER CITY, Cal., May 25: Louis B. Mayer, vice-president in charge of production for Metro-Goldwyn-Mayer, announces that one of the starring vehicles for John Gilbert will be "Bardleys the Magnificent," by Rafael Sabatini. It will, of course, be done on a big scale like "Scaramouche" and Sabatini's other stories. One of the outstanding features is the fact that the entire film will be done in Technicolor. "Bardleys the Magnificent" is a powerful love story and will be one of the most colorful productions ever made. John Gilbert has one of his greatest roles in it. This screen version of one of the most popular novels of the day will present some of the greatest thrills ever photographed.

Successor to "Four Horsemen"

REX INGRAM

TOULON, France, May 25: Rex Ingram is making scenes for "Mare Nostrum" here. It is from the story by Vicente Blasco Ibanez, who has recently resumed his attacks on the King of Spain. The Ingram company, strangely enough, have been working aboard a Spanish sailing vessel several miles out from the harbor. This city has been the headquarters of the Ingram company during the making of the sea episodes and in addition to the noted director, Alice Terry and Antonio Moreno, who play the leading roles in "Mare Nostrum," have been here for some time. The production is said to be a most worthy successor to "The Four Horsemen" and it will be one of the releases of the Metro-Goldwyn company next season.

Director Vidor to Make "Big Parade"

KING VIDOR

NEW YORK, N. Y., May 25: Laurence Stallings, author of Broadway's biggest success, "What Price Glory?", has written "The Big Parade," an original story. It will be filmed by Metro-Goldwyn-Mayer and John Gilbert is the star. King Vidor will direct and among the supporting cast Renee Adoree will have the role of a French Mam'selle. The story ranges from the United States to France and is a box-office picture all the way. This production will be one of the biggest ever produced at the Metro-Goldwyn-Mayer studios. Stallings-Gilbert-Vidor, there's a great combination for you.

Von Stroheim Making "Merry Widow"

ERICH VON STROHEIM

PARIS, France, May 25: A revival of the famous operetta, "The Merry Widow," has just been successfully launched here. It is said that the sponsors were largely influenced because Erich von Stroheim is making a screen version of the Savage piece which has already gained wide publicity. John Gilbert and Mae Murray will be seen in the leading roles and many of the sequences will be in Technicolor. It is predicted that "The Merry Widow" will be one of the outstanding pictures of 1925-26 as it will be a heart-gripping drama with plenty of comedy situations many of them enacted by Tully Marshall and George Fawcett. Incidentally, it has been brought right up to date.

Metro-Goldwyn Stars and Stories

"Flesh and the Devil" Seastrom's Next

VICTOR SEASTROM

CULVER CITY, Cal., May 25: John Gilbert, one of the biggest drawing cards on the screen, will be starred in "The Flesh and the Devil," Herman Sudermann's powerful novel. Carmel Myers will have the leading feminine role and Victor Seastrom will direct. The story is heavy drama, the kind Seastrom handles better than any other director of the day. His "He Who Gets Slapped" illustrates this. John Gilbert will also appear in one other Metro-Goldwyn release during 1925-26.

Ramon Novarro Now in Annapolis Story

RAMON NOVARRO

ANNAPOLIS, Md., May 25: Officials of the United States Naval Academy announced that Ramon Novarro and the company making the Metro-Goldwyn-Mayer production, "Midshipman Sterling," would have the co-operation of the United States Government in filming the picture. William Christy Cabanne will direct and practically the entire story will be photographed at the Naval Academy. Shots of the graduating exercises with President Coolidge will be a feature. Wesley Barry, Harriett Hammond and Margaret Seddon will be in the supporting cast. Director Cabanne is a former Annapolis man and Wesley Barry has just made arrangements to take the entrance examinations for the United States Naval Academy. Ramon Novarro will star in two other Metro-Goldwyn-Mayer productions during 1925-26.

Eleanor Boardman in "The Circle"

ELEANOR BOARDMAN

NEW YORK, N. Y., May 25: Somerset Maugham's play, "The Circle," that ran for two seasons on Broadway and has since been touring the country, will be made into a motion picture by Metro-Goldwyn, according to an announcement by Nicholas M. Schenck, vice-president of that organization. "The Circle" is by the same author as "Rain." Frank Borzage will direct the picture, with Eleanor Boardman in the leading role. Malcolm McGregor, George Fawcett, Creighton Hale and Alec Francis will be prominent members of the cast. "The Circle" is ideal screen material and will be made into one of the greatest pictures of the coming season. The title is well and favorably known from coast to coast. Eleanor Boardman is one of the leading screen favorites of the day.

"The Barrier" to Be Special

NEW YORK, N. Y., May 25: Rex Beach's greatest story, "The Barrier," has been purchased for film production by Metro-Goldwyn-Mayer. It will be produced at the Culver City studios and enacted by a distinguished cast. This is a bigger, better and more tensely interesting story than "The Spoilers." It deals with the gold rush and is the last word in action pictures. "The Barrier" will be released by Metro-Goldwyn as a special production on their next season's schedule. The production will be placed in the hands of a director fully capable of bringing out forcibly all the highly dramatic incidents and thrills of the author's story.

Exposure of Spooks in "Mystic"

AILEEN PRINGLE

CULVER CITY, Cal., May 25: A sensational exposure of spooks, spirits and table-tapping is promised in "The Mystic," forthcoming Metro-Goldwyn-Mayer production. Aileen Pringle, Conway Tearle and Mitchell Lewis will be in the cast. It will be directed by Tod Browning, who made "The Unholy Three." Louis B. Mayer, vice-president and in charge of production for Metro-Goldwyn-Mayer, says this will be one of the biggest productions in the entire line-up of his company's product for next season.

To Direct "Time the Comedian"

GERTRUDE OLMSTED

NEW YORK, N. Y., May 25: Kate Jordan's famous story, "Time the Comedian," will be filmed by Metro-Goldwyn-Mayer under the direction of Robert Z. Leonard. It is a story of a home breaker a big drama with comedy relief, and known to the trade as smart women stuff. Mae Busch, who is now here on a shopping tour, has one of the leading roles along with Lew Cody and Gertrude Olmsted, two of the industry's most prominent players.

Two Mae Murray Films on List

MAE MURRAY

NEW YORK, N. Y., May 25: Officials of Metro-Goldwyn announced today that Mae Murray would appear in two productions on their 1925-26 schedule. These will be finer, bigger and better pictures than any previous attractions with this star. Stories and other details will be decided upon soon after Miss Murray's return from abroad.

Glyn's "Reason Why" on Metro-Goldwin List

CONWAY TEARLE

NEW YORK, N. Y., May 25: It was announced that Elinor Glyn's latest and greatest story, "The Reason Why," would be filmed under the author's supervision with Aileen Pringle and Conway Tearle in the leading roles for release by Metro-Goldwyn next season. Jack Conway will direct. "The Reason Why" is one of Elinor Glyn's best selling novels, a great love story set in a jewelled background of wealth and elegance. A distinguished supporting cast selected from the great array of talent at the Metro-Goldwyn-Mayer studios in Culver City will appear in support of Miss Pringle and Mr. Tearle.

New Hughes' Story to Be Filmed

RUPERT HUGHES

CULVER CITY, Cal., May 25: In an interview, Rupert Hughes said "Money Talks" and because the author believes this he has made it the title of his next picture for Metro-Goldwyn-Mayer. "There is no theme like the almighty dollar," said Mr. Hughes, "and it will interest everyone." Alf Goulding will direct the picture under the supervision of Mr. Hughes and it will be a successor to the author's successful hit of the past season, "Excuse Me."

Prominent Personalities Add Strength

"Slave of Fashion" Is Shearer's Next

LEW CODY

CULVER CITY, Cal., May 25: It was announced here today that Norma Shearer's first big starring vehicle for 1925-26 will be "A Slave of Fashion," by Samuel Shipman, who has innumerable Broadway successes to his credit. Lew Cody will play opposite Norma Shearer, and William Haines and Mary Carr will be prominent in the supporting cast. Hobart Henley will direct. It is a picture that radiates luxurious atmosphere, well balanced with comedy and thrills—including the most realistic train wreck ever put on the screen.

Metro-Goldwyn to Make Vollmer's "Sun Up"

CONRAD NAGEL

NEW YORK, N. Y., May 25: "Sun Up," by Lula Vollmer, has been acquired for motion picture presentation by Metro-Goldwyn. Edmund Goulding is directing the picture at the Culver City studios and the cast includes Conrad Nagel, Pauline Starke and Lucille La Verne, among others. The Broadway stage hit is a story of the Blue Ridge Mountains. It is a strong love story with a dramatic conflict, a feud and a battle to the death.

"Paris" Great Fashion Special by Erte

ROBERT Z. LEONARD

CULVER CITY, Cal., May 25: The world famous creator of women's fashions, Erte, who recently came from Paris to design costumes for Metro-Goldwyn-Mayer players, presents his first American work in this picture. Pauline Starke and Lew Cody have been selected to play the leading roles. Many of the sequences are to be in Technicolor, which, of course, will greatly enhance Erte's designs. Robert Z. Leonard will direct the picture and the story is an original from the snappy pen of Carey Wilson. This picture promises to be an outstanding showmanship achievement. Leonard-Starke-Cody-Wilson and Erte are an unbeatable combination.

Two Other Shearer Films 1925-6

NEW YORK, N. Y., May 25: Metro-Goldwyn officials announce that in addition to "A Slave of Fashion," Norma Shearer will be seen in two other outstanding vehicles during the coming season. Norma Shearer is the most sought after star in pictures today, and it was for this reason that Metro-Goldwyn-Mayer put her under a long-time contract. She is a great drawing card—a great actress—a beautiful woman—screens perfectly—and wears beautiful clothes.

Connell's Novel to Be Filmed by Metro-Goldwyn

NEW YORK, N. Y., May 25: The screen rights to Richard Connell's story of a girl in the white lights and a little bit of Broadway have been acquired by Metro-Goldwyn-Mayer. This will be assigned to a well-known director, carefully cast and made into a production for release during 1925-26.

Shearer-Chaney in "Tower of Lies"

NORMA SHEARER

CULVER CITY, Cal., May 25: Victor Seastrom will direct Norma Shearer and Lon Chaney in "The Tower of Lies," by Selma Lagerlof. This is the same pair that scored such an unqualified success in "He Who Gets Slapped." Louis B. Mayer says that this will be one of the greatest pictures the studio has ever made. Lon Chaney and Norma Shearer have ideal roles. William Haines will be seen in one of the important parts.

"Buddies" a Marion Davies Feature

MARION DAVIES

NEW YORK, N. Y., May 25: Marion Davies, the beautiful Cosmopolitan star, will appear in another screen version of a stage success on the Metro-Goldwyn program next season. The screen rights to "Buddies" by George V. Hobart have been acquired and Miss Davies will star in it on the screen. The play ran for a year and a half in New York and toured the country with several companies.

"Never the Twain" a Metro Goldwyn

ANITA STEWART

NEW YORK, N. Y., May 25: Cosmopolitan Productions announce that they will release "Never the Twain Shall Meet" through Metro-Goldwyn, and the famous Peter B. Kyne story will be on that company's schedule for 1925-26. Anita Stewart, Bert Lytell and Huntly Gordon will be the leading players. Maurice Tourneur, conceded to be one of the most artistic and painstaking directors in the business, made the production. More than a million copies of Mr. Kyne's novel have already been sold and this story of the South Seas and California will be a wonderfully entrancing motion picture. Other members of the cast include Justine Johnstone, George Siegmann and Lionel Belmore.

"How Dare You" Another Hughes Film

CULVER CITY, Cal., May 25: Rupert Hughes has hit upon another great title for his second picture for Metro-Goldwyn-Mayer for the 1925-26 season. He will call it "How Dare You." This is a theme right up to the minute, full of snap and pep.

Stage Success Is Miss Davies Feature

NEW YORK, N. Y., May 25: "Merry Wives of Gotham," the Broadway stage success by Lawrence Eyre, will be used as a Marion Davies film starring vehicle. This was announced by Cosmopolitan Productions today. Monta Bell will direct and Conrad Nagel will have the leading male role. The picture will be made at the great Metro-Goldwyn-Mayer studios, Culver City, Cal. Miss Davies left for the Coast last week to begin work on this picture.

Plays and Books of Note Hold Appeal

Two From Jackie for Metro-Goldwyn Release

JACKIE COOGAN

NEW YORK, N. Y., May 25: Jackie Coogan will make two productions for Metro-Goldwyn release the coming season. This was announced today by Nicholas M. Schenck, vice-president of the organization. Both productions will be authored by Willard Mack. "Old Clothes" will be one of them, a sequel to "The Rag Man," and "Dirty Face" the other. Both will present Jackie in tattered clothes as a poor little waif, the sort of role that made him famous.

"Sally, Irene and Mary" a Metro-Goldwyn Film

RENEE ADOREE

NEW YORK, N. Y., May 25: Another famous Broadway stage success is to be made into a motion picture. Eddie Dowling's knockout, "Sally, Irene and Mary," will be filmed by Metro-Goldwyn. Eleanor Boardman, Sally O'Neill and Renee Adoree will play the three title roles. William Haines will be leading man. This musical comedy at the present time has seven companies on tour and is probably one of the most successful attractions presented during the past several years. Hobart Henley will make the screen version.

Two Other Lillian Gish Films for Metro

NEW YORK, N. Y., May 25: During a conference with Nicholas M. Schenck, vice-president of Metro-Goldwyn, before her departure for Culver City, it was agreed that Lillian Gish would make two pictures for release during 1925-26. Mr. Schenck said that vehicles for Miss Gish were now being considered and that they would be on a par with all her previous successes. The productions will be made at the Metro-Goldwyn-Mayer studios, with well known players in the supporting cast. Miss Gish is already at work at the Culver City studios.

"An Exchange of Wives" a Metro-Goldwyn Release

WILLIAM HAINES

NEW YORK, N. Y., May 25: Cosmo Hamilton has sold the screen rights of his big Broadway and road success, "An Exchange of Wives," to Metro-Goldwyn. It will be made at the Culver City studios under the direction of Hobart Henley, with Eleanor Boardman, Lew Cody, William Haines and Renee Adoree in the leading roles. It is the story of a husband who thought he could bend the wedding ring a bit without breaking it.

"Span of Life" A Metro-Goldwyn Release

NEW YORK, N. Y., May 25: Contracts have just been signed whereby Sutton Vane's famous melodrama, "The Span of Life," will be filmed by Metro-Goldwyn-Mayer. Lon Chaney has already been selected as the star, and the supporting cast will include Pauline Starke and William Haines. The sensational human bridge scene will show one person linked to another across a hundred-foot canyon. The stage play was successfully presented in New York and throughout the country for several seasons.

Chaney a Hit in "Unholy Three"

LON CHANEY

NEW YORK, N. Y., May 25: Lon Chaney in "The Unholy Three" was shown privately today and was conceded the most interesting story of the underworld ever filmed. Consensus of opinion is that it surpasses anything Chaney has ever done. Tod Browning directed it from a story by C. A. Robbins, and Mae Busch and Matt Moore play important roles. Chaney's characterization is destined to stand out as the most remarkable ever portrayed on the screen. The circus side-show scenes add much to the interest of the picture and there is nothing that can beat it for sheer entertainment value. It has everything that goes into the making of a great motion picture. Metro-Goldwyn officials believe that it will surpass in popularity "The Miracle Man."

Beautiful Women in "Pretty Ladies"

ZAZU PITTS

CULVER CITY, Cal., May 25: The Metro-Goldwyn-Mayer Studios will be over-run with beautiful women soon. Monta Bell, who is directing "Pretty Ladies," promises more beautiful women in this production than any other made. What's more, they will be shown in Technicolor. The story was featured in the Cosmopolitan Magazine and is by Adela Rogers St. John. ZaSu Pitts, Tom Moore, Lilyan Tashman will be prominent members of the cast. Ann Pennington, famous Ziegfeld Follies star, will play herself and perform one of her remarkable dances, dimpled knees and all.

"Romola" for Release This Year

LILLIAN GISH

NEW YORK, N. Y., May 25: Marcus Loew, president of Metro-Goldwyn, let it be known today that Lillian Gish in "Romola" will be among his company's coming season's releases. "Romola" ran for 16 weeks at $2.00 top on Broadway. Dorothy Gish is featured in support of her sister and the production is made by Henry King from George Eliot's immortal story. "Romola" had long runs at the George M. Cohan Theatre, New York; the Park Theatre, Boston; Grauman's Egyptian Theatre in Hollywood, and did a tremendous business at the Capitol, New York.

"Auction Block" Stars Norma Shearer

CULVER CITY, Cal., May 25: Rex Beach's "The Auction Block" will be one of Norma Shearer's starring vehicles the coming season. Everyone knows the sort of stories Rex Beach writes, and "The Auction Block" is one of the best. It deals with the sale of human lives, a theme that interests every motion picture fan in the world. Coupled with Norma Shearer's popularity, this is an unbeatable combination. Metro-Goldwyn-Mayer will produce "The Auction Block" in a manner in keeping with the nation-wide popularity and intense dramatic situations of this yarn. This picture will rank among the finest to be released the coming season.

Elements Have Strong Box Office Pull

Nagel-Adoree in "Exquisite Sinner"

CULVER CITY, Cal., May 25: Josef von Sternberg, the new directorial genius, will produce a screen version of Alden Brooks' celebrated novel under the title of "The Exquisite Sinner." It will be one of the Metro-Goldwyn-Mayer productions for the coming season. Conrad Nagel and Renee Adoree will be featured. Studio officials promise that this will be one of the surprise productions of the year. It is to be a beautifully mounted, rich production with an intense story and dramatic values.

Technicolor for Erte's Creations

NEW YORK, N. Y., May 25: Metro-Goldwyn officials announce today the purchase of a new story by Carey Wilson entitled "Monte Carlo." This will be a sequel to "Paris," and the far-famed Erte, whose fashion designs have been a feature of Harper's Bazaar for several years, will have his fashion creations presented entirely in the Technicolor process. As yet no cast has been assigned, but the players will be drafted from the Metro-Goldwyn-Mayer stock company of renowned stars and featured players.

"Women and Wives" for Boardman-Nagel

CULVER CITY, Cal., May 25: Eleanor Boardman and Conrad Nagel will be featured in a screen version of "Women and Wives," the novel by Harvey Fergusson. The publisher of this book reports that it is one of the best sellers he has had in some time. The theme is young love and no better selection for the leading roles could be made. Eleanor Boardman and Conrad Nagel are favorites of the fans the world over.

Prize Screen Vehicle on M-G List

NEW YORK, N. Y., May 25: Officials of Cosmopolitan Productions announce today the purchase of Vicente Blasco Ibanez's "The Temptress," which will be filmed at the Metro-Goldwyn-Mayer studios and released on next season's program. "The Temptress" is considered the prize screen vehicle of the year and all of the leading producing organizations bid high for the screen rights. It is a tense, brilliant and romantic story which flashes across the world from the wilderness of South America to the gilded cafes of the continent.

"Lovey Mary" to Be Screened

CULVER CITY, Cal., May 25: Sally O'Neil, the latest and greatest screen find, will appear in a screen version of "Lovey Mary," Alice Hegan Rice's great classic. It is a sequel to "Mrs. Wiggs of the Cabbage Patch" and the leading role is that of a saucy little girl who runs away from an orphanage.

Boardman-Nagel in "Brown of Harvard"

CULVER CITY, Cal., May 25: Rida Johnson Young's great American Classic, "Brown of Harvard," will be one of the film productions of Metro-Goldwyn's coming season schedule. Conrad Nagel and Eleanor Boardman will have the leading roles in this greatest of college stories. Studio officials promise that this will be full of pep, action and athletics, packed full of thrills and with many fine comedy situations. The stage play was one of the most successful of its kind in the history of theatricals.

Cody and Pringle in "Dance Madness"

NEW YORK, N. Y., May 25: S. Jay Kaufman, well known columnist, has written a motion picture story, "Dance Madness," in which Aileen Pringle and Lew Cody will be featured. Miss Pringle will be seen in the role of a siren and Cody in a part that he plays to perfection. "Dance Madness" is the story of a romantic love affair.

"Mysterious Island" Verne's Greatest

NEW YORK, N. Y., May 25: Nicholas M. Schenck announced today that J. E. Williamson has gone to the Coast to make a screen version of Jules Verne's great story, "The Mysterious Island." "This will be one of the most ambitious pictures ever filmed," said Mr. Schenck, "showing fights with deep sea monsters, secret passages through the crater of a volcano and an eruption that carries an island away and a thrilling attack by pirates." Mr. Williamson will make under-sea scenes for this Metro-Goldwyn release.

Ibanez's "The Torrent" for Aileen Pringle

NEW YORK, N. Y., May 25: Cosmopolitan Productions also announce today that another of the famous Vicente Blasco Ibanez stories will be on the Metro-Goldwyn schedule the coming year. It is "The Torrent" and Aileen Pringle will be featured in it, with the production to be made at the Metro-Goldwyn-Mayer studios, Culver City. It will be made into an elaborate and massive production, fully comparable with the other great successes by the same author, including "The Four Horsemen," "Scaramouche" and "Mare Nostrum."

Fred Niblo Special for Metro

CULVER CITY, Cal., May 25: Fred Niblo, director of the masterpiece, "Ben Hur," will make one special production for release by Metro-Goldwyn during 1925-26. It will be done on a scale comparable with the greatest of this director's great films.

Buy Two for Hines

Two stories have been purchased as starring vehicles for Johnny Hines under the contract by which a series of his pictures will be distributed by First National. The recently formed B. & H. Enterprises, Inc., organized to produce the Hines pictures for First National, has purchased "The Game of Light," a story by Richard Washburn Child, formerly our Ambassador to Italy, which will be released as "The Live Wire"; and the Thompson Buchanan play, "The Cub," in which Douglas Fairbanks starred on the stage. The latter will be released under the title of "Rainbow Riley."

Work Started on "Classified"

Fortified by a newly acquired knowledge of the "Help Wanted" (male and female) situation, plus a pretty fair idea of how things stand in the "Business Opportunities" and "Auction Sales" lines, Corinne Griffith has started work in New York on "Classified," her First National screen version of Edna Ferber's fascinating story woven around the adventures and romances of a girl in the classified ad department of a metropolitan newspaper. Jack Mulhall is appearing opposite Miss Griffith as her leading man, and important parts are taken by Ward Crane and Carroll Nye.

Gets Extended Runs

Chadwick Pictures Corporation reports that the enthusiastic receptions accorded "The Wizard of Oz" in all parts of the country have resulted in extended runs in many key cities. The Franklin Theatre of Oakland, Cal., originally booked the picture for one week, and, after the third day, extended the engagement indefinitely.

Harry Thomas of the Merit Film Corporation, New York distributors of "The Wizard of Oz," has recently signed a contract for the exhibition of the comedy fantasy in all Keith and Moss Theatres in the territory.

Miss Wiley Thrills New York with Traffic Dodging Stunts

WANDA WILEY, popular star in Century Comedies, came to New York City last week on her first trip east, to be thrilled by sights of the great metropolis. Instead, she gave New York one of the best thrills it has had in many moons, by a publicity for a local charity. She risked her life in the crowded traffic lanes of Times Square and Fifth Avenue, while thousands watched, in order to help the publicity campaign for the Free Milk Fund Benefit Bouts, New York's great charity fight of the year. which the International News Reel Corporation filmed for special distribution in New York State.

Miss Wiley's breath-taking stunts for the Milk Fund came about as the result of a dare. On her first day in the city she recklessly darted through the moving traffic on Broadway, and upon being cautioned, announced her lack of fear of moving automobiles despite her recent sojourn in a Los Angeles hospital as the result of an automobile accident. She was dared to stage a traffic dodging demonstration. She accepted and it was decided to work the stunt for the benefit of the Milk Fund Bouts, then several days away.

Permission for the demonstration was obtained from the municipal authorities, who were only too willing to co-operate in a Safety First demonstration for crowded traffic intersections. It was planned to work the stunts to show how surely a person courts death or accident by dodging through traffic. Patrolman George A. Reynolds, of Traffic Squad "B," was assigned by Police Headquarters to assist in the demonstration. His part was to save Miss Wiley from speeding automobiles when she became trapped in the traffic.

The Safety First and Milk Fund tie-up was by means of banners placed on the car in which Miss Wiley moved from point to point to stage her demonstration.

The demonstration was staged three times in the Times Square district and twice on Fifth Avenue, at the busiest corner in the world, Forty-second street and Fifth avenue, and at one of the busiest hours of the afternoon. In each place the demonstration lasted from fifteen to twenty minutes and drew enormous crowds.

Miss Wiley entered into the spirit of the thing wholeheartedly and made her traffic dodging as life-like as possible and with the maximum of thrills. Taking her stand in the center of the street intersection, she would wait until traffic was flowing by her at a rapid rate and then would dart as if to dodge through the stream of cars to gain the street.

Directly in the path of the speeding auto she would hesitate, appear to be confused, teeter on one foot, scramble around and finally dodge back in the nick of time. Patrolman Reynolds entered into the game like a veteran, dashing to her assistance and drag her to safety. Miss Wiley afterwards stated that she would have been hit many times but for the quickness of the New York patrolman, and that she soon found she could rely upon him to jerk her back from beneath the wheels of the on-rushing cars. Very few of the motorists appreciated the stunt until after they saw the grinning screen star as they missed her by inches and slowed up with grinding brakes.

Several times she was trapped in extra-tricky traffic pockets, and escaped only by her quick wit and nimble feet. One, at the Fifth avenue and Forty-second street crossing, she actually lost her balance in the path of a Fifth avenue bus, bearing down with its heavy load and unable to stop suddenly. Reynolds and two other traffic officers dashed towards her. The crowd which lined the sidewalks groaned. Luck was with her —and so was Reynolds. He lifted her to safety by the coat collar.

The traffic dodging demonstration was arranged and directed by Henry Clay Bate, assistant director of publicity for Universal. It was one of the best of recent times in New York.

WANDA WILEY DODGES NEW YORK TRAFFIC

Century Comedy star stages thrilling demonstration at congested street crossings

New Exploitation Reel

Weiss Brothers Offer Novel Publicity Free To Exhibitors.

Louis Weiss, managing director of Weiss Brothers' Artclass Pictures Corp., will offer some novel publicity and sales reels to be a part of the exhibition's contract to play the three series of five-reel western features starring Buddy Roosevelt, Buffalo Bill, Jr., and Wally Wales, respectively.

A special exploitation reel will accompany each series of eight pictures. It will be made by the star featured and will consist of 350 feet of film as a minimum. This length will be devoted to the display of a wide variety of roping, saddling and riding stunts as done by the various stars. It will explain in detail how to make a cinch knot, how to swing a lariat and rope a steer, how to saddle a horse in a few seconds. It might well be called a rodeo reel.

This special reel is in no way to be confused with the trailer made on each of the Artclass releases, but is solely designed as being of interest to the public and by such stirring of interest to draw the public to see the picture which will appear at the theatre a week or so after the stunt reel. It will be free to the exhibitors.

Burton Signed by De Mille

Clarence Burton, one of filmdoms most adaptable villains, is the latest to join the Cecil B. De Mille forces. Mr. Burton has signed a long term contract to play for the independent producer. His first role will be an important part in Rod LaRocque's starring vehicle "The Coming of Amos."

In Leading Role

Anna Q. Nilsson will have the leading feminine role in the June Mathis production of the "Viennese Medley," now in preparation at United Studios.

Kurt Rehfeld will direct the picture and work will begin soon. The role that Miss Nilsson will portray is one that ideally fits her personality and is said to be one of the biggest roles this featured First National player has had for some time.

To Begin on "Sea Woman"

Edwin Carewe is scheduled to begin photography on "The Sea Woman," soon with Blanche Sweet playing in the lead. Other members of the cast thus far selected are Victor McLaglen, Constance Bennett, Robert Frazer, Victor Potel and Monty Collins.

The continuity is being prepared by Lois Zellner. "The Sea Woman" is from the play by Williard Robinson which Margaret Anglin presented a season or two ago with marked success.

To Direct "Joseph Greer"

George Archainbaud has affixed his signature to a contract with First National Productions whereby he will direct for that company the story, "Joseph Greer and His Daughter," adapted by June Mathis from the novel by Henry Kitchell Webster. Production on this story will be rushed at United Studios.

Pick New Title

"Fighting Fate" has been decided upon as the title of the next of the Fast Action Series released by Rayart and starring Billy Sullivan. The first two releases are "The Fear Fighter" and "The Goat Getter." All are for release.

Associated Pictures' Contest Asks Public, "What Is a Wow?"

THE Associated Pictures Corporation has devised a novel exploitation stunt for "The Heart of a Siren," a Sawyer-Lubin production recently released as a First National picture. It is called "The Heart of a Siren Wow Contest," but it is more than a contest as it combines many successful forms of exploitation and gives exhibitors the benefit of large window displays, ballyhoos, etc.

The idea is to obtain a good definition for the slang word "wow." What is a wow? "It's a wow" is one of the most expressive phrases in our language but the word isn't in the dictionary and it's such a tricky one that it hasn't yet been defined.

E. P. Dutton & Co. of New York, dictionary publishers, will compile a dictionary of American slang and offer prizes for newspaper contests for a definition of wow. The contest opens at once and ends on December 31, 1925. In case of a tie, all those thus tying will be awarded equal prizes.

The first national prize is a five-tube radio frequency Standardyne receiver and a complete edition of Everyman's Encyclopedia. The winner of this prize will have his or her definition incorporated in the forthcoming edition of the Dictionary of American Slang, with due credit given the winner. The second, third, fourth and fifth prizes also will be five-tube Standardyne sets. The sixth and seventh prizes will be fifty volumes each from "The Everyman Library." There are 700 titles from which to choose.

It is planned to have the theatre owner offer a cash first prize. The second prize will be provided him—Roget's Thesaurus or a choice of two volumes in the Everyman Library. The third prize, it is suggested, would be ten tickets to "The Heart of a Siren," the fourth prize six tickets and the fifth two tickets daily for each delnition published. Winners of local contests will have their names sent into Dutton's for judgment in the national contest. Widow cards and display material will also be supplied exhibitors and dealers free.

Dutton's have issued two special window cards on the contest for use by their dealers wherever wow contests are held. These have a picture of Barbara La Marr reading "The Dictionary of American Slang" and also carry the names of her recent pictures. Exhibitors staging the wow contest are assured of having splendid window displays in the best local book and department stores. These will be arranged by Dutton's direct and show scenes from the photoplay in addition to information on the wow contest. The three-color window card prepared for exhibitors' use will command attention anywhere and can be used by all stores or on vehicles. It carries the name of the newspaper staging the contest, the name of the theatre, the name of the attraction and a picture of Barbara La Marr and is of very striking design. These are furnished free of charge and will help exhibitors put the contest over in real wow style.

John Erskine, professor of English at Columbia University, has consented to act as one of the national judges, Arthur H. Sawyer of Associated Pictures Corporation and John McRae, Jr., of E. P. Dutton & Co. being other national judges.

Joseph Mann, of the Pastime Theatre, Second avenue and Fifty-fifth street, New York City, is one of the prominent exhibitors who have formed the habit of "booking F. B. O. features."

Associated Exhibitors Active in East With Four Units Busy

PRODUCTION activities on pictures for Associated Exhibitors reached a high mark last week with four companies working on as many features in Eastern studios.

Two producing companies are finishing up pictures for Associated Exhibitors' release; while two have just begun their productions. Hugh Dierker and Henri Diamant Berger are the respective directors of the first named, and S. E. V. Taylor and E. H. Griffith are wielding the megaphone on the latter two.

Now in Cutting Room

Hugh Dierker made his last scenes on the Mae Busch and Owen Moore vehicle, "Camille of the Barbary Coast," and the picture is now in the cutting rooms. Supporting the stars are Harry T. Morey, Burr McIntosh, Tamany Young and others.

Henri Diamant Berger's unit features Hope Hampton, James Kirkwood and Louis Wolheim in a production of the Smart Set Magazine story "Lovers' Island," written by T. Howard Kelly. Other members of the cast are Flora Finch, Douglas Gilmore, Gaby France, Flora Le Breton and Ivan Linow. "Lovers' Island" will be titled and cut immediately.

S .E. V. Taylor is directing "The Miracle of Life," which introduces Percy Marmont and Nita Naldi to the Associated Exhibitors' program. Mae Busch carries stellar honors of this feature, which was adapted to the screen by Marion Leonard.

E. H. Griffith began the direction of "Headlines" for St. Regis Pictures. The story centers around a newspaper office. Alice Joyce commands the star role and her support includes Virginia Lee Corbin, Malcolm McGregor, Harry Morey, Louis John Bartels, Marion Haslup and Rubye Blaine.

Richard Barthelmess (with Bessie Love, at the right) in "Soul Fire," an Inspiration-First National picture.

First National Signs Errol, Noted Comedian, for 8 Pictures

LEON ERROLL is to become a permanent fixture in motion pictures. Richard A. Rowland, general manager of First National Pictures, Inc., announces that his company has signed the inimitable comedian on a long term contract under which he will be presented in a series of eight comedy pictures, the first one to be started late in August.

Just now the noted comedian of the wabbly knees is adding to his stage laurels in the title role of Florenz Ziegfeld's highly successful production of "Louis the Fourteenth," but what his first screen vehicle will be under the new contract has not yet been announced. Several stories, however, are being considered for him.

The signing of Errol by First National was due largely to his unusually successful performance as the Duke of Checkergovinia in the screen version of "Sally" in which he recreated the role he had already made famous on the stage in the Ziegfeld production.

In the picturization of "Sally" he appeared in support of Colleen Moore the star, for whom he made a most excellent foil. First National executives, in signing Errol, believe they have acquired a comedian who will rank second to none on the screen.

Errol's experience has been unique. Born in Sydney, Australia, he started life with the ambition of becoming a surgeon. He attended the University of Sydney School of Medicine and Surgery, but his natural instincts for clowning predominated and he became a different sort of a "cut up" than he had planned.

A quarrel with a college professor resulted in his drifting away from school to the stage. Comic portrayals of none too sober men were his first roles and they have stuck. In those days the standard make-up for a comedian was a brilliant red nose, baggy trousers and a slip-shod red tie. In a college operetta which he wrote, he adopted this make-up with great success. His mother wept at the performance. Believing he had disgraced the family, he went home, humbly prepared to renounce the stage. Then he learned that his mother's tears were those of laughter, which settled him definitely in his chosen profession.

He came to America, and his stick, spats and cut of clothes made him an object of derision in the streets of San Francisco. His English accent made it hard for him to get parts. His first work was in a beer garden in 'Frisco. The manager thought his street clothes were a character make-up and he went on "as was." He sang coster songs and was pelted with peanuts. He tried dancing. The crowd liked it. The management told him to dance, not sing. He did.

John Cort, the theatrical manager, discovered him. He played stock in Salt Lake City. He tried writing, producing and acting his own pieces. He drifted to New York in burlesque, and there Florenz Ziegfeld saw and grabbed him.

And now the renumerative movies have successfully worked their spell over the comedian

Will Write Talmadge Stories

Hans Kraely, who recently wrote "Her Night of Romance" for Constance Talmadge, and is also the author of Constance's forthcoming production, "Her Sister from Paris," has just signed a contract with Joseph M. Schenck to write eight original stories for Norma and Constance Talmadge. Mr. Kraely's story, "Her Sister from Paris," is a Sidney Franklin Production, for release by First National during Greater Movie Season.

Here you are face to face with the players who make Metro-Goldwyn-Mayer pictures. Pick out your favorites. It's more fun than working cross-word puzzles! There were a few absentees at the time this photo was taken, so you won't find such celebrated players as Lillian Gish, Lon Chaney, Marion Davies, Jackie Coogan or Buster Keaton. In the front row are: Dale Fuller, Charlie Murray, Aileen Pringle, Lew Cody, Claire Windsor, John Gilbert, Frank Currier, Norma Shearer, Mae Busch, Eleanor Boardman, Mathew Betz, Tom Moore, George K. Arthur. In the rear row are: Cecil Holland, Irving Hartley, Nigel de Brulier, Sidney Bracey, Roy Stewart, Evelyn Peirce, Miss Dupont, Ford Sterling, William Haines, Mitchell Lewis, Gertrude Olmstead, Sojin, ZaSu Pitts, Lucille La Seur, Creighton Hale, Ramon Novarro, Renee Adoree, Pat O'Malley, Sally O'Neill, Roy d'Arcy.

The symbolic white painting made famous by John Galsworthy in his most popular novel, "The White Monkey," picturized by Sawyer-Lubin under the direction of Phil Rosen, who is reading the script to Barbara Le Marr, playing the leading role of "Fleur" in this important production. The picture is released by First National.

Overseas Men Feted

McIntyre and Bryson Honor Guests at Laemmle Luncheon

Hugh McIntyre, general manager of Universal's branch offices in Australia and New Zealand, in New York on his first trip to America, and James V. Bryson, general manager of the European Motion Picture Company of England, Universal distributor in the British Isles, were the honor guests at a luncheon given last week in the Madison Hotel, New York City, by Carl Laemmle, president of Universal Pictures Corporation. Also present as special guests were Mrs. McIntyre and Wanda Wiley, Century Comedy star. Universal officials and department heads made up the luncheon party.

The luncheon was McIntyre's introduction to the Universal home office personnel and to Mr. Laemmle. He has been Universal's manager in Australia for several years. He was introduced by Nate L. Manheim, Universal's foreign manager, who acted as toastmaster. McIntyre made a punchful talk to the assembled Universal executives and pledged his continued fealty to Laemmle and to Universal pictures.

For
ADDED
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Short
Subjects!

Ginsberg Closes Territory On All Banners and Royals

IN a whirlwind distribution campaign as outlined in previous announcements the Henry Ginsberg Distributing Corporation has closed most of the important territories for his entire output of Banner Productions and Royal Pictures.

Heading the list of purchasers is the acquisition by Bobby North of the Apollo Film Corporation for Greater New York and Northern New Jersey. The deal includes the complete output of the Henry Ginsberg Distributing Corporation consisting of six Banner Productions and six Royal Pictures.

One Banners is "The Love Gamble," a story adapted from the novel of Maisie Greig and now in its third edition. It is a story of the Bohemian life of the Boston coffee shops. It has just been completed and is now being titled, finished prints reaching New York next week. The production was made by Ben Verschleiser and directed by Edward Le Saint from a continuity by Harry Hoyt. Featured are Lillian Rich, Robert Frazer, Pauline Garon and Arthur Rankin, supported by Kathleen Clifford, Larry Steers, Bonnie Hill, Brooks Benedict and James Marcus.

The second Banner will be "Wreckage," adapted from the novel "Salvage" by Izola Forrester. This goes into production on June 8 and will be a Verschleiser production directed by Scott Dunlap.

The other Banners to follow are "The Checkered Flag," a story of the automobile racing game; "Brooding Eyes," a combination mystery and society drama and one of John Goodwin's strongest novels; "Whispering Canyon," a drama of the lumber forests of the West, and "Wandering Footsteps" a story of the reclamation of two me nfrom different circles of life.

The Royal list is headed by "Before Midnight," featuring William Russell, with Barbara Bedford in the principal feminine lead and a very strong cast. This picture is also completed and will be ready for distribution about July 1.

The balance of the Royal Pictures is now complete and the following titles have been fixed: "The Millionaire Policeman," "The Taxi Mystery," "The Phantom Express," "A Desperate Moment" and "Big Pal."

Supervising production for Royal is being taken care of by Henry Weil.

The complete list of territorial acquisitions of the Ginsberg Product is as follows: Creole Enterprises of Atlanta and Dallas for the entire South, E. A. Golden, head of the Golden distributing Corporation of Boston, the New England territory; J. L. Freidman of the Celebrated Players Film Corporation of Chicago, Illinois and Indiana; Jack Grauman of the Celebrated Film Exchange of Milwaukee, Wisconsin; Tony Lucchese of the Liberty Film Corporation of Philadelphia, Pennsylvania; Lee Goldberg of the Big Feature Rights Corporation, Kentucky and Tennessee.

The year book of the Ginsberg Distributing Corporation will be in the hands of the exchanges and exhibitors by June 15. It is a pretentious four-color process art proposition with original oil paintings for each production.

Raymond Hatton, featured Paramount player, has achieved fame as a character actor. He has played several hundred varied roles during his years of service on the silversheet.

F. B. O.'s "Parisian Nights" Is Acclaimed by New York Critics

"PARISIAN NIGHTS," the secont F. B. O. Gold Bond special which played the Capitol Theatre, New York, in one month, received the enthusiastic endorsement of the New York newspaper reviewers who saw the picture on the opening day, Sunday, May 31.

Despite the week-end holiday (Decoration Day) the Capitol Theatre played to capacity audience Sunday afternoon and evening. Below are brief excerpts from the reviews:

George Gerhard in the Evening World says: "Renee Adoree . . . Walks off with all the honors. But, outside of Miss Adoree's stellar work, there are other things in "Parisian Nights" which make it worth while . . the story. . . ingeniously done. The best of these was an exhibition of scrulpture at which Parisian critics were saying that the statues were not at all life-like and then the statues, which were posed, get up and walk out of the room. "Parisian Nights" is just loaded with dyed-in-the-wool melodrama . . . it is very stirring. . ."

Rose Pelswick in the Evening Journal said: "The art critics shook their heads sadly, looked at the statues draped around the sculptress's apartment, and sighed that the lady would never be successful, because they didn't look like human figures. The anatomy, they decided, was bad.

"Elaine Hammerstein smiled, ordered the maid to turn off the lights and the critics gasped. In the darkened room what they had thought were statues got off the pedestals and walked into the next room.

"That's one of the clever touches in "Parisian Nights," at the Capitol, and there are others. It's hectic melodrama, dealing with the rival Apache bands, the Panthers and the Wolves. . . You'll like the picture if for no other reason than that there is continuous action."

Scenes in Vitagraph's "The Happy Warrior," from A. S. M. Hutchinson's novel.

Production Starts This Month On Eight First National Films

JUNE will be a busy month for First National directors and producers distributing through it.

"The Viennese Medley," from Edith O'Shaugnessy's novel of Vienna during and since the war, will go into production on June 1, with Kurt Rehfeld directing under he editorial supervision of June Mathis, who has prepared the continuity. Anna Q. Nilsson and May Allison have leading roles.

Edwin Carewe will start work on "The Sea Woman," from Willard Robinson's play, used on the stage by Margaret Anglin, on June 8. Lois Zellner prepared the continuity. Blanch Sweet and Victor McLaglen play the leads.

Henry Kitchell Webster's new novel, "Joseph Greer and His Daughter," will go into production under the direction of George Archainbaud on June 5. June Mathis prepared the continuity. Lewis Stone and Shirley Mason have the leading roles.

"The Dark Angel," the new Samuel Goldwyn-George Fitzmaurice production, will get under way on June 10, with Ronald Colman and Vilma Banky in the leads. Frances Marion made the adaptation.

Frank Lloyd is expected to start photography on Vingie E. Roe's "The Splendid Road" the latter part of June.

Inspiration Pictures has set June 8 as the date for beginning work on Richard Barthelmess' new picture, "The Beautiful City," which will be directed by Elmer Clifton. Dorothy Gish and William H. Powell will be seen in the support of the star.

While no date has been announced for starting on Byron Morgan's story for Ben Lyon, "The Pace That Thrills," this will go into production during June under the supervision of Earl Hudson. Mary Astor will be the leading woman.

Sawyer-Lubin are preparing to begin work within a short time on the new Barbara La Marr producion from Elsie Jean Jerard's story, 'Florrie Finds A Gentleman."

First National to Release "The Scarlet West" in July

THE First National Pictures, Inc., has set July 26 as the release date for "The Scarlet West," the new production sponsored by Frank J. Carroll which it recently contracted to distribute. This is the picture previously announced as "The Birth of the West." It is a western epic produced on an elaborate scale. It will be handled under the supervision of A. W. Smith, Jr., assistant to E. A Eschmann, who has had charge of First National specials during the past two years. It will be backed up by an intensive erploitation campaign. Its world's premiere engagement will take place at the Colorado Theatre in Den-

Mr. Carroll produced "The Scarlet West" in Colorado, with John Adolphi directing. Five months were consumed in filming the picture, after six months of research work. The spectacular scenes of Custer's last fight and the Indian attack on Fort Remington form two of the highlights of the picture. Permission was obtained from the United States Government for 2,000 Ute and Navajo Indians to appear in the picture, while as many soldiers and cowboys were used to oppose them.

"The Scarlet West" is a drama of the development of the West soon after the Civil War, when the Indian was still a constant menace to the frontiersmen. First National executives consider it one of the finest and most spectacular western pictures ever filmed. The vivid realism brought to bear on the reproduction of Custer's last fight makes one of the most thrilling scenes ever filmed. It is hailed as an accurate picture of the death of the famous Indian fighter with his entire

Robert Frazer, recently signed by First National as one of its permanent players, has the leading role of an Indian. The others are Robert Edeson, Clara Bow, Johnny Walker, Walter McGrail, Gaston Glass, Helen Ferguson, Ruth Stonehouse, Martha Francis and Florence Crawford.

Richard Barthelmess, First National-Inspiration Pictures star, now making "Shore Leave."

Baum Signs Dorothy Drew

Reports From Coast Show Actress Has Made Rapid Progress.

From the coast has come glowing reports of the rapid progress of Miss Dorothy Drew. She is considered the find of 1925 by casting directors and producers and a demand for her services came to an end when Louis Baum of Ellbee Pictures, signed her to a long term contract.

"I'm glad it's over," said Miss Drew. "I'm glad to have a home in the Ellbee Studios. I was so weary of traveling from one studio to another. Now I am going to have a permanent dressing room of my own, and it'll be like settling down after a siege on the road."

Miss Drew is at present in the Catlinas, resting from the demands of the role of Martha in "Self-Defense," the first of her Lackey-Made features for the Ellbee Corporation.

New Pathe Serial

Pathe announces that July 19 has been decided upon as the definite release date of the new Patheserial "Play Ball," adapted by Frank Leon Smith from a story by John J. McGraw and directed by Spencer Bennet with Allene Ray as the star. This Patheserial follows "Sunken Silver" on the serial releasing schedule of the distributing concern.

Scenes from "Eve's Secret," with Betty Compson and Jack Holt, directed by Clarence Badger for Paramount.

SAM RORK
Veteran showman and producer who has aligned himself with Producers Distributing Corporation.

Earl Hudson Busy

With the placing in production this week of "The Pace That Thrills," Earl Hudson starts his eighth production since moving his production units of First National from Hollywood to New York last October.

At present three pictures are in the making under Hudson's supervision. Milton Sills is starred in "The Knockout," Doris Kenyon, Lloyd Hughes and Hobart Bosworth are featured in "The Half-Way Girl" and Ben Lyon and Mary Astor are co-featured in "The Pace That Thrills." Lambert Hillyer is directing Sills, John Francis Dillon the second picture and Webster Campbell the Lyon-Astor feature.

"Winds of Chance" Done

Frank Lloyd finished photography on his next special for First National, "Winds of Chance," from Rex Beach's novel of adventure in Alaska, on May 21. Cutting and titling is now in progress. The cast includes Ben Lyon, Anna Q. Nilsson, Victor McLaglen, Viola Dana, Hobart Bosworth, Claude Gillingwater, Tully Marshall, Dorothy Sebastian, Tom London, Fred Kohler, John T. Murray,

Beery Signs Paramount Contract

Noah Beery has signed a new contract with Famous Players-Lasky Corporation under the terms of which the Paramount organization will have the exclusive use of Beery's screen services for a period of years.

Fox Has Simple Schedule for His Short Subject Releases

ALTHOUGH the short subjest films to be produced and distribued by Fox Film Corporation for the coming season cover every conceivable kind of motion picture entertainment, exhibiors booking these productions will have no trouble keeping track of the release dates. A simple release schedule has been devised by the Fox company which will do away with confusion and allow exhibitors to know what is due for release by the simple expedient of looking at a chart on which will be listed, according to their variety, the multitudinous short reel films.

The Fox short subject films are divided into six groups, namely, the Van Bibber Comedies, the O. Henry series, the Married Life of Helen and Warren series, Fox Varieties, Imperial Comedies and Fox News. In all there are 174 of these.

The Van Bibbers, from the short subject classics by Richard Harding Davis, need no introduction. There will be eight of these two-reelers released during the coming season, beginning August 9, and every sixth Sunday thereafter, as follows: September 20, November 1, December 13, January 24, March 7, April 18 and May 20.

The first of the O. Henry series will be released on August 16, with the others on each sixth Sunday thereafter, as follows: September 27, November 8, December 27, January 31, March 14, April 25, and June 6.

The first of the Urner stories will be released August 23, with the subsequent ones scheduled for each sixth Sunday thereafter as follows: October 4, November 15, December 27, February 7, March 21, May 2 and June 13.

August 23 is the date set for the release of the first Fox Varieties with the others to follow on every second Sunday thereafter. Ray L. Hall, a pioneer in the short subject field, has been secured as the directing head of this unit of Fox production. With a greatly strengthened staff of cameramen, he is despatching companies to out of the way corners of the earth to bring to the screen novel subjects.

The Fox Imperial Comedies are old friends of the exhibitors and August 20, the date set for the release of the first of these laugh provokers, will be welcome to showmen who appreciate the importance of giving their audiences fifteen minutes of unalloyed mirth. An Imperial will be released every other Sunday after the date set for the first.

Fox News, "mightiest of all," is making every preparation to surpass its own great record during the coming season. In line with this policy, Truman Talley, director-in-chief of the reel, is strengthening both his editorial and camera staffs. As in the past Fox News will be released every Wednesday and Saturday, with special editions on all important events.

"Children of the Whirlwind" Made from Widely Read Story

WORD comes from Whitman Bennett, who has just turned over to Arrow Pictures Corporation, the first production under his contract with them, that "Children of the Whirlwind"—the picture in question—has had very wide circulation in print. It was published originally as a serial in "Hearst's International" where it achieved considerable publicity. After this it appeared in book form, published by Houghton, Mifflin & Co. It ranked, for a considerable period, among the "best sellers."

Lionel Barrymore heads the all-star cast. He is seen in the role of a reformed crook searching everywhere for a long-lost daughter. His work is marked by his usual polish and restraint. Johnny Walker, too, leaves nothing to be desired in his playing of the part of a reformed gangster, and Marguerite De La Motte as "Maggie Carlisle" is extremely pleasing to the eye and thoroughly capable.

Richard Dix, supported by Frances Howard and Walter Long, in scenes in the Paramount picture, "The Shock Punch."

Milk Fund Bouts Picture Gains Wide Distribution

UNUSUAL success is reported by the International News Reel Corporation and by the Universal Film Exchanges in New York State with the three-reel special made by the International at the big Free Milk Fund Bouts in New York City last Saturday at which Mike McTigue lost his light-heavyweight title to Paul Berlenbach.

The three-reeler is being distributed by Universal as Carl Laemmle's contribution to the Free Milk Fund, one of New York's most popular charities, sponsored by the Mayor's Committee of Women of which Mrs. William Randolph Hearst is chairman.

International News took great pains to make exceptionally good film records of the fight. A battery of twelve cameras was stationed at the Yankee Stadium where the fights took place. These included cameras for close-ups, cameras for panoramic shots of the 50,000 people present and cameras for shooting the ring from different angles. Every important phase of the various bouts was obtained.

In order to get the pictures, lights totalling more than 2,000,000 candle power had to be placed. The lights were contributed by Carl Laemmle and turned night into day for the benefit of the camera men.

The Milk Fund pictures had their New York showing in the Piccadilly Theatre, where they first were presented Sunday afternoon and where they were featured.

As fast as the film was "shot" Decoration Day night it was rushed to the laboratory. A few hours after the final decision, International's expert cutters and editors had whipped the three reels into shape with appropriate captions and subtitled.

Special messengers took prints for upstate film centers. By reason of the federal laws regulating interstate traffic of fight pictures, distribution could be made only in New York State.

The Milk Fund pictures had their Buffalo premiere in the Olympic Theatre, Sunday night, at a special performance at which sports writers, editors and prominent citizens of Buffalo were guests, in addition to the regular theatre patrons. In Albany the pictures were shown in the Majestic, beginning with the first Sunday afternoon show. This was made possible by special messenger service to the State capital. Other important up-State cities also received the prints Sunday and added the Special to their programs, featuring it in advertising and by lobby displays and banners.

Get New Titles

Three title changes are announced by Raymond L. Schrock, general manager of Universal City. Norman Kerry's latest starring vehicle, "Lorraine of the Lions," an Edward Sedgwick production, is to be known as "Beauty and the Brute." "Titans," with House Peters, will be called "The Storm Breakers," and the chapter film, "Perils of the Primitive," starring Joe Bonomo, is to be released as "Perils of the Wild."

Three Universals Slated for Broadway During June

THREE Universal Jewel productions are to be shown on Broadway during the next few weeks, two in the Strand Theatre and one in the Capitol. One of the pictures playing the Strand will follow its Broadway run with a second week in the Brooklyn Strand.

The pictures are "I'll Show You the Town," a new Reginald Denny-Harry Pollard production, which has taken the West Coast by storm and which will open in the Strand on June 7 for a week's run; "Siege," Virginia Valli's latest Universal Jewel, which will be presented in the Capitol Theatre beginning June 14, and "The Teaser," Laura La Plante's new Jewel picture, which is slated to go into the Strand later in the month. These three bookings constitute a record for Universal Broadway showings and follow an intermittent run of five Universal Jewel pictures in the Piccadilly Theatre during the last several months.

The bookings were arranged by William Herrmann, general manager of the Big "U" Exchange, Universal's New York distributors. They mark a high water mark in Universal representation on Broadway and are regarded as a happy omen for Universal's coming season, with the Second White List Jewels. "The Teaser" and "Siege" are next season's pictures and are being pre-released for the Broadway Theatres. "I'll Show You the Town" is a current release and has just arrived from the West Coast, where it received pre-release presentations, notably at the Forum Theatre, Los Angeles, as soon as it was completed at Universal City.

Macfadden Starts Picture; Publisher Outlines Plans

HERALDING the motion picture industry as one of the great opportunities for the dissemination of entertainment and knowledge, Bernarr Macfadden, head of the Macfadden Publications, announced this week that he would throw the full force of his vast organization back of his latest enterprise, the True Story Film Company, Inc., in order to make it a big and important producing companies.

Eight productions already have been scheduled by the Macfadden company and they will be released through Astor Distributing Company, of which Harry Rathner is president. "The Wrongdoers," the first Macfadden motion picture, is in production at the former Pathe studio in the Bronx, with Lionel Barrymore in the leading role and with a cast including Anne Cornwall, Henry Hull and Flora Finch. Hugh Dierker is directing.

The rise of Bernarr Macfadden and his various publications constitutes a remarkable chapter in publishing history. About twenty-seven years ago Bernarr Macfadden, then a young man of 30, began publishing a small, 5-cent pamphlet which he called "Physical Culture." In 1919 came "True Story," the magazine that has astonished the publishing world. "True Story" was an outgrowth of "Physical Culture." Immediately following "True Story" came "Movie Weekly." Then in quick succession came "True Romances," "Dream World," "Fiction Lovers," Dance Lovers," "Radio Stories," "Romances," "True Detective Mysteries," "Modern Marriage" and "Muscle Builder," and on September 15, 1924, the first edition of the New York Evening Graphic, the Macfadden daily newspaper, was published. Its daily circulation is around 200,000, giving the Macfadden Publications an estimated monthly reading public of 16,400,000.

"For many years I have seen, studied and criticized motion pictures. The motion picture business is largely identical in its various phases. You have to know how to cater to the public to whom you appeal. You have to dramatize the stories that you present in such a manner that they will not only interest your public but will have an uplifting influence, mentally, morally and spiritually.

"As the publisher of twelve magazines with a total yearly distribution of over 60,000,000, I am egotistical enough to believe that I can produce motion pictures that will teem with life as it is being lived. I believe that such productions can be made to appeal to the masses in their own language; that they can be made so human and real that they will penetrate the hearts and souls of theatre-goers."

Those
STAY-AT-HOMES

Might have come out if they'd known about the corking short subjects on your program. Advertise the short subject!

Scenes from the Whitman Bennett production, "Children of the Whirlwind," with Lionel Barrymore, Johnny Walker and Marguerite De La Motte. Released by Arrow Pictures Corporation

Kane Explains Production Plans and Announces Staff

ROBERT T. KANE, for many years general manager of production at Famous Players-Lasky Corporation, announces the formation of Robert T. Kane Productions, to make four productions the coming season for First National Pictures. Oddly enough, the Kane organization starts work in the same suite at historic 6 West 48th street that saw the commencement of First National. Mr. Kane has lined up some important play material which will be shortly announced, but believes that the big thing he brings to the First National fold is "a film organization to be run on theatrical lines."

Explaining his production purposes further, Mr. Kane stated: "The producer of the future will be a co-ordinator. He is not simply going to hire a director and leave his fate in the director's hands. The business is getting too big for that. The director must take his pjlace in the new scheme of things and that will be akin to his place in the legitimate theatre at present. His art will not be harmed—indeed, it will be benefited.

"Briefly, the theatrical producer uses his knowledge of public taste to secure a good vehicle. He uses his knowledge of the business to secure the logical writer, if it is an adaptation. Then he assigns the work of direction to an able director. They cast the show together. At no stage of the game is the proposition out of the producer's hands."

Mr. Kane believes that at no stage of production should the picture be out of the producer's hands, inasmuch as the producer is working out from the exhibitor's box-office, for it is the latter that supports him and the entire industry. In his work at Famous Players, Mr. Kane set his daily plans with a file of box-office statistics at his elbow.

Colonel Douglas Young has been appointed busines manager of the Kane organization. Born in Canada and schooled—in film production—in California, Col. Young is an ex-British army officer who saw service in four wars and on a dozen fronts. He has been a student of the theatre for twenty years and interested in photoplay production for at least ten. His actual "break in" was under Henry King last year in Hollywood.

Robert M. Haas is art director. "Bob" had the art direction of many Famous Players' successes during his five years with that company, divided between the East and West Coast studios. He then joined Lillian Gish as art director of "The White Sister" and "Romola."

Julie Herne will act as story advisor to Mr. Kane. She was official story reader to Jesse L. Lasky when "The Sheik" came along. She was so impressed with its possibilities and "got over" her enthusiasm so emphatically with Mr. Lasky, that he sent her west with the story to impress her views upon the West Coast Studio officials. On her return, Miss Herne was given charge of the work of securing vehicles for Tom Meighan, Gloria Swanson, Bebe Daniels and Betty Compson, and then collaborated in the writing of the scenarios of "The Mountebank" and "Dangerous Money."

Publicity and exploitation will be in the hands of Bert Adler, who wil lalso act as Mr. Kane's "scout" under his announced policy of keeping in touch wtih the picture tastes of American exhibitors.

Moore Off to Hollywood

Will Play Opposite Peggy Hopkins Joyce in "The Sky Rocket"

Owen Moore, who has just completed eight weeks work in New York Studios, has departed for Hollywood. He has been engaged as leading man to play opposite Peggy Hopkins Joyce (Countess Morner) in "The Sky Rocket" the Hollywood story by Adela Rogers St. Johns, which is the first of the Marshall Neilan Productions. Miss Joyce has been on the coast for two weeks, and production is already under way. Earl Williams will have one of the principal roles.

One of the big scenes, a gay party, aboard Mr. Neilan's private yacht, will disclose types of female lure and loveliness such as have seldom been seen on the screen.

"Pony Express" to Depict Last Stand of Pioneers

ALMOST pretentious attempt to depict the glamourous days of the old West is taking final shape at Universal City where plans, which have been under way for two years, are now definitely completed and the first scenes of "The Pony Express," have been shot. "The Pony Express" is a novel by Edward Sedgwick, author, actor, director, newspaper man, which will be published by Grosset & Dunlap. It was inspired two years ago by the anniversary of the Pony Express.

Sedgwick at that time wrote the story and planned to make the production immediately. But various things interfered with the actual filming of anything except the atmospheric shots which were needed for the building of sets and properties, with the result that the over-head and building expense on "The Pony Express" has been carried on the books of the company for almost two years. The latest interruption to "The Pony Express" came through the necessity of Sedgwick's interpolating a number of scenes in "The Phantom of the Opera." This has been satisfactorily accomplished and Sedgwick is now working overtime on the greatest opus of his career. "The Pony Express" will depict the last stand of pioneer days, the final desperate retreat of barbarism before civilization.

"The Pony Express" has been translated into picture by Charles Kenyon and Norman Kerry and Laura La Plante will head the cast of thirty principals and several hundred super-numeraries. Raymond Schrock, general manager of Universal City, has made arrangements for the appearance of over 3,000 Indians.

There's EXTRA Money in the Short Subjects!

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

	Kind of Picture	Review.	Feet
ARROW			
Come On, Cowboys (Hatton)	Western drama	May 24..	4,700
Mysteries of Mah Jong	Novelty	May 24..	2,000
Two After One (West)	Comedy	May 24..	2,000
Lash of Pinto Pete (Dearholt)	Stunt drama		4,437
Two Fisted Sheriff (Canutt)	Western drama	Dec. 6..	4,625
Sell 'em Cowboy (Hatton)	Western drama		4,821
Ridin' Mad (Canutt)	Western drama		4,927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4,648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Rip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4,920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20..	6,751
Lena Rivers (Earle Williams)	Drama		6,000
ASSOCIATED EXHIBITORS			
Spitfire (all-star)	Modern drama	July 5..	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26..	6,000
Never Say Die (MacLean)	Comedy of thrills	Sep. 13..	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Adventurous Sex (C. Bow)	Action drama		5,039
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,718
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21..	6,710
Sky Raider (Logan)	Drama		6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28..	5,628
Camille of the Barbary Coast	Underworld dr.		5,600
His Buddy's Wife (Hynter)	Domestic dr.		5,600
Manhattan Madness (Dempsey-Taylor)	Comedy-drama		5,500
EDUCATIONAL FILM CORP.			
Heads Up	Cliff Bowes	July 12..	1,000
Jumble in the Jungle	Hodge-Podge	July 12..	1,000
Never Again	Tuxedo comedy	Aug. 2..	2,000
Turn About	Cameo comedy	Aug. 2..	1,000
Frozen Water	Hodge Podge	Aug. 9..	1,000
Savage Love	Jimmie Adams	Aug. 9..	2,000
Good News	Cliff Bowes	Aug. 23..	1,000
Oh, Teacher	Juvenile comedy	Aug. 23..	2,000
Boneyard Blues	Earl Hurd cartoon	Aug. 23..	1,000
Drenched	Cliff Bowes	Aug. 30..	1,000
Wild Game	Mermaid comedy	Aug. 30..	2,000
Don't Fail	Cameo comedy	Sep. 6..	1,000
Jonah Jones	Lloyd Hamilton	Sep. 6..	2,000
Hazardous Hunting	Hodge-Podge	Sep. 13..	1,000
Rough and Ready	Lige Conley	Sep. 13..	2,000
Cheer Up	Cliff Bowes	Sep. 20..	1,000
Stupid but Brave	Al St. John	Sep. 20..	2,000
Dirty Hands	Juvenile comedy	Sep. 27..	2,000
Short Change	Hiers comedy	Sep. 27..	2,000
Bright Lights	Vernon comedy	Sep. 27..	2,000
Her Boy Friend	Larry Semon	Oct. 4..	2,000
Court Plaster	Neal Burns	Oct. 4..	1,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4..	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 11..	1,000
Fast and Furious (Conley)	Comedy	Oct. 11..	2,000
No Foolin' (Bowes)	Comedy	Oct. 18..	1,000
Sawmill Four	Hurd cartoon	Oct. 18..	2,000
Why Hurry? (Adams)	Comedy	Oct. 25..	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25..	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25..	2,000
Empty Heads (Bowes)	Comedy	Nov. 1..	1,000

How to Use This Chart

First—Booking! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over—and under-length program.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and a fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

File Your Moving Picture World

$1 for Your Time

Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Picture World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts alter the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review.	Feet
High Gear (Vernon)	Comedy	Nov. 1..	2,000
The Mosquito	Instructive	Nov. 15..	1,000
Artist's Model	Hurd cartoon	Nov. 15..	1,000
Poor Butterfly	Mermaid comedy	Nov. 15..	2,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 22..	1,000
Easy Pickin's	Christie com.	Nov. 22..	2,000
Cut Loose (Dunham-Vance)	Cameo comedy	Nov. 29..	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29..	1,000
Go Easy (Bowes)	Cameo com.	Dec. 6..	1,000
Low Tide (J. White prod.)	Comedy	Dec. 6..	2,000
Little People of the Garden	Instructive	Dec. 13..	1,000
Earth's Oddities	Hodge-Podge	Dec. 13..	1,000
Goat Getters	Juvenile com.	Dec. 20..	2,000
French Pastry (Vernon)	Christie com.	Dec. 20..	2,000
Broadcasting	Hurd cartoon	Dec. 27..	1,000
Lovemania (St. John)	Tuxedo comedy	Dec. 27..	2,000
Mad Rush (Bowes)	Cameo comedy	Jan. 3..	1,000
Step Lightly (Lige Conley)	Mermaid com.	Jan. 3..	2,000
Hi-Fliers	Hodge-Podge	Jan. 17..	1,000
Hooked (Hamilton)	Comedy	Jan. 17..	2,000
Weak Knees (Bowes)	Cameo Com.	Jan. 17..	1,000
Have A Heart (Ruth Hiatt)	Cameo Com.	Jan. 24..	1,000
Good Spirits	Christie com.	Jan. 24..	2,000
Motor Mad	Mermaid com.	Jan. 31..	2,000
Sea Legs (Neal Burns)	Christie com.	Jan. 31..	2,000
Judge's Crossword Puzzles	Novelty	Jan. 31..	1,000
Paris Creations	Fashions	Feb. 7..	1,000
Topsy Turvy Travel	Hodge-Podge	Feb. 7..	1,000
His High Horse (Lee Moran)	Mermaid com.	Feb. 7..	2,000
He Who Gets Socked	Hurd cartoon	Feb. 14..	1,000
High Hopes (Cliff Bowes)	Cameo comedy	Feb. 14..	1,000
Wild Cat Willie	Juvenile com.	Feb. 21..	2,000
Our Six-Legged Friends	Secrets of Life	Feb. 21..	1,000
Great Guns (Bobby Vernon)	Comedy	Feb. 21..	2,000
Welcome Danger (Cliff Bowes)	Cameo comedy	Feb. 28..	1,000
Paris Creations in Color	Fashions	Feb. 28..	1,000
Half a Hero (Lloyd Hamilton)	Comedy	Mar. 7..	2,000
Two Cats and a Bird	Cartoon	Mar. 7..	1,000
Lots of Knots	Hodge-Podge	Mar. 7..	1,000
Voice of the Nightingale	Novelty	Mar. 14..	1,000
Love Goofy (Adams)	Christie com.	Mar. 14..	2,000
Hello, Hollywood (Conley)	Mermaid com.	Mar. 14..	2,000
Dynamite Doggie (Al St. John)	Tuxedo com.	Mar. 21..	2,000
Judge's Crossword Puzzles	Novelty	Mar. 21..	1,000
Merrymakers (Cliff Bowes)	Cameo comedy	Mar. 21..	1,000
Rarin' Romeo (Walter Hiers)	Comedy	Mar. 28..	2,000
Red Pepper (St. John)	White-Mermaid	Apr. 4..	2,000
Inside Out (Bowes)	Cameo comedy	Apr. 4..	1,000
Movie Morsels	Howe Magazine	Apr. 4..	1,000
Mellow Quartette	Hurd cartoon	Apr. 4..	1,000
Why Hesitate? (Burns)	Comedy	April 11..	2,000
In the Spider's Grip	Novelty	April 11..	1,000
Ship Shape (Bowes)	Comedy	Apr. 18..	1,000
Iron Mule (St. John)	Tuxedo com.	Apr. 18..	2,000
Don't Pinch (Bobby Vernon)	Comedy	Apr. 25..	2,000
Dome Doctor (Larry Semon)	Comedy	Apr. 25..	2,000
Village School	Hodge-Podge	May 2..	1,000
Wide Awake (Lige Conley)	Mermaid comedy	May 2..	2,000
King Cotton	Hamilton comedy	May 9..	2,000
Dragon Alley	Juvenile comedy	May 9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May 9..	1,000
Tender Feet (Hiers)	Hiers comedy	May 16..	2,000
Fares Please (St. John)	Mermaid com.	May 16..	2,000
Only a Country Lass	Novelty	May 16..	1,000
Wild Waves	Cameo comedy	May 23..	1,000
Balto's Race to Nome	Special	May 23..	2,000
Curses (St. John)	Comedy	May 30..	2,000
Hello Goodbye (Conley)	Mermaid comedy	May 30..	2,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Two Poor Fish	Hurd cartoon	May 30..	1,000
Earth's Other Half	Hodge-Podge	June 6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June 6..	1,000
Clodhopper (Larry Semon)	Comedy	June 6..	2,000

FILM BOOKING OFFICES OF AMERICA

Swords and the Woman (DeCordoba)	Romantic drama	July 12..	6,000
Fools in the Dark (Patsy R. Miller)	Melo. farce	July 26..	7,002
Neglected Women (Seena Owen)	Society drama	Aug. 9..	6,265
Messalina	Italian spectacle	Sep. 6..	8,473
American Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6..	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20..	5,044
Vanity's Price (A. Q. Nilsson)	Society drama	Sep. 20..	6,124
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western	Dec. 6..	5,033
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama	Jan. 31..	6,413
Cheap Kisses (all-star)	Jazz-drama	Nov. 15..	6,538
Go-Getters Series	Thrill comedy	Oct. 18..	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
Going of Cumming	Go-Getters	Dec. 13..	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20..	5,000
Who's Hooligan?	Go-getters	Dec. 20..	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27..	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3..	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3..	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,000
Sleeping Cutie	Go-Getters	Jan. 31..	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000
Range Terror (Bob Custer)	Western	Feb. 14..	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28..	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7..	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr. 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 9..	2,000
Texas Bearcat (Bob Custer)	Western drama	May 16..	4,770
Speed Wild (Flynn)	Melodrama	May 23..	4,700
Alias Mary Flynn (Brent)	Regeneration melo.	May 30..	5,550
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
Three Bases East	Pacemakers	June 6..	2,000

FIRST NATIONAL

Why Men Leave Home (J. M. Stahl prod.)	Comedy-drama	May 3..	8,002
Woman on the Jury (all-star)	Drama	May 17..	7,408
Son of the Sahara (all-star)	Melodrama	May 24..	7,603
Sea Hawk (all-star)	Romantic drama	June 14..	11,527
Marriage Cheat (all-star)	Drama	June 21..	6,622
Those Who Dance (Ince prod.)	Drama		7,512
White Moth (LaMarr)	Drama	June 21..	6,571
Perfect Flapper (C. Moore)	Comedy	June 28..	7,030
Self-Made Failure (B. Alexander)	Comedy	June 28..	7,285
For Sale (all-star)	Drama	July 5..	7,304
Born Rich (C. Windsor)	Society drama	Dec. 20..	7,389
Single Wives (C. Griffith)	Society drama	Aug. 9..	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,260
Flirting With Love (C. Moore)	Comedy	Sep. 6..	5,926
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20..	6,685
Husbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,822
Madonna of the Streets (Nazimova)	Drama	Oct. 25..	7,674
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6..	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15..	6,298
Sandra (LaMarr)	Drama	Dec. 6..	7,905
Classmates (R. Barthelmess)	Drama	Nov. 29..	6,923
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,678
Silent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,530
Love's Wilderness (Griffith)	Drama	Dec. 20..	7,037
So Big (C. Moore)	Drama	Jan. 17..	8,562
If I Marry Again (Doris Kenyon)	Drama	Jan. 24..	7,401
Idle Tongues (Marmont)	Comedy-drama	Dec. 27..	5,447
Sundown (all-star)	Western epic	Oct. 25..	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,967
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17..	7,307
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31..	7,649
Enticement (Mary Astor)	Drama	Feb. 7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14..	7,357
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28..	8,745
Lost World (Conan Doyle story)	Special	Feb. 28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb. 28..	7,811
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7..	5,831
One Year to Live (Pringle)	Drama	Mar. 7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7..	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21..	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr. 4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4..	5,600
My Son (Nazimova)	Emotional dr.	Apr. 18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr. 18..	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr. 25..	6,563
Chickie (Mackaill)	Drama	May 9..	7,600
Soul Fire (Barthelmess)	Emotional dr.	May 16..	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May 23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23..	8,307
Just a Woman (Windsor-Tearle)	Drama	June 6..	6,363

FOX FILM CORP.

A Man's Mate (Gilbert)	Drama	Apr. 5..	5,812
Circus Cowboy (Jones)	Western drama	May 3..	6,400
Trouble Shooter (Mix)	Western drama	May 17..	5,702
Lone Chance (Gilbert)	Western drama	May 24..	4,385
When Wise Ducks Meet	Comedy	May 24..	2,000
Western Luck (Jones)	Comedy-drama	June 28..	5,000
Magic Needle	"Etching"	June 28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12..	4,471
Heart Buster (Mix)	Comedy-drama	July 19..	4,500
Beaten Gold	Educational	July 19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9..	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
It Is the Law (all-star)	Drama	Sep. 13..	6,895
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,400
The Fool (all-star)	Drama	Apr. 25..	9,500
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,535
Rambles of a Raindrop	Instructive	Sep. 27..	1,000
Daughters of the Night (all-star)	Modern drama	Dec. 13..	5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special	Dec. 27..	
Gold Heels	Race track dr.	Feb. 7..	6,020
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14..	5,250
Teeth (Mix-Tony Duke)	Western drama	Nov. 15..	6,190
Tainted Souls	Modern drama		
Darwin Was Right	Monkey novelty com.	Nov. 8..	4,992
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama	Jan. 3..	5,677
Hunting Wild Animals in Hollywood	Novelty		
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18..	4,960
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Educational	Nov. 1..	750
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Educational	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Educational	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13..	7,619
The Burglar	Van Bibber	Dec. 13..	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20..	6,700
Deadwood Coach (Mix)	Western drama	Jan. 10..	6,346
Troubles of a Bride	Melodrama	Dec. 27..	4,915
Dick Turpin (Mix)	English drama	Feb. 7..	5,224
Arizona Romeo (Jones)	Western drama	Jan. 31..	4,694
Curlytop (Mason)	Melodrama	Jan. 10..	5,828
Stardust Trail (Mason)	Melodrama	Mar. 7..	4,686
Scuttlers (W.Farnum)	Western drama		4,686
Movie-Mad Maid (Babe London)	Slapstick	Dec. 20..	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24..	2,000
Hell-Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,000
Nobody Works But Father	Slapstick	Feb. 7..	2,000
Trail Rider (Jones)	Western	Feb. 21..	4,752
Man Without a Country (all-star)	Special	Feb. 28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14..	5,080
Mysterious Stranger	Comedy	Mar. 14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar. 21..	5,578
House of Flickers	Imperial com.	Mar. 21..	2,000
Gold and the Girl (Jones)	Western	Mar. 28..	4,512
Amateur Detective	Van Bibber	Mar. 28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr. 4..	2,000
From Mars to Munich	"arieties"	Apr. 4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11..	4,800
Where the Waters Divide	"Varieties"	Apr. 25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May 2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May 9..	5,783
Neptune's Stepdaughter	Comedy	May 9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May 9..	5,340
Concerning Cheese	Varieties	May 9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May 23..	5,000
White Paper	Varieties	May 23..	1,000
Papa's Darling	Sunshine comedy	May 23..	2,000
Scandal Proof (Shirley Mason)	Drama	June 6..	4,400
Scientific Husband	Sunshine comedy	June 6..	2,000

METRO-GOLDWYN

Rejected Woman (Rubens-Nagel)	Drama	May 3..	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19..	4,909
Fool's Awakening (Ford)	Drama	Feb. 16..	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1..	6,439
Thy Name Is Woman (LaMarr)	Drama	Mar. 1..	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8..	6,145
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,414
Women Who Give (all-star)	Sea drama	Mar. 22..	7,500
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,018
Shooting of Dan McGrew (all-star)	Drama	Apr. 12..	6,418
Sherlock Jr. (Keaton)	Comedy	May 17..	4,065
Arab (Novarro-Terry)	Drama	July 12..	6,710

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Bread (all-star)	Drama	Aug. 2..	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,736
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16..	6,126
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	5,732
Recoil (Blythe-Hamilton)	Drama	July 12..	7,089
Wine of Youth (all star)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,558
Bandolero (all star)	Drama	Oct. 11..	6,904
Great Divide (all star)	Drama	Feb. 21..	7,811
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Sporting Venus (Sweet)	Drama		
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Romola (Lillian Gish)	Famous novel	Dec. 13..	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14..	5,921
A Man's World (Joyce-Marmont)	Drama		
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7..	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7..	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958

PARAMOUNT

Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21..	6,550
Guilty One (Ayres)	Heavy mystery	Jun. 28..	5,365
Tiger Love (Melford prod.)	Modern dr.	Jun. 28..	5,325
Changing Husbands (Joy)	Dual role dr.	July 5..	6,799
Unguarded Women (Daniels-Dix)	Society dr.	July 5..	6,051
Enemy Sex (Compson)	Romantic dr.	July 12..	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2..	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9..	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9..	6,337
Monsieur Beaucaire (Valentino)	Spectacle melo.	Aug. 23..	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30..	6,976
Lily of the Dust (Negri)	Drama	Sep. 6..	6,811
The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Demestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,736
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Sainted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..	7,905
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3..	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3-10,	9,593
Locked Doors (Compson)	Original story	Jan. 24..	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24..	5,903
East of Suez (Negri)	Drama	Jan. 17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb. 21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr. 4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May 2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar. 21..	6,186
New Lives for Old (Compson)	Drama	Mar. 7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar. 28..	7,080
Air Mail (feature cast)	Melodrama	Mar. 28..	6,000
Grass	Drama	April 11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April 11..	6,732
Men and Women (Dix)	Feature	April 11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr. 18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr. 18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr. 25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May 2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May 9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May 16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May 23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May 30..	5,909
Old Home Week (Meighan)	Comedy	June 6..	6,780

	Kind of Picture	Review.	Feet

PATHE

Our Congressman	Will Rogers	July 19..	2,000
A Woman's Hour	Terry cartoon	July 19..	1,000
A Ten-Minute Egg	Charles Chase	July 19..	1,000
It's a Bear	"Our Gang"	July 26..	2,000
The Sport of Kings	Terry cartoon	July 26..	1,000
Our Defenders	"Sportlight"	July 26..	1,000
Seeing Nellie Home	Charles Chase	July 26..	1,000
Into the Net	Mulhall-Murphy serial	Aug. 2..	
Romeo and Juliet	Sennett comedy	Aug. 2..	2,000
Flying Fever	Terry cartoon	Aug. 2..	1,000
Short Kilts	Hal Roach comedy	Aug. 2..	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9..	2,000
The Puritans	"Chronicles" series	Aug. 9..	3,000
Amelia Comes Back	Terry cartoon	Aug. 9..	1,000
The First Hundred Years	Sennett comedy	Aug. 16..	2,000
A Truthful Liar	Will Rogers	Aug. 16..	2,000
The Battling Orioles	Special	Aug. 23..	5,000
East of the Water Plug	Sennett comedy	Aug. 23..	2,000
High Society	"Our Gang"	Aug. 23..	2,000
The Prodigal Pup	Terry cartoon	Aug. 23..	1,000
Hoofbeats	"Sportlight"	Aug. 23..	1,000
House Cleaning	Terry cartoon	Aug. 23..	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6..	3,000
Lizzies of the Field	Sennett comedy	Sep. 6..	2,000
Barnyard Olympics	Terry cartoon	Sep. 6..	1,000
South of the North Pole	"Spat Family"	Sep. 6..	2,000
One Third Off	Cobb-Rice comedy	Sep. 6..	2,000
The Happy Years	"Sportlight"	Sep. 6..	1,000
Why Men Work	Charles Chase	Sep. 6..	1,000
Message From the Sea	Terry cartoon	Sep. 6..	1,000
Luck of the Foolish	Harry Langdon	Sep. 13..	2,000
Outdoor Pajamas	Charles Chase	Sep. 13..	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13..	2,000
In Good Old Summertime	Terry cartoon	Sep. 13..	1,000
Danger Lure	Sportlight	Oct. 11..	1,000
Dixie	Chronicles	Oct. 11..	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1,000
Sporting Rhythm	Sportlight	Oct. 18..	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18..	2,000
Every Man for Himself	Our Gang	Oct. 18..	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5,000
On Leave of Absence	Detective	Oct. 25..	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,000
Galloping Bungalows	Sennett com.	Nov. 1..	2,000
Stunts	Sportlight	Nov. 1..	1,000
Hot Stuff	Spat family	Nov. 1..	2,000
Cat and the Magnet	Terry cartoon	Nov. 1..	1,000
Fast Company	Our Gang	Nov. 15..	2,000
She Knew Her Man	Terry cartoon	Nov. 15..	1,000
Gridiron Glory	Sportlight	Nov. 15..	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2,000
Out of the Storm	Detective	Nov. 22..	2,000
Good Old Circus Days	Terry cartoon	Nov. 22..	1,000
All Wet (Chase)	Comedy	Nov. 29..	1,000
Deaf, Dumb and Daffy	Spat Family	Nov. 29..	2,000
Cannon-Ball Express	Sennett com.	Nov. 29..	2,000
Champions	Sportlight	Nov. 29..	1,000
Lumber Jacks	Terry cartoon	Nov. 29..	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6..	6,091
Feet of Mud (Sennett cast)	Comedy	Dec. 6..	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6..	2,000
Bucking the Bucket Shop	Detective series	Dec. 6..	2,000
She's In Again	Terry cartoon	Dec. 6..	1,000
Mysterious Mystery	Our Gang	Dec. 13..	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13..	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13..	1,000
Just a Good Guy (Stone)	Comedy	Dec. 20..	2,000
Royal Razz (Chase)	Comedy	Dec. 20..	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20..	1,000
Nature's Rouge	Sportlight	Dec. 20..	1,000
Rubber Neck	Spat Family	Dec. 27..	2,000
Bull and Sand	Sennett comedy	Dec. 27..	2,000
Invaders	Sportlight	Dec. 27..	1,000
Down on the Farm	Terry cartoon	Dec. 27..	1,000
The Sea Squawk	Sennett com.	Jan. 3..	2,000
On the Ice	Terry cartoon	Jan. 3..	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan. 3..	
Wages of Tin (Tryon)	Comedy	Jan. 3..	2,000
Rat's Knuckles (Chase)	Comedy	Jan. 10..	1,000
Rough and Tumbling	Sportlight	Jan. 10..	1,000
Our Game Pup	Terry cartoon	Jan. 10..	1,000
The Big Town (Our Gang)	Comedy	Jan. 10..	2,000
Plumber (Graves)	Comedy	Jan. 10..	2,000
Wild Goose Chaser (Turpin)	Sennett Com.	Jan. 17..	2,000
Hello Baby (Chase)	Comedy	Jan. 17..	1,000
Laugh That Off	Spat Family	Jan. 24..	2,000
Honeymoon Hardships	Sennett comedy	Jan. 24..	2,000
Brain and Brawn	Sportlight	Jan. 24..	1,000
Boobs in the Woods (Langdon)	Sennett comedy	Jan. 31..	2,000
Hold That Thought	Terry cartoon	Jan. 31..	1,000
Fighting Fluid (Chas. Chase)	Comedy	Jan. 31..	1,000
Beloved Bozo (R. Graves)	Sennett comedy	Feb. 7..	2,000
Circus Fever	Our Gang	Feb. 7..	2,000
Biting the Dust	Terry cartoon	Feb. 7..	1,000
Transatlantic Flight	Terry cartoon		1,000
Change the Needle (Arthur Stone)	Comedy	Feb. 14..	2,000
Family Entrance (Chas. Chase)	Comedy	Feb. 14..	1,000
Bigger and Better Jails	Terry cartoon	Feb. 14..	1,000
Fisherman's Luck	Terry cartoon	Feb. 21..	1,000
A Fox Hunt	Spat Family	Feb. 21..	2,000
Sporting Armor	Sportlight	Feb. 21..	1,000
Idaho (Vivian Rich)	Serial	Feb. 21	10 ep.
Water Wagons	Sennett com.	Feb. 21..	2,000
His Marriage Wow (Langdon)	Comedy	Feb. 28..	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb. 28..	1,000
Clean-Up Week	Terry cartoon	Feb. 28..	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb. 28..	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb. 28..	2,000
Neptune's Nieces	Sportlight	Mar. 7..	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar. 7..	2,000
In Dutch	Terry cartoon	Mar. 7..	1,000
Dog Days	Our Gang	Mar. 7..	2,000

	Kind of Picture	Review.	Feet
Percy (Charles Ray)	Typical dr.	Mar. 14..	6,000
Should Husbands Be Watched	Comedy	Mar. 14..	1,000
Hard Boiled (Chase)	Comedy	Mar. 14..	2,000
Jungle Bike Riders	Terry cartoon	Mar. 14..	1,000
Excuse My Glove	Spat Family	Mar. 21..	2,000
Giddap (Billy Bevan)	Comedy	Mar. 21..	2,000
Traps and Troubles	Sportlight	Mar. 21..	1,000
Pie Man	Terry cartoon	Mar. 21..	1,000
Zowie!	Stereoskopik	Mar. 21..	1,000
At the Zoo	Terry cartoon	Mar. 28..	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar. 28..	1,000
Plain Clothes (Langdon)	Comedy	Mar. 28..	2,000
Sailor Papa (Tryon)	Comedy	Mar. 28..	2,000
Breaking the Ice (Graves)	Comedy	Apr. 4..	2,000
Love Bug	Our Gang	Apr. 4..	2,000
Housing Shortage	Terry cartoon	Apr. 4..	1,000
Marriage Circus (Turpin)	Sennett com.	April 11..	2,000
Bad Boy (Chase)	Comedy	April 11..	2,000
Are Husbands Human? (Findlayson)	Comedy	April 11..	1,000
Sunken Silver (Ray-Miller)	Serial	Apr. 18..	10ep
Lion's Whiskers	Sennett com.	Apr. 18..	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr. 25..	2,000
S-O-S	Terry cartoon	Apr. 25..	1,000
Adventures of Adenoid	Terry cartoon	Apr. 25..	1,000
Deep Stuff	Terry cartoon	Apr. 25..	1,000
Beauty Spots	Sportlight	Apr. 25..	1,000
Remember When (Langdon)	Comedy	Apr. 25..	2,000
Shootin' Injuns	Our Gang com.	May 2..	2,000
Big Red Riding Hood (Chase)	Comedy	May 2..	2,000
Sporting Judgment	Sportlight	May 2..	1,000
He Who Gets Smacked	Sennett comedy	May 2..	2,000
Permanent Waves	Terry cartoon	May 2..	1,000
Looking For Sally (Chase)	Comedy	May 9..	2,000
Grief in Bagdad	Comedy	May 9..	1,000
Darkest Africa	Terry cartoon	May 9..	1,000
Wild Papa	Spat Family	May 16..	2,000
Skinners in Silk	Sennett com.	May 16..	2,000
Fast Worker	Terry cartoon	May 16..	1,000
Luna-cy	Stereoskopik	May 16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May 23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May 23..	1,000
Echoes From the Alps	Terry cartoon	May 23..	1,000
Good Morning Nurse	Sennett comedy	May 30..	2,000
"Dude Ranch" Days	Sportlight	May 30..	1,000
Ask Grandma	Our Gang comedy	May 30..	2,000
What Price Goofy? (Chas. Chase)	Comedy	June 6..	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June 6..	2,000
The Runt	Terry cartoon	June 6..	1,000

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May 10..	6,242
Daring Youth (Daniels)	Comedy-drama	May 17..	5,975
Daughters of Pleasure (Prevost)	Drama	May 24..	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May 31..	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June 7..	5,198
Captain January (Baby Peggy)	Sea story	July 12..	6,194
Helen's Babies (Baby Peggy)	Comedy-drama		
Mine With Iron Door (all-star)	Adventure drama	Dec. 27..	7,800
Re-Creation of Brian Kent	Drama	Mar. 14..	6,873

PRODUCERS DISTRIBUTING CORP.

Love's Whirlpool (Lee-Kirkwood)	Drama	Mar. 22..	6,605
Hoosier Schoolmaster (Hull)	Drama	Mar. 29..	5,556
His Darker Self (L. Hamilton)	Comedy	Apr. 5..	5,000
Try and Get It (Washburn)	Comedy-dr.	Apr. 12..	5,607
Not One to Spare (all star)	Pathos dr.	Apr. 19..	5,000
Wandering Husbands (Lee-Kirkwood)	Drama	May 10..	6,300
Hold Your Breath (Devore)	Thrill com.	Jun. 7..	5,900
Miami (Compson)	Drama	Jun. 14..	6,317
Night Hawk (Carey)	Western	Jun. 14..	5,115
Lightning Rider (Carey)	Western	Jun. 21..	5,000
What Shall I Do? (Mackaill)	Drama	Jun. 28..	6,000
Legend of Hollywood (Marmont)	Drama	Jan. 10..	5,414
Wise Virgin (Miller)	Drama		5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct. 25..	6,618
Ramshackle House (Compson)	Comedy-dr.		6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct. 11..	7,179
Chalk Marks (M. Snow)	Drama		
House of Youth (Logan)	Drama		6,669
Roaring Rails (Carey)	Railway dr.	Oct. 25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov. 1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama		5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.		6,452
Reckless Romance	Comedy feature	Nov. 22..	5,530
Siren of Seville (Dean)	Drama	Nov. 29..	6,724
Girl on the Stairs (Miller)	Comedy-dr.		6,214
Chorus Lady (Livingston)	Comedy-dr.	Feb. 21..	6,020
Cafe in Cairo (Dean)	Drama	Mar. 28..	5,656
Flaming Forties (Carey)	Western		5,770
The Mirage (Vidor)	Drama		
Let Women Alone (O'Malley-Hawley)	Drama		
Soft Shoes (Carey)	Western		
Off the Highway (Logan)	Drama		
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb. 21..	7,243
Her Market Value (Ayres)	Drama		
Girl of Gold (Vidor)	Drama		
On the Threshold (all-star)	Drama		
Beyond the Border (Carey)	Western		
Crimson Runner (Dean)	Drama		
Beauty and the Bad Man (Star)	Western		
Friendly Enemies (Weber & Fields)	Comedy dr.	May 16..	6,288

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	Society drama		6,940
White Man (Joyce)	Jungle romance	Nov. 22..	6,370
Triflers (Buech-Mayo)	Paris soc. dr.	Dec. 27..	6,626
Capital Punishment (Clara Bow)	Prison dr.	Jan. 24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar. 21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar. 14..	6,147
Go Straight (Star cast)	Drama	May 9..	6,107

UNITED ARTISTS

Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17..	9,351
America (Griffith prod.)	Historical drama	Mar. 8..	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec. 13..	8,000
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar. 29..	12,000
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb. 14..	5,932
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April 11..	4,893

	Kind of Picture	Review	Feet

UNIVERSAL

The Gaiety Girl (Philbin)	Drama	Jun. 7..	7,419
High Speed (Rawlinson)	Drama	Jun. 7..	4,927
Back Trail (Hoxie)	Western	Jun. 21..	4,615
Fight and Win (Jack Dempsey)	Fight series	Jun. 21..	...
Blue Wing's Revenge (Lawrence)	Western	Jun. 28..	2,000
Dark Stairway (Rawlinson)	Drama	Jun. 28..	5,000
Iron Man (Albertini)	Serial	Jun. 28..	...
Behind the Curtain (Bryson)	Drama	July 5..	4,875
Young Ideas (LaPlante)	Comedy-dr.	July 12..	4,849
Her Fortunate Face	Century com.	July 12..	2,000
Little Savage	Short Western	July 12..	2,000
Sawdust Trail (Gibson)	Western	July 19..	5,500
Cry Baby (Summerville)	Comedy	July 19..	1,000
Starving Beauties (Wiley)	Comedy	July 26..	2,000
Flying Eagle (Lawrence)	Short Western	July 26..	2,000
Patching Things Up (Roach)	Comedy	July 26..	2,000
Fighting Fury (Hoxie)	Western	Aug. 2..	4,491
Kid Days (Snooky)	Comedy	Aug. 2..	1,000
Her City Sport (Wiley)	Comedy	Aug. 2..	2,000
The Gun Packer (Morrison)	Western	Aug. 2..	2,000
Big Timber (Desmond)	Forest dr.	Aug. 9..	4,650
Paging Money	Century com.	Aug. 9..	2,000
King's Command (Lawrence)	Short Western	Aug. 9..	2,000
Love and Glory (all star)	Drama	Aug. 16..	7,084
Hit and Run (Gibson)	Baseball dr.	Aug. 16..	5,504
Wolves of the North (Duncan)	Serial	Aug. 16..	...
Wine (C. Bow)	Drama	Aug. 23..	6,220
Hysterical History (Z Series)	Novelty	Aug. 23..	1,000
Sagebush Vagabond	Western	Aug. 23..	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug. 30..	7,472
The Blow Out (Messinger)	Comedy	Aug. 30..	2,000
K—The Unknown (Valli-Marmont)	Drama	Sep. 6..	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep. 6..	2,000
So This Is Paris (Dempsey)	Fight and win	Sep. 6..	2,000
Scared Stiff	Century com.	Sep. 6..	2,000
Mind the Baby (Pal)	Comdey	Sep. 13..	2,000
College Cowboy	Western	Sep. 13..	2,000
Traffic Jams (McCoy)	Comedy	Sep. 13..	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep. 13..	2,000
That's the Spirit (Roach)	Comedy	Sep. 13..	1,000
Measure of a Man (Desmond)	Drama	Sep. 20..	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep. 20..	6,506
Low Bridge (Messinger)	Comdey	Sep. 27..	2,000
Game Hunter (Roach)	Comdey	Sep. 27..	1,000
Between Fires	Western	Sep. 27..	2,000
Rose of Paris (Philbin)	Drama	Oct. 4..	6,362
Rip Van Winkle	Hysterical Hist.	Oct 4..	1,000
Trouble Fixer	Century com.	Oct. 4..	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct. 11..	4,611
Hello, Frisco (Summerville-Dunn)	Comedy	Oct. 11..	1,000
Snappy Eyes (Wiley)	Comedy	Oct. 11..	2,000
Pocahontas & John Smith	Hysterical hist.	Oct. 18..	1,000
What an Eye	Comedy	Oct. 18..	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct. 25..	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov. 1..	
Robinson Crusoe	Hysterical hist.	Nov. 1..	1,000
Some Tomboy (Wiley)	Comedy	Nov. 1..	2,000
The Tornado (H. Peters)	Melodrama	Nov. 15..	6,375
Sweet Dreams	Century comedy	Nov. 15..	2,000
Antony and Cleopatra	Gysterical History	Nov. 15..	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov. 22..	2,000
Oh, Doctor (R. Denny)	Comedy	Nov. 29..	6,587
Omar Khayyam (Hysterical history)	Comedy	Nov. 29..	1,000
Double Cross (Sullivan)	Drama	Nov. 29..	2,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec. 13..	7,356
Hurricane Kid (Gibson)	Western	Jan. 3..	5,294
Secrets of the Night (Kirkwood-Bellamy)	Drama	Dec. 20..	6,138
Mad Whirl (May MacAvoy)	Comedy-dr.	Dec. 27..	6,184
Saddle Hawk (Gibson)	Western dr.	Mar. 7..	4,419
Fifth Avenue Models (Mary Philbin)	Drama	Jan. 24..	6,581
Up The Ladder (Valli)	Drama	Jan. 31..	5,922
Let 'Er Back (Gibson)	Western	Jan. 3..	5,500
Dangerous Innocence (LaPlante-O'Brien)	Drama	Mar. 28..	6,759
Man in Blue (Rawlinson-Bellamy)	Drama	Feb. 28..	5,624
Taming the West (Gibson)	Western	Feb. 28..	5,304
Paul Revere	Hysterical histy.	Dec. 20..	1,000
Border Maid (Ed Cobb)	Drama	Dec. 20..	2,000
Family Row (Messinger)	Comedy	Dec. 20..	2,000
Present Arms (Wiley)	Comedy	Dec. 27..	2,000
Red Age (Sullivan)	Drama	Jan. 3..	2,000
Ponce de Leon	Hysterical history	Jan. 3..	1,000
Prehistoric Man	Hysterical history	Jan. 3..	1,000
Sign of the Cactus (Hoxie)	Western	Jan. 10..	4,938
Ridin' Pretty (Desmond-Forrest)	Western com.-dr.	Jan. 17..	4,812
Looking Down (Wiley)	Comedy	Jan. 24..	2,000
Aggravatin' Kid (Messinger)	Comedy	Jan. 31..	2,000
Pistol Point Proposal (Eddie Polo)	Western dr.	Jan. 31..	2,000
Whip Hand (Billy Sullivan)	Western dr.	Jan. 31..	2,000
Rembrandt	Hysterical histy.	Jan. 31..	1,000
Last Laugh (Emil Jannings)	Human drama	Feb. 7..	6,500
Fighting Ranger (Sedgwick-Daugherty)	Serial	Feb. 7..	
Roaring Adventure (Jack Hoxie)	Western	Feb. 14..	4,800
Sir Walter Raleigh	Hysterical Histy.	Feb. 14..	1,000
Taming the East (Messinger)	Comedy	Feb. 14..	2,000
Tempest Cody's Man Hunt (Walcamp)	Western series	Feb. 21..	2,000
Seeing Red (Billy Sullivan)	Cowboy drama	Feb. 21..	2,000
Lost Chord (Bert Roach)	Comedy	Feb. 21..	1,000
Nobody's Sweetheart (Wanda Wiley)	Century comedy	Feb. 21..	2,000
Itching for Revenge (Eddie Gordon)	Comedy	Mar. 7..	2,000
Kicked About (Gordon)	Comedy	Mar. 7..	2,000
Puzzled by Crosswords (Gordon)	Comedy	Mar. 7..	2,000
Olympic Games	Hysterical histy.	Mar. 14..	1,000
Dangerous Peach (Al Alt)	Century com.	Mar. 14..	2,000
Don't Worry (Wanda Wiley)	Century com.	Mar. 21..	2,000
Cowpuncher's Comeback	Mustang westn.	Mar. 21..	2,000
Storm King	Mustang westn.	Mar. 21..	2,000
Both Barrels	Mustang westn.	Mar. 21..	2,000
Girl Problem	Sweet 16 com.	Mar. 21..	1,000
Headwinds (H. Peters-Patsy R. Miller)	Drama	Mar. 28..	5,486
Fighting Terror (Sullivan)	Mustang westn.	Mar. 28..	2,000
Powdered Chickens (Edna Marian)	Century com.	Mar. 28..	2,000
Tenting Out (Neely Edwards)	Comedy	Mar. 28..	1,000
Burning Trail (Wm. Desmond)	Western	April 11..	4,783
Loaded Dice (Ed. Cobb)	Mustang western	April 11..	2,000
Papa's Pet (Roach-Edwards-Howell)	Bulls-eye com.	April 11..	1,000
Putting On Airs (Edna Marian)	Century comedy	April 11..	2,000
Smoked Out	Bulls-eye com.	April 11..	1,000
Getting Trimmed (Wiley)	Century com.	Apr. 18..	2,000
Raisin Cain (Beth Darlington)	Century com.	Apr. 18..	2,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Valley of Rogues (Perrin)	Mustang western	Apr. 18..	2,000
Black Gold Bricks	Bullseye com.	Apr. 25..	1,000
Spook Ranch (Gibson)	Western	May 2..	5,147
Open Trail (Hoxie)	Blue Streak westn.	May 9..	4,800
Tourists De Luxe	Century comedy	May 9..	2,000
Here's Your Hat	Comedy	May 9..	1,000
Line Runners	Western reissue	May 9..	2,000
Ridin' Thunder (Hoxie)	Western	May 16..	4,354
Raffles (House Peters)	Drama	May 16..	5,537
Queen of Aces (Wiley)	Century comedy	May 16..	2,000
Roaring Waters	Mustang western	May 16..	2,000
Wild West Wallop	Mustang western	May 16..	2,000
The Meddler (Desmond)	Western melo.	May 23..	4,890
Sleeping Sickness (Edwards)	Bulls-eye comedy	May 23..	1,000
Rolling Stones (Chas. Puffy)	"Fat man" com.	May 23..	1,000
Love Sick (Lake)	Sweet 16 comedy	May 23..	2,000
The Teaser (LaPlante-O'Malley)	Comedy-drama	May 30,.	6,800
Slick Articles (Karr-Engle)	Century comedy	May 30,.	2,000
Locked Out	Sweet 16 comedy	May 30..	1,000
I'll Show You the Town (Denny)	Comedy	June 6..	7,400
Nobody Wins	Sweet 16 Comedy	June 6..	1,000
Showdown (Art Acord)	Mustang western	June 6..	2,000

VITAGRAPH

One Law For The Woman (Landis)	Mining camp		6,000
Code of the Wilderness (Bowers-Calhoun)	Modern west.	July 12..	6,498
Behold This Woman (Rich)	Movie romance	Aug. 2..	6,425
Captain Blood (Star Cast)	Sabatini romance	Sep. 20..	10,680
Clean Heart or Cruelties of Life	Modern dr.	Sep. 27..	7,950
Greater Than Marriage (Tellegen-Daw)	Theatre dr.		
Beloved Brute (De La Motte)	Melodrama	Nov. 22..	6,719
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama	Feb. 21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31..	6,227
Fearbound (Daw-Welch)	Melodrama	Feb. 14..	5,700
Steele of Royal Mounted	Special		
Tides of Passion	Drama	May 2..	6,279
Happy Warrior	Special		
Road That Led Home	Special		
Unknown Story	Special		
School for Wives (Tearle-Holmquist)	Drama	April 11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May 30..	6,893

WARNER BROTHERS

Daddies (Belasco)	Comedy-drama	Feb. 23..	7,228
Conductor 1492 (Hines)	Comedy-drama	Feb. 23..	7,080
Beau Brummel (J. Barrymore)	Romantic drama	Apr. 12..	10,930
Broadway After Dark (Menjou)	Comedy-drama	May 31..	7,019
Babbitt (all-star)	Character drama	July 1..	7,900
Being Respectable (all-star)	Society drama	Aug. 16..	6,040
How to Educate a Wife (star cast)	Society drama		6,000
Her Marriage Vow (all-star)	Society drama		7,100
Cornered (all-star)	Society drama		7,300
Lovers' Lane (all-star)	Character drama	Nov. 29..	5,100
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct. 4..	7,300
This Woman (Rich)	Society drama	Nov. 1..	7,100
Lover of Camille (all-star)	Romantic drama	Nov. 29..	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6..	6,800
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan. 17..	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan. 10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb. 7..	6,700
Broadway Butterfly (Devore-Landis)	Broadway dr.		7,705
On Thin Ice (Moore-Roberts)	Crook drama		7,298
Man Without a Conscience (Rich-Lewis)	Drama		6,836
Recompense (Prevost-Blue)	Society drama	May 2..	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar. 21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr. 4..	6,694
My Wife and I (Rich)	Emotional drama	May 30..	

MISCELLANEOUS

IVAN ABRAMSON

Lying Wives (C. K. Young)	Domestic dr.	May 2..	7,000

ARTCLASS PICTURES CORP.

Battling Buddy (B. Roosevelt)	Thrill dr.	Sep. 13..	4,000
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20..	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18..	5,000
Gold and Grit (B. Roosevelt)	Thrill dr.	April 11..	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.		4,650
After Six Days	Biblical spec.		10,000
Woman Who Believed (Ann Luther)			5,700
Deerslayer (J. W. Kerrigan)			5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr. 4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May 2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June 6..	5,000

BANNER PRODUCTIONS

The Truth About Wives	Sherman-Hampton	Aug. 2..	5,600
The Man Without a Heart	Novak-Harlan	Aug. 2..	6,000
Those Who Judge	All star	Aug. 2..	5,700
Empty Hearts	Bow-Bowers		6,300
Daughters Who Pay	All star cast	May 30..	5,800

COLUMBIA

Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6..	5,967

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug. 30..	6,000
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,500
The Early Bird (Hines)	Comedy	Dec. 27..	7,000
Crackerjack (Hines)	Typical comedy	May 23..	6,700

CHADWICK PICTURES CORP.

Fire Patrol (all-star)	Melo. of Sea	May 24..	6,600
Meddling Women (L. Barrymore)	Dom. melo.	Oct. 18..	6,400
Painted Flapper (all-star)	Comedy-drama	Oct. 25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,600
Flattery (Bowers)	Political dr.	Nov. 8..	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar. 28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr. 25..	6,300

CRANFIELD & CLARKE

Lily of the Alley (Chrissie White)	Slum drama		6,289
Strangling Threads (Alma Taylor)	Society drama		5,410
A Soul's Awakening (LeBreton)	Slum drama		5,597
Speak No Evil (Alma Taylor)	Society drama		5,500
Comin' Thru The Rye (all-star)	Romantic dr.		6,300

DAVIS DISTRIBUTING CORP.

Tales of 1,001 Nights (French Cast)	Arabian Nights	Feb 14..	6,300
Red Love (Lowell-Russell)	Indian drama	May 23..	6,300

J. J. FLEMING PROD.

Shackles of Fear (Ferguson)	Melodrama		5,000
Trail of Vengeance (Ferguson)	N. W. Police		5,000
Phantom Shadows (Ferguson)	Melodrama		5,000
Scarlet and Gold (Ferguson)	N. W. Police		5,000

FRENCH SUBJECT

(American Distributor not announced)

Miracle of the Wolves	Historical dr.	Mar. 7..	10,246

INDEPENDENT PICTURES CORP.

Barriers of the Law (Desmond-Holmes)	Bootlegging dr.	Nov. 29..	4,980
Baffled (F. Farnum)	Western dr.		4,540
Bandit Tamer (E. Farnum)	Comedy west.		5,240
Billy, The Kid (F. Farnum)	Western		4,790
Blood and Steel (Desmond-Holmes)	Society dr.		5,000
Calibre 45 (F. Farnum)	Western dr.		4,990
Courage (F. Farnum)	Western dr.		5,020
In Spider's Web (Alice Dean)	Melodrama		6,000
Moonshine (B. Cody)	Western		4,980
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb. 7..	4,356
Riders of Mystery (Bill Cody)	Western	May 2..	5,000
Range Terror (Bob Custer)	Western	May 9..	5,000
Gambling Fool (F. Farnum)	Western	May 9..	5,000
Fighting Sheriff (Bill Cody)	Western	May 23..	5,000
Border Intrigue (F. Farnum)	Western	May 30..	5,000

RAYART

Battling Brewster (Farnum)	15 ep. ser.		5,067
Easy Money (All-Star)	Drama		
Butterfly Comedies (Gloria Joy)			
Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7..	5,227
Geared to Go (Howes)	Drama		5,117
Right Man (Larkin)	Drama		4,571
Winning a Woman (Perrin-Hill)	Drama		4,868
Getting 'Em Right (Larkin)	Drama		4,600
Snob Buster (Howes)	Drama		
Quick Change (Larkin)	Drama		
Youths Gamble (Howes)	Drama		
Double Fister (Perrin)	Drama		

RED SEAL PICTURES CORP.

The Cure (Out of Inkwell)	Cartoon	Dec. 13..	1,000
Zoo's Who's Who (Gem of Screen)	Novelty	Dec. 27..	1,000
Film Facts	Magazine	Jan. 10..	1,000
Marvels of Motion (Issue B)	Slow motion nov.	Jan. 17..	1,000
Animated Hair Cartoons	Marcus cartoon	Jan. 24..	300
Cartoon Factory	Cartoon nov.	Jan. 24..	1,000
Mother Goose Land	Cartoon	Jan. 24..	1,000
Storm (Out of Inkwell)	Cartoon	Mar. 21..	1,000
Do You Remember	Scenic novelty	Mar. 21..	1,000
Animated Hair (Issues R and UU)	Marcus cartoon	Mar. 28..	300
Film Facts (Issue D)	Magazine	Mar. 28..	1,000
Ko-Ko the Barber (Out of Inkwell)	Cartoon novelty	Mar. 28..	1,000
Day With the Gypsies	Screen Gem	April 11..	1,000
Animated Hair Cartoon F	Novelty	April 11..	300
Shakespeare (Special)	Life of poet	Apr. 18..	1,000
Film Facts (Issue E)	Magazine	Apr. 18..	1,000
Suwanee River	Song Car-tune	Apr. 25..	1,000
Hair Cartoons (Subject RR)	Marcus cartoon	Apr. 25..	300
Hair Cartoons (Issue O. O.)	Marcus cartoon	May 2..	300
Big Chief Ko-Ko (Out of Inkwell)	Fleischer cartoon	May 2..	1,000
River Conway	Scenic	May 9..	1,000
Ko-Ko Trains 'Em (Out of Inkwell)	Fleischer cartoon	May 9..	1,000
Hair Cartoons (Issue K K)	Marcus cartoon	May 23..	300
Marvels of Motion	Novelty	May 30..	1,000
Daisy Bell	Song Cartoon	May 30..	1,000

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29..	4,712
Courageous Coward (Jack Meehan)	Western	Dec. 6..	4,052

WM. STEINER PROD.

Poison (Hutchison)	Stunt dr.	Sep. 13..	5,800
Turned Up (Hutchison)	Stunt dr.	Sep. 27..	4,900
Riding Double (Maloney)	Western dr.		5,000
Tucker's Top Hand (N. Hart)	Western dr.		4,618
Rainbow Rangers (Morrison)	Western dr.		4,900
Perfect Alibi (Maloney)	Western dr.		5,100
Left Hand Brand (N. Hart)	Western dr.		4,884
Pot Luck Pards (Morrison)	Western dr.		4,927
Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11..	5,175
On Probation (Edith Thornton)	Drama	Dec. 13..	5,000
Across the Dead Line	Western		5,000
Always Ridin' to Win	Western		5,000
Hidden Menace	Stunt dr.		5,000
Branded a Thief	Western		5,000
Verdict of the Desert	Western		4,745
Valley of Vanishing Men	Western		4,650
Trouble Buster (Leo Maloney)	Western	Feb. 21..	5,000

SERING D. WILSON

Wonder Book (Kellycolor)	Series	Apr. 25..	625
Thundering Waters (Kellycolor)	Niagara Falls	Apr. 25..	700
In a Cottage Garden Kellycolor)	Floral subject	Apr. 25..	700
Flying Elephant (Kellycolor)	Novelty	Apr. 25..	650

PROJECTION

EDITED BY F. H. RICHARDSON

Lecture Meeting

Some time ago the American Projection Society had proposed holding one of its lecture meetings in the demonstration room of the Nicholas Power Company, No. 90 Gold street, New York City, because of the fact that there were plenty of power and power-controlling devices, as well as a screen were available in a room, very suitable for demonstrations and lectures. This was, for some reason, given up. I don't remember exactly why. While preparing my paper on the early days of projection for the Society of Motion Picture Engineers I found that not only did the Nicholas Power have a very remarkable collection of old projector mechanisms, which they themselves did not realize they possessed until I got "Hero" Griffin rooting around in the dust-covered relics, but also that there were duplicates of several of them.

I proposed that the company give the A. B. S. such duplicates as there were. To this President Burns very properly objected. Such historic relics are right now of considerable value, and as time goes on the value will increase very rapidly. He was quite willing to agree that the A. P. S. have these mechanisms for display at its headquarters, provided they be kept safely and in good condition for examination by such men as might wish to see them. He therefore proposed to loan such duplicates as there were to the A. P. S., with the proviso that if ever that organization from any cause should, in the future fail, or disband, then the mechanisms revert to their owner.

All this appeared eminently fair, and I asked if there would be any objection to the A. P. S. reconsidering and accepting the former offer of the demonstration room for a meeting. There was none and I at once got in touch with the officers of the A. P. S., proposing that the May 21st meeting be held at the N. Power Factory, and that if it were done I would give a demonstration on the High Intensity arc, accompanied by a lecture on same; also a lecture on why high amperage is wasteful, at the same time presenting certain historical matters pertaining to the early days of projection.

This proposal was accepted by the A. P. S., the program I had outlined was enlarged by a lecture by Mr. Arthur Shultz, of the Powers Company, on photometric light readings, followed by a practical demonstration of same; also a lecture on the new reflector type arc lamp by Herbert Griffin and Lester Bowen, accompanied by a practical demonstration.

The meeting, which chanced to be the 50th lecture meeting held by the society, was duly held, and was attended by fully 150 motion picture projectionists, mostly members of the A. P. S., though I believe there were a few invited guests. John Griffith, Ansonia, Conn., was there. Cecil Roods, late of China, was present, and I noticed most of the "toppers" in New York City projection present.

Bluebook School

Question No. 301—Quote Ohm's law, and explain how it is applied in practice.

Question No. 302—Explain how you would calculate the number of amperes a known voltage would force through a known resistance. Give an example.

Question No. 303—For purposes of calculation, what is meant by the "arc voltage constant?" Can accurate results be had by its use?

Question No. 304—How would you calculate the ohmic resistance of your projector arc?

Question No. 305—Tell us how you would calculate the area of cross section of a round wire and give two examples.

The projector mechanisms were presented on the basis named. They were accepted. President Burns of the Power Company spoke briefly and was given a unanimous vote of appreciation and thanks for the mechanisms and the use of the Power testing room for the meeting.

The lecture and demonstration by Arthur Schultz, was most excellent. and was highly appreciated by those fortunate enough to be present. It included a description of the various photometers and an explanation of their action. My own effort seemed to be well received. The demonstration of the high intensity arc consisted of a pin-hole image of the arc projected to the screen, where it was magnified probably two or three hundred times using first 120 ampers on 120 amper carbons, and gradually reducing the current. I think it was an eye-opener to the men. It was primarily, designed to bring to their attention the enormous loss incident to the high intensity if carbons be worked at less than their normal full capacity, or even over it—a point I think few of the men quite appreciate the importance of. I had intended accompanying the demonstration of the high intensity by my own observations, but while in Schenectady I was given a paper prepared by the engineering staff of the General Electric Company covering the points I had in mind so very much better than I could hope to do, that I substituted it for my own talk, to the advantage of the men who heard it. It will be published in this department very soon.

My "Why High Amperage is Wasteful" was a dull, drizzling fizzle, for the reason that I had not had time to go down and make actual tests of the pin-hole projection on which it was based. Just what was wrong I don't know, but anyhow it was plenty, because while the first image was in place on the screen, and not so bad, the next one imitated pictures of early days and landed on the wall near the screen. Just where the third one might have been I don't know.

The High Intensity lecture and demonstration and the historic matters consumed a lot of time anyhow, so I let the other go without much effort to right whatever was wrong, called it a day and gave way to Messrs. Bowen and Griffin, who talked enlightingly and interestingly on the general proposition of the reflector type arc, and gave a most interesting demonstration of the new lamp they have perfected, assisted by Mr. Schultz, who made a comparative reading as between the light of the reflector type at 24 amperes and an ordinary arc at 80 amperes, or was it 85?

The light of the reflector type lamp was much more pure in tone, and more white and brilliant. I have not the exact figures at hand, but it may be accepted as a thoroughly proven fact that the reflector type lamp working at say, 25 amperes can, and if properly handled will give results at least equal to a seventy-five ampere ordinary arc. And mind you that statement is conservative. Personally I think it will do even considerably better. In my opinion no future installation should include an ordinary arc for projection purposes. The reflector type lamp is much better, and we now have it in excellent form in any one of several makes.

The meeting was followed by a buffet luncheon. The men examined the old mechanisms with very evident and great interest. The air was filled with "Don't you remembers," for the audience contained many old timers in the profession of motion picture projection.

The meeting was unanimously voted a success. It pointed directly to the fact that the A P. S., ought to have a real lecture hall, with at least 125 amperes of current available, and means for securing any amperage from fifteen to the maximum. Is it not possible for Local Union 306 (By the way, President Joseph Basson was present, though I missed Alex Polin, the Business

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Agent, and Abe Horowitz, Secretary) to join with the A. P. S., in securing adequate quarters? By this I mean a suitable place for the local offices and meeting room, the latter, which must necessarily, be of good size, to be supplied with the necessary equipment along the lines mentioned, housed in an inclosure accessible only upon permit to either the local or to the A. P. S., the A. P. S., to maintain its present quarters or not, as seems best, and the A. P. S., lectures held in the union hall to be available to any union man.

Very crudely outlined, but why could not some such plan be worked out, and a really adequate demonstration room be provided, where lectures could be stagd as they ought to be—which nine times in ten, I think, require projection apparatus and current?

Not Projectionist

Charles Armentrout, Mason City, Iowa, feels a bit indignant concerning the headphone stunt, and lands on the proposition as follows:

Dear Friend Richardson: Just a few words of comment on the article published in our projection department, captioned "Colony Installation."

Under a sub-head "Big New Stunt," it speaks of Manager DeRosa's discovery of a new way to make the Projectionist "stay put." Personally I am curious to know why a man should expend energy doping out this scheme, when a ball and chain would serve the purpose just as well, or perhaps even better, and be less expensive.

Are we, the projectionists, with a determination to perfect ourselves in projection practice, to purchase technical books, spend years in study and actual practice (experience), organize for the betterment of the profession, only to be wired or chained to the projector, if you please. And you, Rich, are for it, under certain conditions.

How About Others?

The question now arises, will some one have to design some sort of a dingus to compel the orchestra leader, the stage manager, the usher, the cashier and the theatre manager also to "stay put?" Are we to have "stay put" machines for 'em all? Nay, nay, Sylvester! God forbid! Such ideas certainly are most absurd. I fail to see any good which such schemes can possibly have in shaping and developing the profession of motion picture projection.

Are we to fail to secure from the exhibitor that recognition which is due for or to energy, skill and knowledge applied to motion picture projection? Are we to have projection placed in the hands of men who will meekly permit a manager who does not even pretend to have expert knowledge of projection, to chain us to the projector, and say: "Work, you slave, work!"

No! If the manager can honestly say that the work of the projectionist he has is not satisfactory—not done as well as he would do it if he were himself in charge of projection under the same conditions, or if the work the man is doing is not pleasing to the public, then let that manager put him out, and let him STAY OUT!

I know exactly how brother Armentrout feels. I know he feels a bit hard toward my humble self for having approved of the proposal under certain conditions, those conditions being that there be two men on duty where the head phone is used, each man projecting alternately. I regret this, because Armentrout is a progressive and it hurts me to have our views run in opposition.

I have before now many times had good friends revoke their friendship because I felt impelled by duty to do things they could not approve of. But what is one to do? Unless I am guided by what I believe to be RIGHT, and am willing to stand by what I think is right, even to the extent of losing friends by so doing, if that be necessary, then WHAT EARTHLY GOOD AM I ANYHOW????

Don't Understand Conditions

I think the main trouble with this whole proposition is that Brother Armentrout, and those many others who do not approve of the headphones, and who regard it as a "ball and chain," don't quite understand actual conditions. They don't understand that, for instance, in many large cities the manager who "puts the man out" will automatically be obliged to take in his place the man the organization sends, with very little, if any choice in his selection. Also the man he has "put out" will NOT "stay put out," except as to that one theatre. He will merely be sent to another theatre, where he will repeat the practice which got him fired out of the first one.

Sounds tough, but facts are facts. I don't know how it is now, but for years in one very large city the manager had absolutely no choice whatsoever in the selection of the projectionist he must employ. He had to take the man sent him, or get none at all. Cold FACT, brother Armentrout. Cold FACT, and fact which effectually disposes of your "put him out" argument. It can't be done.

As to the orchestra leader, the usher and the rest, except for the ticket seller and cashier, they are not of sufficient importance that any one is going to be seriously inconvenienced if they don't "stay put." The Projectionist is, aside from the ticket men, the only man in the theatre whose position is of sufficient importance to demand his presence and his concentrated attention every moment of the time.

The whole orchestra could often be absent

Has it made good in other houses?

When you consider booking certain pictures, or buying certain equipment, what counts most?

It's this question, isn't it?—

Has it made good in other houses?

That's a mighty sensible question—and we would like to have you apply it to Typhoon Cooling.

Never mind what you think Typhoon will do—or what they won't do. The only question should be:

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And here's your answer: Loew's tried out Typhoons in one house several years ago. Since then they have installed Typhoons in one theatre after another.

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(Continued from page 810)

WITH DISTINCT BENEFIT. I say this remembering the picture and eye-butchering orchestra lights I have often viewed, to my discomfort. The manager can go away and stay away for hours, probably without a soul even knowing it. The same is true of them all, except the ticket folks and the PROJECTIONIST. When any one of them leave the show goes flooey pretty pronto, and if the projectionist does not "stay put," much injury to the show is pretty certain to result. Anyhow, while even the ticket seller or taker might be absent for say ten minutes, at times, without anything very serious happening, if the projectionist be absent for even three minutes, there is possibility of very serious results, and probability of injury to the show, in some degree at least.

Projectionist Important

It is therefore the fact that of all the theatre staff, the constant on-the-job presence of the projectionist is of far the greater importance, and in most ways he is, after all, the one most important man in the entire theatre, though usually the one least considered.

However, to close this argument, I will say to brother Armentrout that I believe very few managers will "chain" the projectionist to the projector by a headphone or otherwise, provided the projectionist himself "stays put" with reasonable regularity. Brother Armentrout, I venture the guess, "chains" himself there, just as does any real projectionist, hence a headphone would make no material difference to him, one way or the other. Presumably if the manager calls and the man is absent from his post, but it does not happen too often, and the projectionist is able to explain his absence from his POST OF DUTY in some reasonable way, no manager would protest.

Who It Hits

THE ENTIRE HEADPHONE STUNT IS DESIGNED TO COMPEL THOSE WHO REFUSE OR FAIL TO ATTEND TO THEIR PLAIN DUTY, TO ATTEND TO IT, and I am willing to make solemn oath, from my observation, there are many men "projecting motion pictures" who having started the projector working, pretty well turn projection over to the motor and arc control, merely glancing out occasionally, and quite casually, to see that a picture really IS on the screen.

Last week I was arguing with the projectionist in a big Broadway theatre on the head phone stunt. He claimed it was not necessary to watch the screen all the time. Said I: "What about possible discoloration of the light, which might occur when you are not watching?" Said He: "They'd ring a bell down below!"

Now I don't think the man really meant that. He was cornered where he knew he had no real answer, and tried to squirm out. Coming from such a source however, it certainly did NOT sound very good.

Brother Armentrout, the "securing recognition" in my opinion rests entirely when the production of high grade efficient work, plus the ability to enter into INTELLIGENT discussion of the various things pretaining to projection, such as screen surface characteristics, auditorium lighting, speed of intermittent and its effects, etc., through a fairly long list.

Gauge of Worth

It has been my experience in life that we gauge a man's knowledge, and in any field of endeavor, largely upon his ability to produce results and his ability to DISCUSS THE PROBLEMS CONNECTED WITH HIS WORK INTELLIGENTLY. I don't think you are right, brother Armentrout, in assuming that this head phone matter has anything to do with the securing of recognition for projection and the projectionist. I understand perfectly your idea, but believe you are in error in your conclusions in that matter.

I have for years demanded that the man who pretends to project motion pictures actually projects them, and not permit a and an arc control to do it. I am unable to find valid objection to any reasonable way of COMPELLING those men who don't and up to date WON'T "stay put," to do THEIR DUTY. For years I have demanded recognition and a square deal for the men from managers. I have incurred the bitter enmity of hosts of managers in so doing, though of late an increasing number of them have come to a better understanding of me and my work, and have changed their attitude toward it and me.

I believe in FAIR PLAY, and that the manager is entitled to a square deal by the men. I believe the man who fails or refuses to do his duty, deserves little or no consideration. If he WON'T "stay put," then he should be made to "stay put," and there you are!

Please understand clearly that I am NOT hitting at the man who does his duty, stays beside his working projector, where he BELONGS, except he be UNAVOIDABLY ABSENT. To such men (of whom I am very certain Brother Armentrout is one) all honor and credit. To the others, I am perfectly willing to advocate necessary COMPULSION. Think it over. If YOU are not hit, you are not hurt. Think it over!

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Rheostat Connection

John LeGamme, New Orleans, Louisiana, asks:

I had an argument with a projectionist yesterday. He and I were talking about why it was necessary for a projectionist to understand electrical action pretty well. I thought only a general knowledge was really necessary, but he held otherwise. In the course of the argument he asked if it was possible to connect a ten or twelve volt rheostat on 110 volt current. I told him it could not be done. He said I was wrong. I cannot see that such a thing is possible, but concluded to ask you, and if it can be done, please explain it fully.

A ten or twelve volt rheostat could not be used on 110 volt current alone. It could, however, be used on 110 volt current in series with another rheostat having sufficient resistance so that the two in series (which make of them really one rheostat) would not have their conductors overloaded by the current forced through by the pressure.

Looked at in one way such a query is in the nature of a "catch" question. However it is not really that because the man who really understands electrical action and rheostats would never be caught by so simple a thing. I would not approve of it for an examination question however, since when undergoing examination a man usually is nervous, and therefore lacking in mental keenness.

Recognition

Here is a portion of the "Rivoli Times," put out by the managment of the Rialto and Rivoli theatres, New York City. You will observe that projection is recognized, which is as it should be. Bully for Managing Director Dr. Hugo Riesenfeld.

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Hugo Riesenfeld .....Managing Director
Josiah Zuro.....Director of Production
John Wenger.....Art Director
Paul Oscard.....Ballet Master
Edgar R. Carver.....Orchestral Arranger
Harry Rubin.....Supervisor of Projection
Fred A. Cruise.....House Manager
Dr. Emanuel Stern.....House Physician

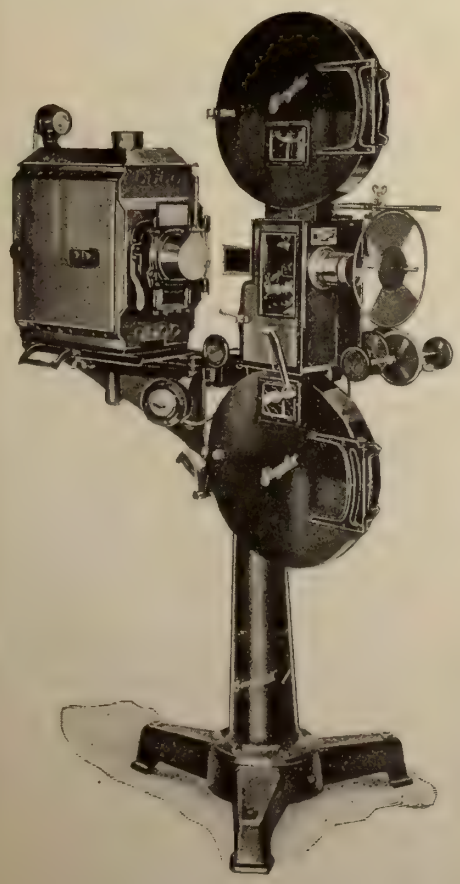
(Projection continued on page 814)

It Pays to Have the Best

FAULTY projection, due to poor design or worn out condition of Projectors is responsible for the failure of many Motion Picture Theatres.

The time has passed when patronage could be won on the merits of pictures alone. Patrons know that some "movies" afford them more enjoyment than others regardless of what pictures are shown. Tests prove that the important factor in theatre popularity now is *how well pictures are presented.* Or, as the owner of a large chain of theatres remarked recently, "The secret of success in motion picture theatre business today is good projection."

It is not surprising, therefore, that more and more theatre owners are installing new Simplex Projectors. For Simplex has always represented the most advanced engineering practice in projection machine design. And not only in design, but in construction — in the quality of material used; in the precision of working parts; in the improved oiling system that keeps each part functioning smoothly—and in its perfect performance, is shown the superiority of the Simplex.



There is a Simplex distributor serving your territory who will gladly demonstrate features of the Simplex which have won for it first place in its field. Or, write for full information to the Precision Machine Company, Inc., 317 East 34th St., New York.

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317 East 34th St. New York

PROJECTION

(Continued from page 812)

How Things Stand

This morning a letter came which caused a smile and aroused keen interest. The smile was both for the friendliness, and the lack of real understanding. The interest was because I think many may hold the same views with regard to this department, its editor and the American Projectionist. The name of the writer is not given, because he might become involved in argument with friends—for most New York men know him, I think. His letter reads:

Dear Richardson: Have you seen the new issue of the American Projectionist? It is a corking good number. Why don't you give us such matter as the carbon discussion therein contained? It fills most of the paper, true, but just the same it is good stuff, and highly instructive.

As a member of the A. P. S. I'm "for" the American Projectionist, of course, but just the same I don't care to see it get the best of you or the projection department, because I can't forget that you are the war horse who, to all intents and purposes, all alone carried on the fight for the recognition of projection through all the years—many of them years when you were scoffed at and ridiculed for doing it. For that reason, if for no other, I want to see you and the department you have so ably made—not merely edited—continue in the lead, though also I want to see our little paper succeed too.

So stay with 'em, Old Timer! More power to you! In your department and in your books you have built up a reputation which will endure for many years.

There is a misunderstanding. I have read the current American Projectionist and fully agree with you as to the value of the article in question, though there are points therein which I believe might well be the subject of argument. In other words, while the article as a whole is splendid, still I have the nerve to take issue with the expert who delivered the lecture on some things therein contained. Either he is wrong, or the evidence of practical experience covering many years is wrong.

However, I did not start out to discuss the article, as such, here, but to talk of the general situation as regards publications dealing with motion picture projection.

The American Projectionist and the Projection Department of this paper do not in any degree interfere with each other. I have repeatedly recommended the Projectionist, to our readers—though, incidentally, I might remark that I do not remember having seen such a direct recommendation of this department in the Projectionist.

I have recommended the Projectionist because it entered the field decently and with due courtesy, NOT with the idea of superseding those already in the field for many years, but to work with them helpfully, cooperating for the good of motion picture projection and the men engaged therein. I recommended the Projectionist because it is fathered by a responsible organization, already devoted to the uplift of the profession. I did this because I well know that the more really good projection publications there are, within reasonable limits of course, the GREATER FIELD THERE WILL BE FOR EACH OF THEM, because one good publication has the effect of stimulating interest in the subject dealt with, and this reacts to cause the men to read more widely.

The American Projectionist is edited by an able, hard working, clean GENTLEMAN. George Edwards and I are firm friends, and will, I hope, remain so until Gabriel toots his horn for one or the other. We have even discussed the matter of (in the event one of us goes to One Place and the Other, after bidding the world goodbye) having a phone connection made (asbestos wire on my end of course) so we may continue to like and cuss each other indefinitely.

Different Fields

The field of the American Projectionist is essentially different from that of this department, or has been so up to date. It deals more with lectures delivered before the Society, and such things, whereas this department, which has a tremendous small town following, deals with every day problems to a large extent, plus editorials designed, for the most part, to stir up discussion (also very often "stirring up discussion" means stirring up de cussing) and MAKING THE MEN THINK.

This department and its editor earnestly and sincerely hopes the American Projectionist, may continue, and that it may get better and better. It will not be so many years now before the weight of years will force Richardson to lay aside his pen, and to cease from troubling. Today the entire field of projection is, to all intents and purposes, covered only by the American Projectionist and this department. I would like to know that when the years stop me, or the Grim Reaper calls, the work I have labored at for so many years—labored at least hard, honestly and earnestly at—will be carried forward by able hands.

There, brother! Don't waste a moment of your time worrying about either myself or this department. It could easily exist and PROSPER in and on the small town field alone, which in the very nature of things will not be covered by any strictly projectionist paper for at least many years to come, because the small town man "borrows" the projection department from the exhibitor, who is the subscriber. But even so, I find that the influence of the department grows not less, but greater in cities as the years go by. They may cuss Richardson, but all the same they want to read what he has to say, and heed a lot of it too.

Long Time

J. L. Casey, Projectionist The Pastime Theatre, Clarendon, Texas, which was merely a frame hotel and three or four nondescript buildings, surrounded by millions of acres of prairie peopled only by cattle and prairie dogs when first I saw it in about 1890, writes us after the "silence of (projection) centuries." About 1890 I was firing an engine pulling strings of freight cars across those endless prairies, running north out of Ft. Worth. I well remember that over the Clarendon hotel desk was a card reading thus: "Six miles from wood, six hundred feet to water; six feet from Hell, God bless our home!"

Brother Casey says:

It has been a long time since I last wrote our department, which I manage to find time to study each week. I also study the Handbook, which, take it from me, is SOME book. It ought to be in the hands of every projectionist and machine operator, of which there are both in this part of the country—some good and some bad.

I am making a stab at answering a few of the Bluebook School questions. Hope they will pass. Wish you might visit this part of the U. S. You would not find it so far to water as when you fired an engine through here years ago.

Seems I told that hotel card yarn before. Oh well, its good enough to bear repetition anyhow. Yes, I'd like to see that country now, but suppose I never will. It must have changed a great deal. It was pretty desolate looking then.

I have glanced over your answers, and they stack up very well, only you don't explain as much as you might. When a man just simply answers, very often though the reply is correct, I don't know whether it is merely copied out of some book, or whether he really understands the matter.

Keep at those questions brother. It may cost you a real effort, and like as not you will not always be right, but in the effort involved you will learn, and the knowledge will be fixed permanently in your mind.

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Progressive

In John H. Walker, Director, Bureau of Inspection, Department of Labor and Industry, the State of Pennsylvania has a progressive official who is gradually bringing order out of what was not exactly order before.

The Department of Labor and Industry has taken several big steps in progressiveness during the past two or three years. It has officially adopted up-to-date nomenclature, so that Pennsylvania men who project pictures are now licensed as Motion Picture Projectionists, and not merely as machine operators. The Department, due, I think, largely to the influence of Director Walker, has tried to improve the laws in several ways, but, very foolishly I think, the theatre people, including the projectionists, I understand, opposed the proposed legislation, and succeeded in killing it, which action worked far more injury to themselves than to any one else.

Fortunately the Department has considerable power in the matter of making working rules, and I hope and believe this power will be used to work needed improvements.

One projosed law which was killed would have authorized a small license fee, which it was proposed to use to improve the examination, and otherwise improve things to the direct benefit of the projectionists of the state. It is a shame that this was killed.

My compliments to the Department and to John H. Walker. We need more public officials of his sort, and more departments of the kind the Department of Labor and Industry of Pennsylvania seems to be.

(Projection Continued on page 816)

Definite and Real

Exhibitors who keep a careful eye on the box office find that photographic quality on the screen has an influence with patrons that is definite and real.

That's why it's worth while to make sure the picture is printed on the film that carries quality from studio to screen—Eastman Film.

Eastman Film is identified by the words "Eastman" and "Kodak" in black letters in the film margin.

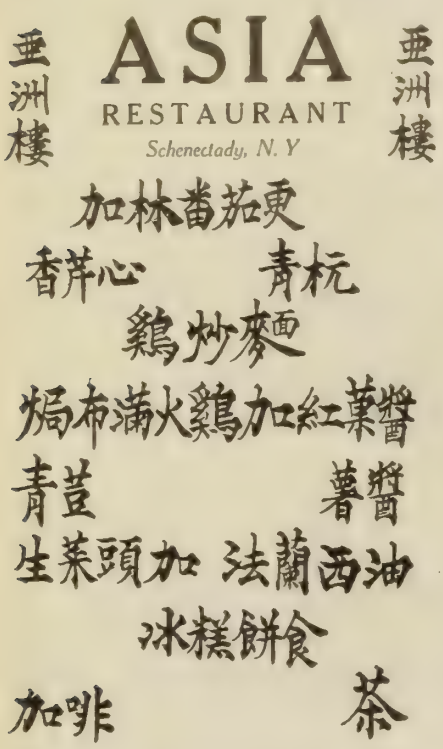
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

PROJECTION

(Continued from page 814)

What We Ate

The General Electric Company gave the Society of Motion Picture Engineers a dinner and dance at the "Asia" Restaurant, during the meeting in Schenectady. After mature deliberation I have decided to show you exactly what the G. E. did to us. The cut is



of the menu given us to order from. I'll tell the world it was a doity trick to play on a respectable bunch of quite decent engineers. Cream Tomato Soup looks like a battalion of Japanese out on a lark, while just plain roast turkey looks like a funeral procession gone crazy. Take a slant at that Christmas tree wearing a kimona, down in the extreme right hand corner. It turned out to be plain tea. The column marching single file and full of hop immediately above and to the left is ice cream and cake.

Well, anyhow it tasted a darned sight better than it looked, and the sight of Colored Pictures Kelley dancing with Jay Kroesen's better .5, while shafts of bright green light from the eyes of her spouse followed them, made it all well worth while anyhow. There, darn it, I had an invitation to visit Kroesen's home and ruin some groceries, but now I won't dare go.

Voltage

John L. Fitzmaurice, Jersey City, New Jersey, wants to know the voltage of the supply in the following cities, which I shall give a designating letter for convenience in reply. Harrisburg, (A) and Pittsburgh (B), Pennsylvania; Columbus (C) and Cincinnati (D), Ohio; Evansville (E), Hammond (F), Chicago (G), Springfield (H), and East St. Louis (I), Illinois; St. Louis (J) and Kansas City (K), Missouri; Fort Scott (L) and Parsons (M), Kansas; Joplin (N), Missouri; Muskogee (O), Oklahoma; Fort Smith (P), Hot Springs (Q) and Little Rock (R), Arkansas; Shreveport (S), Alexandria (T) and New Orleans (U), Louisiana.

Gosh, friend Fitzmaurice, you don't want much. Must be going to take quite a trip. Well, anyhow here is the information you seek. I would recommend that you secure a copy of "Central Station Voltages," issued by the Lamp Committee of the National Electric Light Association. I would advise you where to get one, but the publication of that bit of information probably would cause many to apply who have no real use for the book, and as it is issued free, that would hardly be fair. Referring to the cities by letter, the voltages are (A) Harrisburg L & P Co., 120 volts; (B) Duquens L. Co., 110 volts; (C) Col. Ry P & L 120, and Munic E. L. Pl also 120 volts; (D) Union G & E Co. 120 volts; (E) So. Indiana G & E Co., 120 volts; (F) No data available—presumably same as Chicago; (G) Commonwealth Edison Co., 115 volts; (H) Illinois Co. and two others, all 110 volts; (I) no data available—presumably same as St. Louis; (J) Laclede G. L. Co. and two others, all 115 volts; (K) Kansas City L & P Co., 115 volts; (L) Ft. Scott Public Utility and one other, both 115 volts; (M) Kansas E and Utility Co., both 110 and 115 volts; (N) Munic, E. L. Pl., and one other, both 115 volts; (O) Oklahoma G & E Co., 110 volts; (P) Ft. Smith L & Tract Co., 115 volts; (Q) Citizens E. Co., both 110 and 120 volts; (R) Little Rock Ry & E Co., 110 volts; (S) So. Western G & E Co., 110 volts; (T) Munic, E. L. & W Wks, 115 volts; (U) New Orleans Ry & Light Co., 120 volts.

Now don't imagine because all these run 110 to 120 that they all do. Current at 220 is fairly common, meaning places where you must use that voltage. Glancing through the lists I find 200, 210, 230 and some other voltages, but it is a fact that not one in a hundred vary more than ten volts from 115, though there are a few freak pressures such as 118 at Georgetown, Conn.; 108 at Kensington, Conn.; 250 at Vinegar Bend, Ala., and 114 at Roswell, N. M.

Of course these small variations (not including the 250 volts), would not bother projection apparatus, and I would say that a projectionist is quite safe to take to the road with apparatus operating on current from 110 to 120, with emergency resistance to use when an occasional 220 volt station is found.

An Old Letter

Today I came across a letter dated December 11, last year. It is from P. E. Thomas, Creston, Iowa, and seems to have been somehow mislaid, together with several others. It contains interesting matter, and matter which may be of real value, hence old as it is, here it is. Thomas said:

Just read Griffith's article in December 13 issue, and am taking the liberty of suggesting that he try a color filter to tone down his light. The filter I have in mind is known as the "Wratten—series K-1," which is extensively used in cinematography. It would introduce a tinge of yellow and orange, and might prove to be the very article friend Griffith is looking for. Its price is about four dollars.

The Griffith article inspired me to make an experiment. I am projecting "Yolanda" today, which same contains some very excellent photography. The definition is fine. I introduced a Series K-1 filter between the aperture and the projection lens, which of course had the effect of altering the projection lens working distance slightly. To my surprise I observed an increase in the apparent depth of the picture. The effect was one which would cause a photographer to exclaim: "Gee whiz! Lookut!"

It might be well for some of the boys who have oodles of illumination available to investigate this filter matter. I have a hunch that it will give satisfactory results. I presume one would be called an idiot who made the prediction that the projectionist of the future will be called upon to use various sorts of filters to intensify the beauty of his projection. Perhaps not, though. Your opinion, Mr. Editor, please.

To some slight extent, and in very desultory fashion, projectionists have already experimented with color filters in projection. I doubt that projectionists will ever be called upon to take up the matter of tinting the projected light as a regular part of projection. The producer will probably prefer to himself determine, so far as he may, exactly what the tint of any scene will be. It may be taken for granted that so important a function will never be intrusted to the projectionist, if it ever is, until such time as projection rooms are universally manned by thoroughly competent projectionists.

No, on the whole I guess we may never expect it, Brother Thomas. It is hardly to be expected that at least the small town theatres will ever be able to employ men of sufficiently high calibre to be entrusted with deciding just what scenes need tinting, and what the density of the tint should be.

However, there are real possibilities for improvement in the matter of taking the glare and chalkiness out of some of the projection light now being extensively used, though that, too, has the complication that while a color screen may give perfect results with white light, when a tinted scene—and they are. as you well know, numerous—comes along, what the result will be is a matter for speculation. In effect I believe it would be necessary to remove the screen at every tinted scene.

Better Projection

May I 'umbly suggest to all those various ones who deal in projection equipment that they are standing in their own light when they fail to follow the lead of the Nicholas Power Company's live wire advertising man and help spread the "BETTER PROJECTION PAYS" slogan he inaugurated?

The Power Company merely started it and are pushing it along. They have no patent on it nor have they a monopoly on its use. Why don't you other equipment men just plain forget who started the thing going, get in the game and shove it along???

For instance, the letter heads, bill heads, every bit of printed matter and every advertisement of every equipment man in the business should carry that slogan. If this were done the RESULTS WOULD BE SURE. The average exhibitor has had the idea for such a long while that projection is just a take-care-of-itself mechanical thing, and that a "picture is a picture," within limits, of course, that it is going to require persistent effort to rouse him from that state of mind.

However, if for a few months he is unable to read a letter, a bill or an advertisement without having the fact that Better Projection Pays stare at him, it WILL have its effect. "Constant dripping, day by day, wears the hardest stone away," you know.

Bluebook School—Answers 271-275

Question No. 271—What is the total candle power of an ordinary arc the crater of which is .5 of an inch in diameter, if the c. p. is 150 candle power per square millimeter? (This question was repeated at the suggestion of G. W. Bennewitz, Sioux Falls, South Dakota.)

A. L. Fell, Collingswood, New Jersey; G. W. Bennewitz, Sioux Falls, So. Dakota; Walter Johnson, Champaign, Illinois; C. H. Hanover, Burlington, Iowa; G. L. Doe, Chicago, Illinois, and H. E. Hurlbutt, Oskosh, Wisconsin, were the only ones who made the grade on this one.

Fell says:

Multiply .5 by .5, which gives us .25. Next multiply the constant .7854 (square of diameter multiplied by .7854 equals area of circle) by .25, which gives us. 196350 of a square inch as the area of the crater in square inches. To reduce this to square millimeters we must multiply it by 645.16 (number of square millimeters in one square inch) which gives as a result the square millimeter area of the crater, which is 126.6771660. We have now only to multiply this by the candle power per square millimeter, which is 150, to get the final result, which is 19,001.575 candle power for the entire crater.

Johnson does it this way:

On page 34 of the Bluebook we find that 1 millimeter equals .03937 of an inch, hence .03937th of an inch must be equal to one millimeter. We must first ascertain how many mm. there are in one inch, to do which we divide 100,000 by 3937, which gives us 25.4 millimeter in one inch. (Gosh! Maybe that's right, I dunno! Anyhow his answer is so darned close to right that I guess it must be. A few more like this and I'll be woozy.—Ed.) The diameter of the crater is .5 of an inch, hence 25.4 x .5 is the mm. diameter, which is 12.7 mm.

The area of a circle equals n (3.1416) times x the radius squared, or as a formula, $A=NV^2$. (Hellup.—Ed). The radius is equal to one half of the diameter 12.7 mm., or 6.35 mm. Applying the formula $A=NV^2$—A=3.1416 x (6.35 x 6.35), or 126.68 square millimeters. If there is 150 candle power per square mm., then to find the total candle power we have but to multiple 126.68 by 150, which gives us 19,002+ as the candle power of the crater.

Phew! You just dare pull one more like that on me and I'll come over to Champaign and bite you. You must have made some slight error, as you are from half to one candle power too high.

Bennewitz says:

First we must find the area of the crater which is .5 of an inch in diameter. One rule for this is to multiply the square of the diameter by .7854, and .5 squared equals .25, and that multiplied by .7854 equals .196350th of a square inch. Next we must find how many square millimeters there is in .196350 of a square inch, which is done by multiplying .196350 by the number of square millimeters in one square inch, which is 645.16, the result being 126.67716600 square millimeters, which is the area of the crater in square millimeters, and of course that multiplied by the c p per square mm. (150) will produce the result sought, which is 19,001.57400 candle power for a crater .5 of an inch in diameter.

Brother Hurlbutt did it the same as Bennewitz, but gets 19,002.75 as his result, which presumably agrees with Johnsons' figuring, but I'm not going over all those figures to see where the error is. The process is right, and that is what counts, except that I'm a matter of forty-five years out of school and those formulae are now nice copper plate Greek to me.

Question No. 272—What is Meant By "Current Frequency?"

S. F. Cooley, Manchester, New Hampshire; G. L. Doe, Chicago, Illinois; W. C. Budge, Garden City, Long Island; G. W. Bennewitz, Sioux City, So. Dakota; A. L. Fell, Collingswood, New Jersey; C. H. Hanover, Burlington, Iowa; Walter Johnson, Champaign, Illinois; and T. R. Guimond, Mobile, Alabama, answered this one right. It is a bit surprising that some men replied that current frequency is the number of alternations per second.

Hanover says:

In alternating current the direction of action, or flow changes many times per second. The E. M. F. starting at zero rises to maximum, moving the current in one direction over the circuit. It then sinks again to zero, where all current flow of course ceases. It then again rises to maximum and again sinks to zero, but during this phase of operation the current moves in the opposite direction. These two phases of movement are called alternations, and two alternations are termed one "cycle," and the number of circles, (which may vary enormously), there are per each second of time is termed the "current frequency, thus: if there be 120 alternations per second there will of course be sixty cycles per second, hence the current frequenoy will, in that case, be sixty.

Bennewitz says:

Current frequency is the number of double alternations or cycles completed in one second of time. Thus, it may be stated that the frequency of a certain current or E. M. F. is "Sixty cycles per second" or merely "Sixty cycles," or the frequency in another circuit may be twenty five cycles, or any other number within a very wide range.

Fell says:

Current frequently is the number of double alternations or periods made by an alternating electric current per second of time.

Question No. 273—What is the difference between A. C. and D. C. and what kind of a generator armature, if any, is used to generate D. C.?

Fell says:

Alternating current reverses its direction on the entire system exactly the same as it does in the dynamo armature. It has a succession of electric currents which rise and fall in strength and flow alternately in opposite directions and at regular intervals.

Direct current is an electric current which is constant in direction, though not necessarily so in value. A direct current which is constant both in value and direction as the result of constant pressure, is termed a "continuous current." Direct current is the result of alternating current generated in the dynamo armature, for reasons set forth on pages eight and nine of the Bluebook, which is "commutated" into direct current by means described on pages nine and ten of the Bluebook.

Bennewitz says:

The difference between the A. C. and D. C. phenomenon is very pronounced. The fact that direct current flows constantly in one direction, presumably from positive to negative, while A. C. flows alternately in opposite directions is the significant thing. However, due to the fact that alternating current does constantly change in both direction and intensity, or E. M. F. value, certain effects which do not exist with direct current become of great importance. These effects are inductance and permittance, or as frequently named, "electro-static capacity."

Budge says:

Direct current is an electric current in which one wire of the circuit is constantly positive and the other constantly negative. Alternating current in an electric current which changes its direction of flow and value many times a second, and in such manner that the circuit wires are each alternately positive and negative many times each second of time.

Johnson says:

The difference between direct current (D. C.) and alternating current (A.C.) is just this: Direct current flows continuously in one direction. It commonly is considered as "flowing" from positive (+) to negative (−). In theory the current "flow" or action is outward from the positive brush of the generator, on the conductor attached thereto, to and through the various lamps, motors, etc., to the negative conductor and along that conductor back to the generator armature through the commutator thereof.

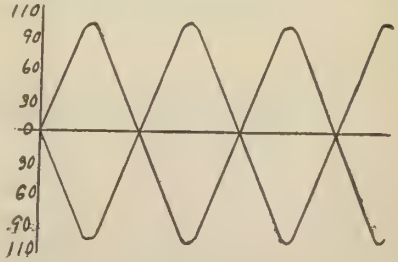
Alternating current is the current normally generated by the dynamo armature and sent out on the circuit without undergoing commutation, so that current on the entire system reverses its direction exactly the same as does the current in the armature.

Hurlbutt, Doe, Hanover, Cooley and Guimond answered correctly. I selected the foregoing for publication to illustrate how many ways a thing can be told, and how easy it is to overlook extremely important items. As illustrative of that last, see the answer of Brother Bennewitz—the only man of you all who answered who even touched upon one of the most important differences as between A. C. and D. C.

And now here is a stunt which should prove interesting and valuable. I am going to repeat this question in about two or three weeks from the time this is published, and I want you all to take these answers as a basis and give the best description you are able of the differences between the two currents, or perhaps I should say the "differences."

Whoa Maude, I forgot something! Only Hanover remarked that dynamo armatures generate A. C. only. There is no armature which generates D. C.—see pages seven and eight of the Bluebook. Did the rest of you just overlook that part of the question, or were you afraid of a "catch"?? Cooley said something which may or may not have been a correct answer to it, dependent upon what he had in mind.

Question No. 274—Explain exactly what the various things in this diagram mean—the slopes of the sides of the triangles, for instance.



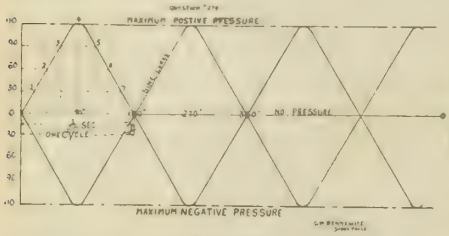
Hanover, Bennewitz, Doe, Fell, Budge, and Guimond were the only ones who made good here. One man assumed it to be a two-phase diagram, and as such to be wrong, in which he is seemingly needlessly in error. The diagram is, of course, of single phase current. It is the usual, conventional diagram used to illustrate alternating current action in all standard electrical works, though often drawn in a more wavy form, which is perhaps the more correct form. See pages 1,006 to 1,012, Volumn 4 of Hawkins Electrical Guides.

I think the reply of Bennewitz, which is illustrated with a most excellent drawing, will serve for this answer very well. He says:

I have tried to explain this in the enclosed drawing to which I will add the following.

The figures from 0 to 110 represent the pressure or voltage. The upper and lower lines represent the maximum postive and negative pressure. Line 0 to 0 is the line of no pressure and also represents time. When the loops or armature coil is parallel with line 0-0 it does not cut magnetic lines and the pressure is zero. When the loop is rotated so that it is parallel with fig. 1 we

have a pressure of 30 volts, at fig. 2-60 volts, at fig. 3-90 volts, and at fig. 4-110 volts or maximum positive pressure. As the loop passes the 90 degree point it starts to cut less magnetic lines and at 5 the voltage has dropped to 90, at 6 to 60, at 7 to 30 and at 180 degrees no lines are cut and the pressure is at zero. The sine curve represents the changes of strength and direction of the current.



Question No. 275—Why should the projectionist understand the effect of current frequency as applied to projection?

I was amused by one answer, the answerer's name being my secret. He said: "To keep them from showing their ignorance when such questions as No. 274 are asked."

I don't know whether the good brother had a guilty conscience or not, but anyhow his answer to 274 left several things to be desired, so mebby, brother———mebby!

Bennewitz says:

The projectionist should understand such things because he is placed in direct charge of motors and generators, often of considerable capacity; also of projection light, which may be seriously affected by low current frequency.

Here is an original one, by Budge:

There is "frequency" in motion picture projection. The screen is light and dark alternately, due to closing and opening of the projection lens by the rotating shutter of the projector. It is possible, by wrong projection speed, to have these frequencies synchronize with the A. C. current frequency if using an alternating current light source. The projectionist should understand all kinds of frequencies which occur in the projection room.

Doe says:

The projectionist must handle equipment in which current frequencies and light frequencies occur, which may interfere with each other. A man should know every possible thing about the equipment he handles. Unless he does understand he cannot hope to handle the equipment at its maximum value.

Guimond says:

For every lack of knowledge of anything a man must handle and use in his daily work there is a corresponding probability of inefficiency, which is an argument even the biggest dumbbell of them all will hardly attempt to controvert, and in my opinion it is an entirely sufficient reply to the question.

Cooley (who also gave an excellent answer to previous question) says:

Because it forms a part of the knowledge inherent in the profession of motion picture projection. It is necessary that the projectionist have at least a fair understanding of such things because he handles equipment in which current frequency occurs, and light in which illumination frequency occurs, and the latter may be seriously affected by current frequencies under some conditions; moreover in some places and under some conditions problems may arise which are allied to projection, which cannot be successfully coped with by the man who lacks knowledge of current frequency.

Station B. B. S. signing off at midnight. Good night.

Magazine Valve

Some time ago Projectionist Fred Knott, Portland, Oregon, wrote regarding the location of the fire valve in the upper magazine that the location might be improved.

This I agree with, but to make the change now would involve a very much greater amount of trouble and expense than the benefit derived would justify. Such projectionists as think it worth while may, without any great amount of trouble, themselves move the fire valve back to a position which will give a more nearly "straight shot" of the film from reel to idler roller, riveting a piece of sheet metal over the old opening, of course.

Every once in a while men send in suggestions for change in various projectors, evidently believing that since the change is a relatively small one, it may be made with very little trouble and expense to the manufacturer.

Good Suggestion

What they do not know is that every change from the adopted standard involves trouble forever after; also it is not always possible, for, any one of many reasons, to make really desirable changes in construction.

I remember, not so long ago, when a projectionist sent in a suggestion for change in a certain equipment part. The suggestion was a good one basically, but when I took the matter up with the manufacturer I was informed that a short time before he had had the opportunity of securing a large stock of the parts in question at a big reduction. He had, of course, grabbed the chance, had all those parts on hand and therefore could not possibly make the change, that is, unless he was willing to ditch all those parts, which he very naturally was NOT.

Their Troubles

Make no mistake, manufacturers of projection equipment have their trials, their troubles and their tribulations, and they have 'em good and plenty, too. They are all striving to give you the best they can in both service and equipment. Theirs is a pathway lined on both sides with high, beautiful shrubs and blooming plants. YOU see the border, and it looks very beautiful. THEY pass between these beautiful borders—over a pathway in which are various dornicks, quite a few boulders, lots of broken bricks, some broken glass, rusty nails and other things invisible to YOU, but very much on the job with them.

So be patient with the manufacturer. He often smiles while you are looking, but emits a cross between a grunt and groan when you turn your back, wondering how he is going to keep you satisfied, as he really is anxious to, and at the same time prevent the sheriff from grabbing his other shirt and his extra pair of socks.

Granulation

More and more as I watch productions screened it is borne in upon my mind that granulation is one of the very worst enemies the projectionist has to contend with. I say "the projectionist" because where there is heavy granulation in the emulsion of the prints supplied him it is impossible that he put on the screen a really good picture.

This is especially true with relation to what the theatre patrons who occupy the front seats will see. The damage done by granulation in the film emulsion was impressed upon me particularly, recently, when I sat well back and was using a rather powerful opera glass to view some of the scenes. I observed that one scene stood out "sharp as a knife." It was beautiful, clear and sparkling. While the glass was at my eyes the scene changed and, good Lord, what a let down! I was several seconds realizing that the change from beauty to punkness was due to nothing under the sun but just plain emulsion granulation.

I then, using the glass, watched that production closely, and found that there was a literally enormous difference in scenes free or comparatively free from granulation and those scenes containing considerable of it. I of course very well knew before that granulation did a lot of harm to the finished results as seen upon a screen, but never before had I realized how very great the damage really is.

Since then I have watched several productions, using a glass, and find that scenes almost entirely free from it are rare, and when they do come along they are wonderfully clean and sharp.

Maybe a Giggle

I don't know much of anything about the chemistry of film making, or whatever it is that causes granulation. The matter was discussed before the Society of Motion Picture Engineers at one of its meetings a year or two ago, but I don't remember the reasons set up as to its cause, if any, were. It does seem to me, however, that if some scenes can and are practically free from it, then there is or ought to be some way of eliminating it entirely. Perhaps the laboratory sharks will giggle when I say that, but if so, why, let them laugh. Thomas Edison spent two or three years in experimentation, trying to find some method of making what amounted to an indestructible storage battery. He worked for a year or two before he even got a single reaction which looked promising. Mr. Edison made the battery all right, just as he found a substance suitable for incandescent lamp filaments, after searching almost the entire habitable surface of the globe for it.

With what has already been accomplished by men in doing "impossible" things, I have faith to believe that if granulation is undesirable—and heaven knows it IS—a way CAN and WILL be found to eliminate it. The matter is up to the laboratory men. I believe they will make good on it, too.

Write Producer

Meanwhile I would suggest to projectionists who receive films in which there is objectionable granulation (the effect which looks like the air was full of tumbling flakes), that they go to the trouble of writing to the PRODUCER, protesting that they are unable to put on a good show with the films so full of granulation. The producer may laugh at the first few letters, since he has a pretty firmly fixed idea that all our men know is how to "operate a machine," and he will wonder at your pure, unadulterated gall in presuming to even know there IS such a thing as granulation, and actually knowing its right name. By the time he has read a few dozen such letters, however, he will be very apt to begin to wonder if those "operators" (as he still probably dubs you) really are actually human after all, and do know something about the business, and the things they handle daily.

I make the prediction that if a sufficient number of you did this, or if you even kicked, in writing, to the exchange, the effect would have beneficial results in the end, and would raise you and your profession measurably in the esteem of the Powers That Be.

IMPORTANT FACTORS in GOOD PROJECTION

POWER'S

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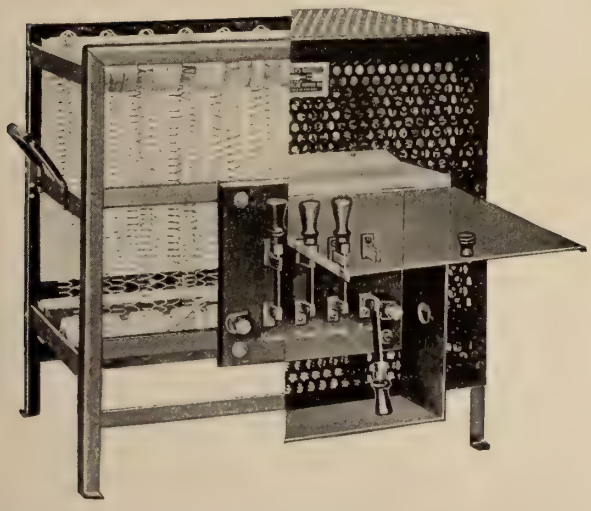

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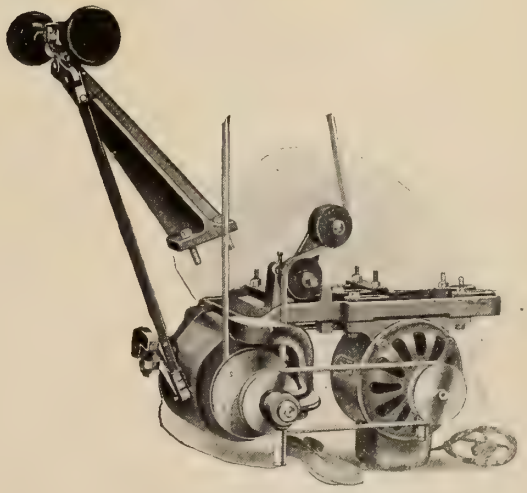

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for 1925-26 *and many other hits in*

The Quality 52

METRO-GOLDWYN'S *THE QUALITY FIFTY-TWO* means that your patrons see the big, popular stars. This week it's LON CHANEY. Next week it's LILLIAN GISH. Every one a great drawing card: NORMA SHEARER, JOHN GILBERT, BUSTER KEATON, MARION DAVIES, RAMON NOVARRO, MAE MURRAY, JACKIE COOGAN, ELEANOR BOARDMAN, AILEEN PRINGLE, PAULINE STARKE, CONWAY TEARLE, CLAIRE WINDSOR, CONRAD NAGEL, MAE BUSCH, LEW CODY, CARMEL MYERS, ZASU PITTS, RENÉE ADOREE, WILLIAM HAINES, SALLY O'NEILL. And many more.

Metro Goldwyn

The Talk of The Industry

A Keynote for THE GREATER MOVIE SEASON

JOHN F. CASE, editor of the Missouri Ruralist, made an address at O'Fallon, Mo., May 15, 1925, before the presentation of "The Covered Wagon." At the close of his remarks, he said:

"It seems to me that into this picture the actors have put the soul of the pioneer. It lives. I can pay no greater tribute than that. And when you have seen it you will agree with me.

"I pay tribute, too, to the pioneers of the motion picture industry who, as those of long ago, visioned possibilities undreamed of by average men and pressed forward to help make a happier world.

"Motion pictures have brought the world to us of the farm and the country town. There is more than entertainment and inspiration provided by a picture like 'The Covered Wagon.' There is a lesson in God's goodness to mankind, enabling the pioneers to build.

"In publications such as the Missouri Ruralist throughout this nation the story of Paramount Pictures is being told, an advertising campaign almost as epochal as this picture itself. The national advertiser stakes his money that his product is right."

Paramount knows THE GREATER FORTY is right and is telling the world so:

Farm Papers 5,250,456 homes

Newspapers (Paramount Week) 19,500,000 homes

National Magazines 9,256,756 homes

THE GREATER FORTY Paramount Pictures for THE GREATER MOVIE SEASON

64 Authentic

" Form No. 841

FAMOUS PLAYERS-LASKY CORPORATION

PRIVATE COMMUNICATION

Date _____

To

Mr. Jesse L. Lasky:

As per your instructions, I showed "Paths to Paradise" to an audience and checked the laughs as shown in the attached.

Incidentally, "Paths to Paradise" is unquestionably the best comedy we ever made, and probably THE WORLD'S GREATEST.

A. M. Botsford

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

A CLARENCE BADGER PRODUCTION

"PATHS TO PARADISE"

with BETTY COMPSON and RAYMOND GRIFFITH

From the play "The Heart of a Thief" by Paul Armstrong ~ Screen play by Keene Thompson

A Paramount Picture

Laughs!

The whole audience roared at these points in the picture:

1. The mysterious manhole
2. The bucket o' blood
3. The innocent tourist
4. The counterfeiter's waffle iron
5. The quick-change Chinese joint
6. The Queen of Chinatown
7. The light-fingered hop-head
8. The poor white captive girl
9. The "murder"
10. The knife behind the curtain
11. "Paging Mr. Dusenberry"
12. The triple cross
13. "I'll fix it with the chief"
14. Bringing the dead to life
15. The gas meter inspector
16. The divvying shadows
17. The crooks' parade
18. "Is she pretty?"
19. "I'll match you for the tip"
20. "Paging Mr. Callahan"
21. The auto "smash-up"
22. "Come in, Mr. Tuttle"
23. "Who are those fellows?"
24. "The ice is in the ice-box"
25. The greatest detective in the world
26. Hide the watch
27. The diamonds in the dusting mop
28. The detective's hip pocket
29. The trick dog
30. "Here's the watch"
31. The golf ball on the stairs
32. The flash in the corner
33. The dog and the flashlight
34. The voice on the wire
35. The swinging safe door
36. Who'll take the necklace?
37. Detectives face to face
38. The Griffith kiss
39. "Where's my hat and coat?"
40. Sawed-off shot guns
41. The motor cycle army
42. "Let's go straight"
43. The puncture and lightning change
44. "Danger! Bridge Out!"
45. Both sides of the train
46. The uncoupling
47. The gasoline wagon
48. "I wonder if we're doing right"
49. "That's the way I like to travel"
50. The ride through the cops
51. The fighting detectives
52. Jumping the gap
53. Saving the high hat
54. Dynamite
55. Orange boxes ahead!
56. The race through the tunnel
57. Back to the tea wagon
58. Reversing the gun
59. Smith
60. "How many lumps?"
61. "Will the detectives have some tea?"
62. His real name
63. The summonses
64. Paths to Paradise

There couldn't be a GREATER without the GREATER Paramount

August Paramounts for Greater Movie Season

"THE TEN COMMANDMENTS"	Cecil B. De Mille's cinemasterpiece now ready for record-breaking business everywhere. Richard Dix, Leatrice Joy, Theodore Roberts, Rod LaRocque and others. By Jeanie Macpherson.
"BEGGAR ON HORSEBACK"	James Cruze's greatest. Gayest and funniest story ever on the stage or screen. Opened June 5th for special run on Broadway and going great.
"NIGHT LIFE OF NEW YORK"	Allan Dwan's gorgeous melodramatic comedy-romance featuring Rod LaRocque, Dorothy Gish, Ernest Torrence, George Hackathorne. By Edgar Selwyn.
"IN THE NAME OF LOVE"	The nifty Norse newcomer Greta Nissen playing love scenes as they should be played. Ricardo Cortez, Wallace Beery, Raymond Hatton. De luxe comedy-romance written by adapter of "Bluebeard's 8th Wife."
"THE LUCKY DEVIL"	Starring Richard Dix. A super-speed-special. By far the greatest Dix so far. With Esther Ralston. Directed by Frank Tuttle. By Byron Morgan.
"RUGGED WATER"	Joseph C. Lincoln's best seller of 1925. Something smashingly new in melodrama. Made by Irvin Willat, producer of "North of 36." Lois Wilson, Wallace Beery, Warner Baxter, Phyllis Haver.
"THE STREET OF FORGOTTEN MEN"	A melodramatic heart and human interest "Miracle Man" of 1925. Herbert Brenon production with Percy Marmont, Neil Hamilton, Mary Brian.

MOVIE SEASON

FORTY *Pictures*

and from June and July you can pick :

THOMAS MEIGHAN in "Old Home Week" *Ask the man who's played it!*	Richard Dix in "The Shock Punch" *They don't make 'em any better*	Adolphe Menjou Betty Bronson Florence Vidor in "Are Parents People?" *Read the reviews*	Jack Holt Billie Dove Noah Beery in Zane Grey's "Light of Western Stars"
James Cruze's new comedy "Marry Me!" with Florence Vidor	Bebe Daniels in "The Manicure Girl" with Edmund Burns Hale Hamilton Charlotte Walker	Adolphe Menjou Greta Nissen in William de Mille's comedy "Lost—A Wife"	Mary Brian in "The Little French Girl" with Alice Joyce Hale Hamilton Esther Ralston

for a Surefire Greater Movie Season book Paramount and

THE GREATER FORTY

One solid week at the larg

. . . beginning its run on Sunday, May 24th, in a driving rainstorm that jammed the Capitol (with hundreds waiting outside in

DRUS WITH A

THE ASSOCIATED ARTS production, from the famous

Watch for the Marvelous Reviews to

And Don't Forget F. B. O.'s 64

Feature Productions Which Product is Being Bought in its Entirety by the Smartest Exhibitors Throughout the Entire Country

GOLD BOND SPECIALS

"DRUSILLA WITH A MILLION"
From the famous book by Elizabeth Cooper
An Associated Arts Production—Directed by F. Harmon Weight

"THE KEEPER OF THE BEES"
Story by Gene-Stratton Porter—Produced by J. Leo Meehan

2 Emory Johnson Super Special Productions

"PARISIAN NIGHTS"
with Elaine Hammerstein, Lou Tellegen and Renee Adoree
A Gothic Picture—an Al Santell Production

"IF MARRIAGE FAILS—"?
with Jacqueline Logan, Clive Brook and Jean Hersholt
Story by C. Gardner Sullivan—Directed by John Ince

"WHEN HIS LOVE GREW COLD"
By Laura Jean Libby

"THE MID-NIGHT FLYER"
"THE FUTURITY WINNER"
Story by Louis Joseph Vance

"FLAMING WATERS"
By E. Lloyd Sheldon—an Associated Arts Production

"THE ISLE OF RETRIBUTION"
From Edison Marshall's thrilling book

"A POOR GIRL'S ROMANCE"
By Laura Jean Libby

world's est and finest theatre

The CAPITOL

that lasted all day but which did not discourage the capacity crowds the rain to get in)—That was the sensational opening of

ILLA MILLION

novel by Elizabeth Cooper—Directed by F. Harmon Weight

be Published Soon in the Trade Papers

A Series of Super Special
FRED THOMSON
Silver King Productions

8 EVELYN BRENT
Productions
All Box Office Winners

8 RICHARD TALMADGE
Lightning Action Pictures

8 BOB CUSTER
Westerns Produced by
Jesse J. Goldburg

8 MAURICE FLYNN
Melodramatic Gentleman Adventurer
Pictures with Speed and Class

8 SURPRISE NEW WESTERN STAR PICTURES
That Will Set New Records

The New Two Reel Series by
NELL MARTIN

A Brand New Two Reel Series by
SAM HELLMAN

26 TWO REEL COMEDIES

26 BRAY CARTOONS

F. B. O.'s Product Is The Talk

Of the Entire Trade They Know We've Got the Goods This Year and They're All Buying F. B. O.

Good Short Subjects Mean ADDED DOLLARS at Your Box-Office if You Exploit Them Right

GREATER MOVIE SEASON

will bring

GREATER MOVIE PROGRAMS

with

GREATER SHORT SUBJECTS

This is an ideal time to begin Greater Exploitation For Your Theater. Advertise Your Whole Show. It will mean a Greater Season for You, with a Greater Bank Roll.

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

Member, Motion Picture Producers and Distributors of America, Inc., *Will H. Hays, President*

METRO-GOLDWYN

Presents

LILLIAN GISH
JOHN GILBERT
MARION DAVIES
LON CHANEY
JACKIE COOGAN
ELEANOR BOARDMAN
CLAIRE WINDSOR
MAE BUSCH
LEW CODY
ZASU PITTS
GERTRUDE OLMSTED
NORMA SHEARER
BUSTER KEATON
RAMON NOVARRO
MAE MURRAY
AILEEN PRINGLE
PAULINE STARKE
CONWAY TEARLE
CARMEL MYERS
RENEE ADOREE
SALLY O'NEILL
WILLIAM HAINES

in

THE QUALITY 52

Directed by

REX INGRAM
VICTOR SEASTROM
ERICH VON STROHEIM
HOBART HENLEY
KING VIDOR
MONTA BELL
W. CHRISTY CABANNE
ALF GOULDING
BENJAMIN CHRISTIANSON
AL RABOCH
FRED NIBLO
MARSHALL NEILAN
TOD BROWNING
FRANK BORZAGE
RUPERT HUGHES
ROBERT Z. LEONARD
JACK CONWAY
JOSEF VON STERNBERG
WILLIAM WELLMAN
MARCEL DE SANO

for 1925-1926

MARĒ NOSTRUM (Our Sea) Rex Ingram, Director. From the novel by Vicente Blasco Ibanez. Alice Terry and Antonio Moreno play the leading parts. A powerful love story. By the author of "The Four Horsemen," "Blood and Sand." Great panoramic sweep with tremendous battle scenes, including a gigantic sea fight. A year in production, here and abroad. Ingram dedicates this stupendous production to the world as his successor to "The Four Horsemen."

THE MERRY WIDOW Von Stroheim, Director. John Gilbert, the Prince. Mae Murray, the Widow. One of the greatest theatrical properties of history, Henry W. Savage's stage success by Victor Leon, Leo Stein, Franz Lehar. Three years on Broadway. A triumph in every capital of the world. A passionate love theme against a background of Viennese spice, dash, sparkle. A duel that's a thriller. A production that could run a year as a road show.

ROMOLA Lillian Gish starring with Dorothy Gish featured. Others in cast: Ronald Colman, William H. Powell. Henry King, Director. From George Eliot's classic novel. Ran 16 weeks on Broadway, at $2 top. Four weeks at same price Park Theatre, Boston. Twelve weeks at Grauman's Egyptian Theatre, Hollywood, same price. First popular priced engagement at Capitol, N.Y. a clean-up; held over for second week and could have run a third. Star of "The White Sister" in another big hit!

BARDELYS THE MAGNIFICENT Entirely in Technicolor. King Vidor, Director. Starring John Gilbert. With Claire Windsor and a great cast. By Sabatini, author of "The Sea Hawk," "Scaramouche." This production likewise is on a big scale, befitting Sabatini's vastly popular novel. The great lover, John Gilbert, in a dashing, love-making role. One of the big scenes is a fight on a high balcony, a gripping episode. John Gilbert in "Bardelys the Magnificent" is a real picture event!

THE BIG PARADE A big special production with John Gilbert starred as a special attraction. King Vidor, Director. Renee Adoree and a big cast. By Lawrence Stallings, author of "What Price Glory?" Broadway's greatest current success and also the sensational best-selling novel "Plumes." A vivid panorama of Doughboy adventures, loves, thrills—with powerful heart appeal. One of the biggest and most important productions ever made at the Metro-Goldwyn-Mayer Studios.

LILLIAN GISH *Two Big Productions.* This greatest star has just signed a long-term contract with Metro-Goldwyn-Mayer. Her name always associated with box-office landmarks from "The Birth of a Nation," "Way Down East," "Orphans of the Storm" down to "The White Sister" and "Romola" continues to represent the surest star-draw in the business. Miss Gish will appear in two great pictures, which in story and production will do justice to her position as one of Today's Biggest Stars.

PARIS Robert Z. Leonard, Director. By Carey Wilson. With Pauline Starke, Lew Cody. Erté, the world's foremost creator of feminine fashions, gives your audiences the first Erté-gowned Fashion Special with striking Technicolor scenes. For years he has been dictating the styles of Paris and the world. Now Metro-Goldwyn has brought him to America. "Paris" comes heralded by months of advance advertising and publicity all over the country. What a showman marvel it's going to be!

NORMA SHEARER *Three Important Productions.* The Great Star, Norma Shearer, in three marvel-productions that will mean a fortune to exhibitors in 1925-26. One is already completed, final title to be announced. It's by Samuel Shipman, wise Broadway playwright, and has Lew Cody, too. The theme is women and clothes and smartly handled with not only luxuriousness and feminine appeal, but thrills—a breath-taking train wreck among others. And Technicolor sequences. Miss Shearer's other two starring vehicles are equally Big!

THE BARRIER Rex Beach, author. A big special in every meaning of the word. With a big All Star Cast as additional drawing attraction plus Rex Beach's fame and the box-office value of what is considered the most thrilling of this famous writer's works. Public demand brings it to the screen in a magnificent production, made into a great, new box-office sensation. Klondike days. Men of iron. Gold! Gold! And beauties caught in the gilded web of the Yukon!

THE TOWER OF LIES Victor Seastrom, Director. Starring Norma Shearer and Lon Chaney. A great special attraction with the combined names of Seastrom-Shearer-Chaney. These three personalities went into the making of "He Who Gets Slapped." Now again they appear in the Selma Lagerlof novel that won the Nobel Prize as the outstanding book of all countries. The story of a girl who goes to the city, her disillusionments and adventures, her great romance. A prize novel that will be next season's prize box-office attraction.

THE UNHOLY THREE Tod Browning, Director. Starring Lon Chaney. With Mae Busch, Matt Moore. For absorbing entertainment it has never been equalled. The novel by C. A. Robbins is one of the most amazing romances of the underworld ever unfolded to public gaze, the story dealing with a ventriloquist, a dwarf and a giant of a side show who band together in a career of crime. Those who have seen it declare it far greater than "The Miracle Man."

SALLY, IRENE AND MARY With Eleanor Boardman, Sally O'Neill, Renee Adoree, William Haines. Hobart Henley, Director. Edward Dowling's famous Broadway stage success which has seven road companies working simultaneously today, at last in pictures. Three featured women stars in one of the biggest titles that exists. Action, fun, beauties, thrills, comedies. It can be banked on as one of the sure-fire standing room attractions of the new season.

THE FLESH AND THE DEVIL The Victor Seastrom-John Gilbert Special. Seastrom as director, Gilbert as star make a marvelous money-winning combination. With Carmel Myers. From the classic novel of Herman Sudermann. A drama of the struggles between a man's passionate desires and the sins which weakness of the flesh may force him to commit. The kind of story that Seastrom will make into a tremendous audience hit. It is the successor to "He Who Gets Slapped."

LON CHANEY As an exclusive Metro-Goldwyn-Mayer star, Lon Chaney will appear in another smashing vehicle, promised to be the most exciting of his successful career as a leading box-office draw. As in his other big successes Lon Chaney will appear with an important woman star and production will be in fitting bigness. Title and details to be announced soon.

THE AUCTION BLOCK Rex Beach's powerful novel. Norma Shearer as an added attraction. What a combination! A great actress in a story of towering strength, dealing with the sale of human lives on Society's Auction Block. Man-to-man struggle for possession of silk-robed beauty! Metro-Goldwyn is producing it on a scale in keeping with the bigness of Rex Beach's name and the importance of this, his most dramatic masterpiece. A great special attraction.

THE MYSTIC Tod Browning, Director. With Aileen Pringle, Conway Tearle, Mitchell Lewis. A sensational exposure of fake spirit mediums, spooks, spirits, table tapping; beauties who bleed the rich; a tense love theme. The first great showman production to dramatize one of the big newspaper topics of Today! Made by the director of "The Unholy Three," it is a big audience draw in every sense of the word and will be backed by extensive exploitation. A winner!

MONTE CARLO Another Erté-Fashion-Triumph! Against a background of the notorious Gambling Paradise, amidst thrilling action, beauties appear, gowned in the striking fashions designed by Erté, the breath-taking creations of this fashion-genius—many in full Technicolor! Audiences are awaiting Erté-designed pictures with keenest interest! They have been receiving and will continue to receive nation-wide syndicated publicity campaigns. One of the greatest showman stunts in years.

LIGHTS OF OLD NEW YORK *A Cosmopolitan Production* starring MARION DAVIES. Directed by Monta Bell, a director who has had one big success after another. From the Broadway stage success by Lawrence Eyre, it gives Miss Davies a role similar to that with which she swept to success in "Little Old New York." Uproarious comedy moments mingle with gripping drama to make this production a great audience hit. Produced at the Metro-Goldwyn-Mayer Studios with an All-Star supporting cast. It will be nationally serialized and advertised.

THE TEMPTRESS *A Cosmopolitan Production.* By Blasco Ibanez, and like his other great works, "The Four Horsemen," "Blood and Sand," "Enemies of Women," "Marē Nostrum" it will be a gigantic, stirring drama. The prize vehicle of the screen year, it was sought after by many producers. A story of Beauty's mad flirtation with wealth in South America and the gilded café playgrounds of the Continent. Nationally serialized and advertised it will be backed by a tremendous exploitation campaign.

THE TORRENT *A Cosmopolitan Production.* By Blasco Ibanez, whose name is connected with the outstanding box-office hits of film history. "The Four Horsemen," "Blood and Sand," "Enemies of Women," "Marē Nostrum." "The Torrent" is hailed as his greatest picture story and it will be made into a powerful colossal epic of screen entertainment, featuring Aileen Pringle in a cast of big names. It will receive the special exploitation—nationally serialized and advertised—of Cosmopolitan Productions.

BUDDIES *A Cosmopolitan Production* starring MARION DAVIES. From George Hobart's successful play, two years on Broadway and then toured the country with several road shows. Pathos, drama, humor in a marvelous audience story. A big supporting cast and a production that will be of unusual stature. It will be given an unprecedented publicity and advertising campaign all over the country. "Buddies" gives Miss Davies the opportunity of her career for comedy and pathos.

FRED NIBLO *One Big Production* from the director of "The Mark of Zorro," "Blood and Sand," "Ben Hur" and other outstanding triumphs. He will make one gigantic production this year that will be worthy of his name and fame. You can depend on a truly great attraction from this genius of directors whose reputation for high-quality, beautiful mounting and intelligent handling of big stories is unexcelled. Watch for the important announcement.

THE CIRCLE Frank Borzage, Director. With Eleanor Boardman, Malcolm McGregor, George Fawcett, Creighton Hale, Alec B. Frances. From the stage success that ran two years on Broadway and toured the country. By Somerset Maugham, author of "Rain" and equally powerful. A big well-known title. And a production of magnitude. A frank presentation of tangled romances in Society's innermost places.

PRETTY LADIES Monta Bell, Director. With Zasu Pitts, Tom Moore, Lilyan Tashman, Anne Pennington. By Adela Rogers St. Johns. Based on the exciting Cosmopolitan Magazine story of a husband reclaimed from a life of wine, women and song. Anne Pennington in the "Follies" sequence. More beautiful women in this production than any ever made. And they're shown in full Technicolor.

SUN-UP The stirring Broadway stage success of two-years. By Lula Vollmer. With Conrad Nagel, Pauline Starke, Lucille La Verne. Edmund Goulding, Director. Great dramatic conflict. A passionate love. Mountain feuds. A battle to death. It has the tremendous heart interest that lives among the simple mountaineers of the Blue Ridge, quick to fight, quick to love, ready to die. A masterful play made into a virile screen romance!

NEVER THE TWAIN SHALL MEET

A Cosmopolitan Production. Directed by Maurice Tourner. With Anita Stewart, Bert Lytell, Huntly Gordon, Justine Johnstone, George Seigmann, Lionel Belmore and other big names. Peter B. Kyne's million-copy best-seller of California and the South Seas now a vivid romance of the screen, made in America and in the South Seas on a scale befitting the importance of this popular novel. Backed by a big exploitation campaign. It will be nationally serialized and advertised.

THE SPAN OF LIFE Starring Lon Chaney. With Pauline Starke, William Haines. Director, Jack Conway. The famous Sutton Vane stage play that had a remarkable stage history of success in New York, on the road and in stock. It trails a dramatic course from America to London to Africa, with thrills, throbs and powerful love motives. One scene shows a human bridge spanning a gaping chasm, body clutching body across a hundred foot expanse! Watch this one!

THE EXQUISITE SINNER With Conrad Nagel, Renee Adoree. From Alden Brooks' sensational novel "Escape." Josef Von Sternberg, Director. A son of wealth takes the gypsy road to romance and finds beautiful adventures of love. Directed by the new screen genius, it is handsomely produced, rich in beauty with a powerful romantic theme and will prove the surprise picture of the new year.

RAMON NOVARRO

Three Great Attractions. The handsome star of "Ben Hur" will be seen in three big, sure-fire hits. Thrilling love-making stories that the public wants. His first is a romance of the Annapolis Naval Academy, directed by the successful W. Christy Cabanne who is also a graduate of Annapolis. Taken with cooperation of the government. Novarro's other two big productions have equally big box-office drawing qualities. A star with a profit-following!

TIME, THE COMEDIAN

Robert Z. Leonard, Director. With Mae Busch, Lew Cody, Gertrude Olmsted. Kate Jordon's story of a home-breaker, revealing the love thief who knows no law in his preying on Youth and Beauty. A great dramatic production made by the creator of "Cheaper to Marry," and packed with unfailing box-office qualities.

MONEY TALKS!

Rupert Hughes' greatest story. Alf Goulding, Director. With Eleanor Boardman, Conrad Nagel. Successor to "Excuse Me!" with the same author, director, stars. A combination that means another clean-up. The theme is the Almighty Dollar and what it can buy of beauty, brains, honor. It's packed with those irrepressible Hughes' comedy angles—and yet with a real dramatic kick. The title is an exploitation wow!

AN EXCHANGE OF WIVES

With Eleanor Boardman, Lew Cody, William Haines, Renee Adoree. Hobert Henley, Director. Cosmo Hamilton's smashing Broadway comedy-drama. The story of a husband with young ideas. He thought he could bend the wedding ring a bit without breaking it. And when his wife starts to campaign, their adventures develop into the merriest and most exciting marriage mix-up a colony of young couples ever got into. A delight for all audiences.

THE MYSTERIOUS ISLAND

Jules Verne's companion story to "Twenty Thousand Leagues Under the Sea." It will be one of the most ambitious pictures ever filmed; showing the fight with deep-sea monsters, secret passages through the crater of a volcano, an eruption that carries away an island, attack by pirates. It is a masterpiece of adventure with undersea scenes done by J. E. Williamson. And many sequences in Technicolor. A big, thrilling entertainment!

MAE MURRAY

Two Big Productions. Mae Murray will appear in two big Metro-Goldwyn-Mayer productions in 1925-1926, in vehicles such as she has never before been seen. Coming after her great triumph in "The Merry Widow," in which she gives one of the most beautiful performances ever seen on the screen, the public will want to see this gorgeous star in her newest and greatest film successes.

LOVEY MARY

King Vidor, Director. With Sally O'Neill, the Wonder Find. By Alice Hegan Rice and a continuation of her famous "Mrs. Wiggs of the Cabbage Patch." The book is a classic dear to the hearts of all readers and is a story known in every corner of the country. The sunshine kid of an orphanage engages her saucy and winning personality in as delightfully human adventures as the screen has ever seen. With the new great screen personality Sally O'Neill.

WOMEN AND WIVES

The best-seller novel of Harvey Fergusson. With Eleanor Boardman, Conrad Nagel. The publisher Alfred A. Knopf reports it as one of his greatest bets. No wonder it's a money-maker at book-stores because it's built of human stuff, the joys, the tears, the drama that go to make great entertainment. That's why in its special screen production, cast with selling box-office names, it's going to be a coin-getter.

A LITTLE BIT OF BROADWAY

From Richard Connell's novel of a beauty among the white lights, her folks back home, a reputation at stake, the boy who waited and another who wanted. A heart of gold and the mud-slingers. It's got the audience wallop, the heart appeal and human interest that makes a sure-fire audience draw. Showmen picked this story and showmen are producing it for box-office profits. It's the kind every showman in the country will want. Director and important cast to be announced.

HOW DARE YOU!

A wonderful Rupert Hughes comedy romance. Remember "Excuse Me!" at the box-office. "How Dare You!" is just like it—only more so! That title with the Hughes audience angle insures pep, action, fun, and a whopping love story. A story that's right up to the second in smartness—peopled with folk that just stepped out of the pages of life and whose human story makes 100 per cent entertainment. The Director and money-winning cast to be announced.

BROWN OF HARVARD

America's most famous college classic, by Rida Johnson Young. With Conrad Nagel, Eleanor Boardman. Not only has it especial appeal for the younger generation to whom the romance of great college life is absorbing, but to every type of picture-goer it offers clean, thrilling entertainment. A surprise sensation, pep, youth, heart-interest. The story of Harvard's famous racing crew is just part of this great story.

JACKIE COOGAN

Two Great Hits. Two winning Jackie Coogan productions. By Willard Mack, who wrote "The Rag Man." They give Jackie even greater opportunities for the heart appeal and human touch. Again the lovable waif in tattered clothes. Watch for "Dirty Face," and "Old Clothes," two great titles and stories that will stir the emotions of all audiences, because they've got the recipe for human happiness—the joy, the tears, the smiles, the little troubles. Jackie in rags steals their hearts away.

DANCE MADNESS

With Aileen Pringle, Lew Cody. By S. J. Kaufman, the famous nationally syndicated author. A romantic love drama between a man of wealth and an obscure beauty whom he trails from the gilded haunts of wealth to her shabby home. Aileen Pringle, as the siren, more ravishing than in "Three Weeks." She has what Elinor Glyn calls "it"—and that's what accounts for her great popularity at the box-office. Here's an audience picture!

THE REASON WHY

Elinor Glyn's world-famous romantic novel, her successor to "Three Weeks" and "His Hour." Jack Conway, director. With the wonderful lovers Aileen Pringle of "Three Weeks" fame and Conway Tearle, who was the romantic hero of "The Great Divide." This is one of Elinor Glyn's best selling novels, a throbbing love story set in a jewelled background of wealth and elegance, with a great cast. Look forward to a sumptuous Glyn gold-getter.

MORE STARS THAN THERE ARE IN HEAVEN

in

THE QUALITY 52

for 1925-1926

IN 1924-25 Metro-Goldwyn-Mayer established a record for consistent money-making at the box-office that has never before been equalled by any company at any time. The season 1925-1926 finds this great organization more than prepared to continue to set the high pace which has made Metro-Goldwyn the Talk of the Industry. The studio organization, headed by Louis B. Mayer and his associates Irving Thalberg and Harry Rapf, that has shown in the current year its keen knowledge of what exhibitors want, remains intact, an assurance to showmen of business-pictures. The productions listed in the preceding pages are, picture for picture, great big attractions, destined to reap a fortune for exhibitors in the new season. Well known players, big vehicles, directors who have made the industry's successes —that's the Quality Fifty-Two! Metro-Goldwyn delivered the goods this year. You can depend on far greater clean-up attractions in 1925-1926 from the fastest-moving outfit of them all!

METRO-GOLDWYN

The Talk of the Industry

Two Big Time Pictures

AT THE CAPITOL, NEW YORK

AILEEN PRINGLE in "Wild Fire"

By GEORGE V. HOBART & GEORGE BROADHURST

DISTINCTIVE PICTURES CORPORATION—HENRY M. HOBART, PRESIDENT

Directed by T. HAYES HUNTER

The Box Office Winner Paying 100 to 1

Week of June 7th

AT THE RIALTO, NEW YORK

"STEELE OF THE ROYAL MOUNTED"

by

JAMES OLIVER CURWOOD

A DAVID SMITH PRODUCTION

with BERT LYTELL STUART HOLMES CHARLOTTE MERRIAM

The Great Thief Hunt Thru the Unblazed Wilderness

Week of June 14th

VITAGRAPH

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The *One* Way—
to build your business
to insure your future
to keep independent

Ask at the nearest WARNER EXCHANGE for
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Your home
Your family!

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Buy all your Short Product from UNIVERSAL!

52 CENTURY COMEDIES 2 reels each

starring WANDA WILEY – EDDIE GORDON – EDNA MARIAN AL ALT and CHARLES KING – and a series of 12 BUSTER BROWN COMEDIES —

Unanimous in their verdict are all exhibitors about these comedies. They've come thru when many a feature fell flat. Real box office stars—in real result-bringing comedies.

52 Bluebird Comedies

One Reel Each – featuring Charley Puffy and Arthur Lake

Every program needs these joyous one-reelers, not only as fillers but as excellent comic relief to their features. Puffy and Lake have a tremendous following you can easily cash in on.

12 New GUMPS

with Joe Murphy, Fay Tincher and Jackie Morgan

Samuel Van Ronkel Productions from the famous cartoons by Sidney Smith

Sidney Smith's comic strip, followed by more than 30,000,000 fans daily, the unprecedented publicity, the ribtickling Joe Murphy—in a brand new series! A ready-made box office dinner every exhibitor can feast on.

52 TWO REEL MUSTANG WESTERNS

starring Pee Wee Holmes, Ed Cobb, Ben Corbett, Fred Humes and Jack Mower

Enliven your program with these breezy Westerns, crammed to the hilt with constant excitement and real thrills. They'll wake your patrons up, and give you some box office tonic.

You can't go wrong with Universal's short product. Book everything you need from Universal. For its short product leads the field in quality and variety—in definite and proved box office values. Your program isn't complete without them. Advertise them—they're worth while!

Released by UNIVERSAL!

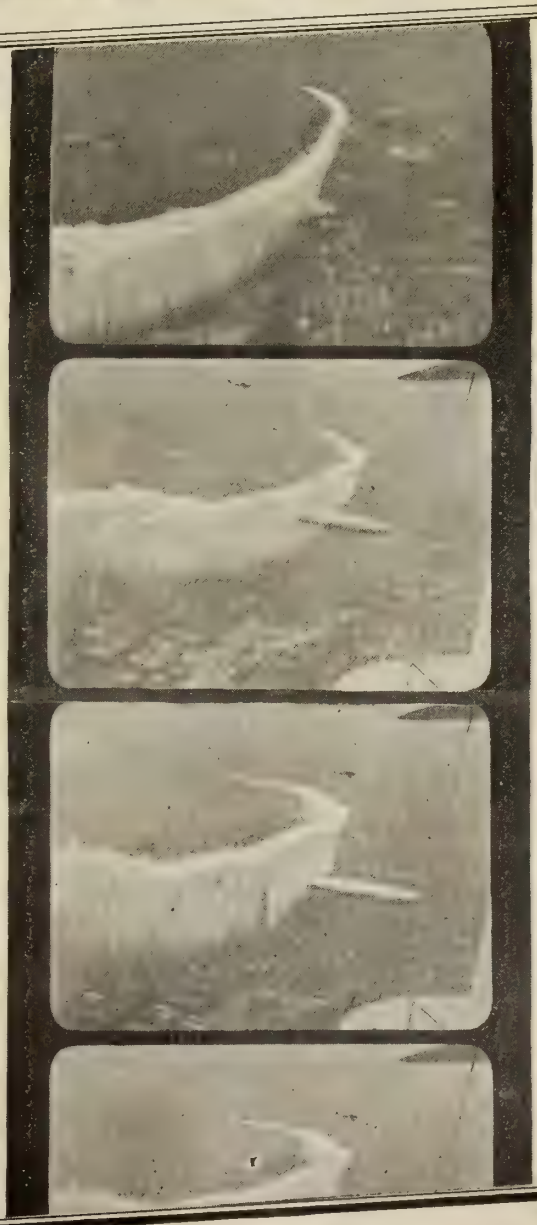
Another Great News Picture!!

Laying A Smoke Screen Around The Dirigible Los Angeles

Not Only a Great Beat but Absolutely An Exclusive in International Newsreel

The Kind of Pictures That Make Your Patrons Forget the Hot Weather

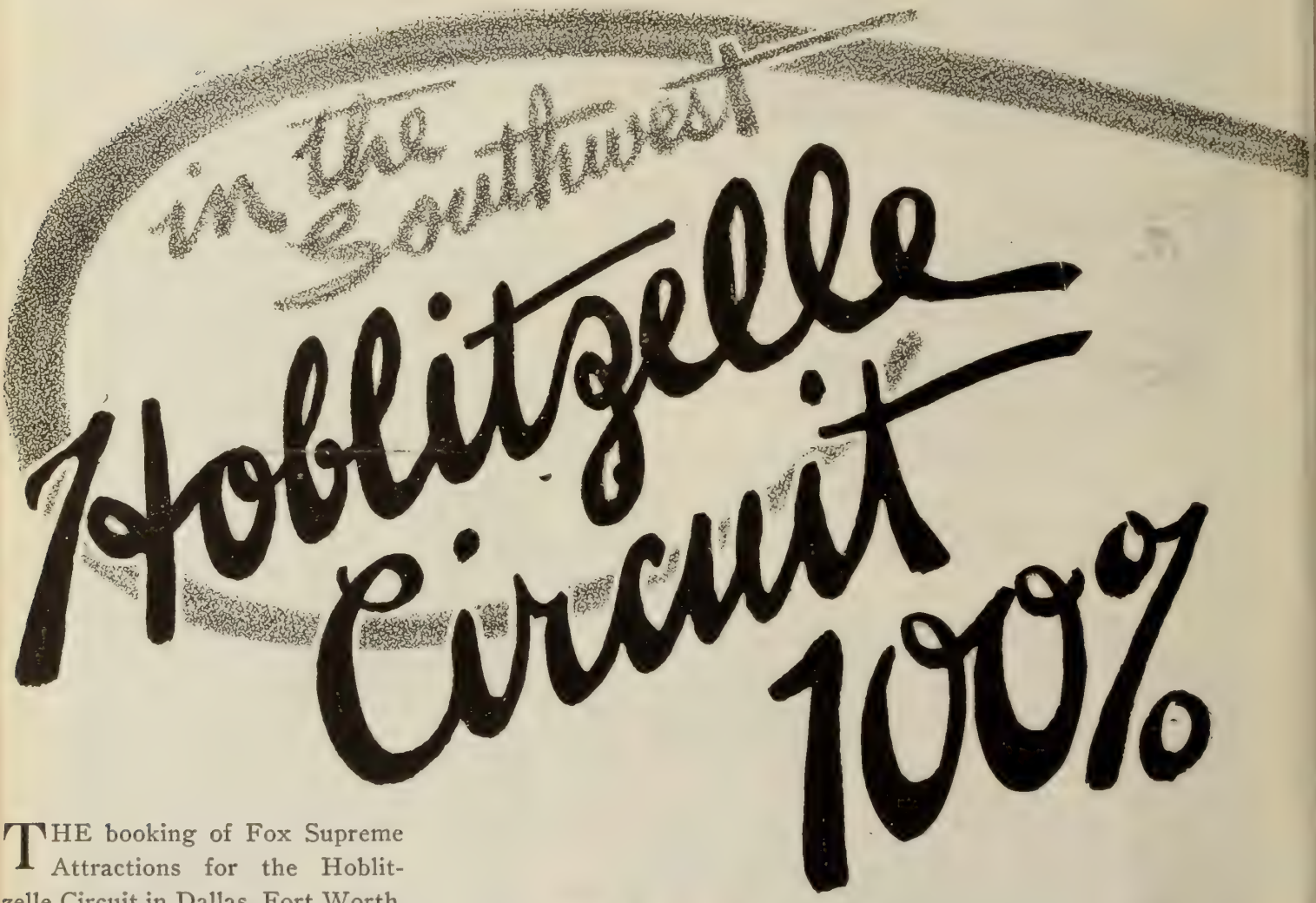
Shown Exclusively in International Newsreel at No Additional Cost to the Exhibitor



LOS ANGELES SOARS OVER D. C. BEHIND SMOKE
HOW SMOKE SCREEN HID MIGHTY DIRIG
Les Is Enveloped In Smoke Screen To Prove I
This Might Happen to the Capital in War
COULD SHOWER BOMBS ON CITY
Mirror's Selections and Entries for All Tracks
DAILY MIRROR
Mr. Skeptic! See Air Menace Sw
Advertised to over 20,000,000 readers of all Hearst newspapers daily!

International News

Released by UNIVERSAL



THE booking of Fox Supreme Attractions for the Hoblitzelle Circuit in Dallas, Fort Worth, Houston and San Antonio, Texas, and Birmingham, Alabama, shows the determination of Carl Hoblitzelle to buy the finest product obtainable for his celebrated Majestic Theatres in these cities for presentation to the public during the next season.

Carl Hoblitzelle has a national reputation as a keen showman. Keen showmanship and Fox 1925-1926 product will travel together in all parts of the country.

DALLAS
FORT WORTH
HOUSTON
SAN ANTONIO
BIRMINGHAM

See a Fox manager today

LIGHTNIN' — *the play that broke the world's record!*

Fox Film Corporation

And now

21 Fox product for live houses the country over

in line for

THE IRON HORSE
THE FIRST YEAR
AS NO MAN HAS LOVED
KENTUCKY PRIDE
THANK YOU
HAVOC
LIGHTNIN'
THUNDER MOUNTAIN
LAZYBONES
EAST LYNNE
THE FIGHTING HEART
PART-TIME WIVES
THE DIXIE MERCHANT
THE WINDING STAIR
SIBERIA
4 PETER B. KYNE STORIES
WHEN THE DOOR OPENED
MARRIAGE
THE JOHNSTOWN FLOOD
THE SILVER TREASURE
THE FOOL
THE WHEEL
AND OTHER JOHN GOLDEN PLAYS

for your profit's sake

LIGHTNIN' — *the play that broke the world's record!*

Fox Film Corporation

Proven! The Biggest Screen Comedy Attraction for all Classes of Theatres

Acclaimed by Exhibitors Everywhere!

WILLIAM FOX *presents*

EARLE FOXE *in*

Earle Foxe

Florence Gilbert

The ADVENTURES *of* VAN BIBBER *in* SOCIETY~

FROM THE WORLD RENOWNED STORIES OF RICHARD HARDING DAVIS

with FLORENCE GILBERT *and an excellent cast*

EIGHT SPARKLING HIGH CLASS LAUGH~MAKERS TWO REELS EACH

Ask the Man Who Played Them!

THIS LEADER OF SHORT SUBJECTS IS BEING MADE ON A MORE ELABORATE SCALE THAN EVER BEFORE IN RESPONSE TO THE OVERWHELMING PRAISE OF EXHIBITORS WHO CASHED IN ON IT LAST SEASON~

LIGHTNIN'~ *the play that broke the world's record!*

Fox Film Corporation

–playing the tune everybody loves!

profits! lots of it!

First National Pictures Inc. presents

COLLEEN MOORE

in DON MULLALLY'S Stage Success

"The Desert Flower"

with LLOYD HUGHES

Directed by IRVING CUMMINGS

Written for the screen by JUNE MATHIS, Editorial Director

Cinematographer T. D. McCord Art Director E. J. Shulter

Film Editor George McGuire

First National Pictures

another First National patronage building hit!

Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue, New York

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President

For August—

NORMA TALMADGE in "GRAUSTARK"

A great special for a great star. The finest picture of her career. From the popular novel by George Barr McCutcheon. A Joseph M. Schenck presentation directed by Dimitri Buckowitzki. Scenario by Frances Marion.

CONSTANCE TALMADGE in "HER SISTER FROM PARIS"

One of this popular star's very best. Directed by Sidney Franklin with Ronald Colman in support of star. A Joseph M. Schenck presentation from the stage play by Hans Kraely.

MILTON SILLS in "THE KNOCKOUT"

A great picture for this star. An Earl J. Hudson production from the story by M. D. C. Crawford. Directed by Lambert Hillyer. Editorial Direction by Marion Fairfax.

"FINE CLOTHES"

A John M. Stahl production with Lewis Stone. A big bet anywhere. Presented by Louis B. Mayer. Adapted from Franz Molnar's stage success, "Fashions for Men."

"THE HALF WAY GIRL"

An Earl J. Hudson production with Doris Kenyon, Lloyd Hughes and Hobart Bosworth. Directed by John Francis Dillon. A sure fire hit. From original story by E. Lloyd Sheldon. Editorial Direction by Marion Fairfax.

Best on Performance in any Season

First National Pictures

Will make Greater Movie Season Greater for every Exhibitor!

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

Dog Day Thoughts

IN the series of full-page nation-wide newspaper ads, which began this week, Producers Distributing Corporation is showing the way to the industry in handling its problem of independence versus threatened monopoly.

"The Public This Year Will Have Something to Say About Its Motion Picture Entertainment," reads the striking head on this ad copy. The argument is then expanded this way:

"A great American Industry, the motion picture, is in the throes of a struggle for its existence. Gigantic forces are in opposition within its ranks, fighting for freedom of artistic expression and competitive exhibition against the aggressions of a small but powerful group that is driving and scheming towards monopoly.

"Great theater circuits affiliated with or operated by producing companies are exhibiting to the public films manufactured in groups of such numbers as to exclude from the screens of some of the finest theaters the efforts of competitors. Monopoly, which fifteen years ago held the industry in its destructive grip, is setting the trap. Monopoly failed then—it will fail again.

"Leaders in the ranks of producing forces have rebelled against the system. Courageously they have broken the shackles of incipient mediocrity, and are carrying direct to the American public a message of better pictures and more wholesome entertainment."

The advertisement then goes on to list the production strength of Producers Distributing for the coming year—a strength that is well known to the industry.

This is carrying the battle to the public—putting the verdict up to the judgment of public opinion. This is doing more than all the resolutions, speeches, and cries for help that the industry has heard in many months. It reveals once more a high quality of intelligent direction in the affairs of Producers Distributing.

* * *

An Exhibitor Talks It Over

THEN, from Fred S. Meyer, managing director of the Palace Theatre, Hamilton, Ohio, comes another method of carrying the message to the public.

Under the heading "Independence" Meyer presents an editorial in his magazine "The Palace." It is worthy of reprinting in full, and we may be able to do so in a later issue, but we have space here for only the highlight.

After stating clearly the independent policy of his theatre, and fairly outlining both sides in the argument of theater-owning distributors versus out-and-out independents, Editor Meyer says:

"As we said before, there's much room for argument on both sides of the controversy. Paramount does NOT produce all the good pictures on the market, but it DOES offer consistency to a greater degree than anyone else. And we're just selfish enough to admit that 'self-preservation is the first law of nature' with us as with everybody else. If we can buy the BEST at equitable terms, YOU WILL BE BENEFITED. If we are forced to take the 'bitter along with the sweet,' then there'll be plenty opportunities for one or all of the 'Big 3' to invade Hamilton. And if it comes to that we're more than willing to rest our case in the hands of you—and of those whom we've tried to serve in the past five years."

* * *

Getting Around to It

SAM ZIERLER writes us: "I trust that in your series of 'advance judgments' you will give your thought on the fine quality of product available this year to independent distributors who operate under the State Rights Plan . . . . particularly the truly wonderful productions coming from B. P. Schulberg and Dr. W. E. Shallenberger."

We wont forget, Sam. And we are pleased to anticipate being able to tackle the job this year with greater pleasure than at any time in our memory of the independent market.

But, while we are at it, we may add a few chiding words to the independents who are sitting supinely at their desks wondering why play dates don't overwhelm them after the Milwaukee Convention and forgetting that even Liberty Bonds had to be SOLD.

Robert E. Welsh

There's Extra MONEY in the Short Subject

Are You Getting YOURS?

Advertising Does It

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - - - ROBERT E. WELSH

Published Weekly by **CHALMERS PUBLISHING COMPANY, 516 Fifth Avenue, New York, N. Y. Telephone: Murray Hill 1610-1-2-3. Member Audit Bureau of Circulations.** John F. Chalmers, president; James P. Chalmers, Sr., vice-president; Alfred J. Chalmers, vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: Joseph Esler, 5434 Glenwood Avenue, Chicago; W. E. Keefe, 1312 Stanley Avenue, Hollywood, Cal.

Managing Editor—John A. Archer. Advertising Manager—Ben H. Grimm. Circulation Manager—Dennis J. Shea.

Subscription price: United States and its possessions. Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year. Copyright, 1925, Chalmers Publishing Co. Copyright throughout Great Britain and Colonies, under the provisions of the Copyright Act of 1911. (All rights reserved.)

Other publications: Cine Mundial (Spanish). Technical books.

VOLUME 74 NUMBER 8

To Keep You Posted

Editorial 841
Directorate Picks Richey for Business Manager; Holds Notes for $75,000 Dues 843
Woodhull to Address N. J. Convention 844
New York Zone Breaks from State Unit Albany Correspondent Reports 845
Ferguson Heads Metro-Goldwyn Exploitation 846
MacFadden Tells How True Story Films Will be Put on the Screen 847
Fox Completes Re-organization of Publicity and Advertising Staffs 848
"Siegfried" for Shubert Theatre 849
Pathe Creates New Sales Division 849
Albert Warner Goes to Europe 850
Uruguay Uses Triple Feature 850
Connecticut Realizes $250,000 Per Year on New Film Tax 851
Small Houses Going, Says Chicago Writer 851
Exhibitors' News and Views 871
Projection 914

To Sell Your Seats

Selling the Picture to the Public (Department) 864
Good for a Number of Current Titles 864
Useful Letters 864
Production Hints from Edward L. Hyman 865
Makes an Event of New Screen 867
The First Run 889

To Aid Your Bookings

Reviews 857
Pep of the Programs 860
Straight from the Shoulder Reports 877
Current and Advance Releases 909

First in the Field!

Directorate Picks Richey for Business Manager; Holds Notes for $75,000 Dues

West Gets Big Representation in M.P.T.O.A. Power—Ex-Governor of Minn. Pushed for "High Calibred" Job—Trade Bureau Is Separate Unit; Gets $35,000 Cash for Bank

By Tom Waller

THE directorate of the M. P. T. O. A. at its recent two-day session in Manhattan put into motion things which some say, may tend to make some decided changes in the coastline of national exhibitor politics. One observation is that a power, hitherto unprecedented in its volume, is placed in the hands of Central and Western showmen. Their names occupy conspicuous space in the lists of executive committees appointed by the directorate according to a late statement purporting to be a summarization of the closed meetings in the Hotel Roosevelt. These names — their prominence and their placement in executive rank—would indicate best of all that the west is in solid so far as M. P. T. O. A. government from now on is concerned.

Exclusive of the statement from national headquarters, little is to be officially gleaned in New York about some of the big things and the details of some of the other things which it would seem occupied the gross attention of the directors during the two hottest days of the year.

That which does not appear in the statement, however, reaches Moving Picture World from another channel—Michigan. Out there, it would seem, they know more about what the directors did than we do here. From those advices the directors appointed H. M. Richey as business manager of the national organization. His salary is a matter to be determined by the newly appointed finance committee but, it is said, it will not exceed $17,500.

Ex-Governor Preuss of Minnesota is said to have been pushed by a large faction in the directorate for the position of general manager of the M. P. T. O. A. Its incumbent would be subservient to the directors.

Although the statement reveals only that "a tentative budget was adopted and carried," Moving Picture World learns that this budget was the pledging by states with their notes to meet dues totaling $75,000 at the rate of ten per cent cash payment each month. Of this sum $7,500 in actual money was tendered to the directors at their meeting. Of the total sum Michigan's organization is said to have given its note for $10,000.

Under the director's decision the newly created Bureau of Trade and Commerce will function from now on as a separate unit, its funds, management and development being within its own administration, with the national organization assuming a position over it similar to that of a godparent. It will be composed of three committees, each body having five members. The directors appointed the first committee for exhibitor representation, which includes: Nathan Yamins, W. A. Steffes, L. M. Sagal, A. Julian Brylawski and Sydney S. Cohen. The next committee, representing the producers, will be designated by the I. M. P. P. D. A. These two units, forming a Committee of Ten, will then select the last representation from public service organizations.

We are advised that $35,000 in cash is the initial deposit for the Bureau's bank account. The chances for it realizing its quota of $200,000, as set down at Milwaukee, are reported to be excellent. Of the first moneys Universal is said to have turned over $10,000 to the directors with duplications of that amount promised for each month until its reported pledge of $50,000 is reached. The other $25,000 cash is said to have been tendered the directorate by the I. M. P. P. D. A. with an understanding that another $25,000 will be forthcoming before the close of this month.

This distinct disassociation of the Bureau and the M. P. T. O. A. would make it appear to some that the Bureau will decide upon who will be field marshal. There are reports that the so-called purveyor of independence and his much discussed tentative army of deputies will never be realized. Right up to the directorate's meeting the big thing for their contemplation appealed to many as being the selection of a high calibred executive for this post. The aftermath of the board's meeting for some students of the situation is that propaganda through the mails, in the form of circular letters, posters, pamphlets and campaign sheets, would be as effective at a far greater saving of finance.

Joseph M. Seider was made chairman of a committee appointed by the directorate which will have full charge regarding the execution of the arbitration plan and the standard exhibition contract as submitted by Seider in his report at Milwaukee. The committee in addition to Seider includes: R. R. Biechele, Charles L. O'Reilly, E. M. Fay, M. E. Comerford, Al Steffes, H. M. Richey, A. Julian Brylawski, Harry Davis. It is reported that Sydney S. Cohen, chairman of the board of directors, was named as a part of this committee but that he withdrew in favor of Davis.

This committee headed by Seider is one of the most important accomplishments of the directorate's conference. It will get together with producers on the newly approved contract and will also wade into the situation brought out in Milwaukee as to the inability of some exhibitors to secure film.

The Burkan plan, with its franchise system, has also been allotted to the duties of Seider's committee. Excepting to make known the names of those on his committee Seider refused to be interviewed on anything which developed during the session of the M. P. T. O. A. rulers.

The report is particularly strong in New York, however, that Nathan Burkan will shortly come into a very important position in the M. P. T. O. A. This job will not be in any managerial capacity, which is contrary to the rumors current before the salons' get-together. It is said that this noted attorney, who has waged so many court battles and headed so many investigations for the Theatre Owners Chamber of Commerce, will, now that that organization is re-affiliated with the national body, be retained by the M. P. T. O. A. in a legal capacity. In this respect it would seem that he would best be assigned to the committee considering his own plan and at the same time lend its members advise from the angle of the courts in threading out the intricacies of the other matters with which they are burdened.

The directorate approved the designations of a sub-committee headed by President Woodhull and made vice-presidents of the following: W. C. McLaren, Jackson, Mich.; Joseph W. Walsh, Hartford, Conn.; Theodore Hays, Minneapolis, Minn.; C. C. Griffin, Oakland, Cal. These names were included in the organization statement.

The World also learns that the directors made George A. Aarons of Philadelphia secretary of the national organization.

The M. P. T. O. A. announcement makes known that the following were approved by its directorate to constitute the executive committee at large:

Dave Adams, Concord, N. H.; Dave Bershon, Santa Monica, Calif.; J. C. Brady, Toronto, Canada; H. M. Crandall, Washington, D. C.; Frank H. Durkee, Baltimore, Md.; D. A. Harris, Pittsburg, Pa.; David J. Hennessey, Newark, N. J.; Ernest Horstmann, Boston, Mass.; William James, Columbus, Ohio; Maurice Jencks, Topeka, Kansas; Frank Koch, Rochester, N. Y.; Dan Markowitz, San Francisco, Calif.; Joseph Mogler, St. Louis, Mo.; Charles L. O'Reilly, New York; H. J. Schad, Reading, Pa.; J. H. Silliman, Milwaukee, Wis.; Martin G. Smith, Toledo, Ohio; E. P. White, Livingston, Mont.

The executive committee: John Ackerman, Cincinnati, O.; H. Alexander, Toronto, Canada; R. V. Bassen, Minot, N. Dak.; A. J.

(Continued on next page)

Official Exception

R. F. Woodhull, national president and Sydney S. Cohen, chairman of the Board of Directors, in behalf of the M. P. T. O. A. issued on June 10 a statement taking exception to a story appearing on that date in a Broadway publication "in connection with its inference that the Motion Picture Theatre Owners of America are aligning themselves with the Hays organization is misleading." The story, the statement says, is headed: "Big Shake-Up in M. P. T. O. A."

Directorate Picks Richey

(Continued from preceding page)

Bethancourt, Houma, La.; E. H. Bingham, Indianapolis, Ind.; E. A. Boedecker, Bozeman, Mont.; Max Bryant, Rock Hill, S. Car.; William Cadoret, Wilkes-Barre, Pa.; C. E. Daffin, Tallahassee, Fla.; J. R. Denniston, Monroe, Mich.; A. D. Dennis, Montreal, Canada; L. O. Davis, Hazard, Ky.; J. Friedman, St. Paul, Minn.; Ray Grombacher, Spokane, Wash.; O. C. Hauber, Pine Bluffs, Ark.; Walter Hays, Buffalo, N. Y.; Claude Hansen, Redfield, N. Dak.; C. E. Hildinger, Trenton, N. J.; H. H. Hoke, Taylor, Texas; W. C. Hunt, Wildwood, N. J.; J. M. Hone, Seattle, Wash.; Will Horowitz, Jr., Houston, Texas; A. J. Kleist, Pontiac, Mich.; Solomon Levithan, Madison, Wis.; Henry H. Lustig, Cleveland, O.; Ray Lewis, Toronto, Canada; C. M. Maxfield, New Hartford, Conn.; F. J. McWilliams, Madison, Wis.; L. M. Miller, Wichita, Kansas; A. B. Momand, Shawnee, Okla.; Morrie Needles, New York City; M. J. O'Toole, Scranton, Pa.; H. T. Palmer, Fairport Harbor, O.; Hector Pazmezoglu, St. Louis, Mo.; William Quinn, Los Angeles, Calif.; Charles Rapoport, Philadelphia, Pa.; C. M. Patee, Lawrence, Kansas; I. W. Rodgers, Cairo, Ill.; I. Louis Rome, Baltimore, Md.; M. A. Rosenberg, Pittsburg, Pa.; Rudolph Sanders, Brooklyn, N. Y.; C. B. Sawyer, Kankakee, Ill.; Charles Sears, Nevada, Mo.; M. A. Sybert, Moundsville, West Va.; Michael White, Dover, N. Hamp.; C. E. Williams, Omaha, Nebraska.

The greater part of the official bulletin concerning the activities of the directorate in New York on June 3-4 is as follows:

On Wednesday, June 3rd, 1925, at 11 A. M. the Motion Picture Theatre Owners of America Board of Directors convened at the Hotel Roosevelt, New York. Those present were National President R. F. Woodhull, Sydney S. Cohen, Chairman of the Board, National Treasurer L. M. Sagal, R. R. Biechele of Kansas; A. Julian Brylawski, Washington, D. C., M. E. Comerford, Scranton, Pa.; Fred Dolle, Louisville, K.; E. M. Fay, Providence, A. A. Kaplan, Minneapolis, Minn.; Jack Miller, Chicago, Ill.; J. C. Ritter, Detroit, Mich.; J. M. Seider, Newark, N. J.; Jake Wells, Richmond, Va.; L. B. Wilson, Covington, Ky.; C. L. O'Reilly, New York; George Aarons, Philadelphia, H. A. Cole, Dallas, Texas; Glenn Cross, Battle Creek, Michigan; A. A. Elliott, Hudson, N. Y.; Charles Nathan, Peoria, Ill.; Fred C. Seegert, Milwaukee, Wis.; W. A. Steffes, Minneapolis, Minn.; J. H. Whitehurst, Baltimore, Md.; Nathan Yamins, Fall River, Mass.; M. J. O'Toole, Scranton, Pa.

The Chairman, Sydney S. Cohen, called the meeting to order and gave a general report of the activities of the organization and the development of the Board of Trade and Commerce since Milwaukee.

Commenting on the Board's program of activities during the Wednesday and Thursday session, Mr. Cohen stated that on Wednesday, in order to facilitate the work on hand, special sub-committees were appointed to consider the matters to be discussed at the two days' session, and to report to the general Board on Thursday their deliberations.

The Ways and Means sub-committees governed the question of dues and recommended that the same plan be adopted as carried out during 1924 and 1925, with this alteration—theatres in towns under 2,500 population be assessed $5.00 per annum, and theatres in towns under 5,000 population at $10, per annum.

The schedule of dues now in operation is as follows:

Theatres of 500 seats or under , $26 per annum.
Theatres of 500 to 1,000 seats, $52 per annum.
Theatres of 1,000 to 1,500 seats, $78 per annum.
Theatres of 1,500 to 2,000 seats, $104 per annum.
Theatres of 2,000 to 2,500 seats, $136 per annum.
Theatres over 2,500 seats, $156 per annum.
All theatres in towns under 2,500 population, $5 per annum.
All theatres in towns under 5,000 population, $10 per annum.

Recommendations for the engaging of the services of an organization manager were made and adopted.

A committee designated as the Committee on By Laws and Legislation was appointed to revise the present Constitution and By Laws. The Committee to report at a later meeting of the Board.

That the report and recommendation regarding Arbitration and the Standard Exhibition Contract submitted by Joseph M. Seider and approved at the Milwaukee convention, be carried out by the Board of Directors, and a committee was appointed following the decision of the Board to confer with producers on the approved standard contract, and also relative to the resolution adopted at the convention regarding the inability of theatre owners to secure film.

After due deliberation and in consideration of the fact that the negotiations for the putting into operation the mandate of the convention in relation to the allocation of product, unfair competition and unfair competitive methods of circuits and chains of theatres operated by producer theatre owner, this Committee further recommended that the committee elected as above, shall also be the committee for the carrying out of the resolution in relation thereto passed at Milwaukee.

In order to keep the Bureau of Trade and Commerce a clearly defined organization for the purposes so named, Trade and Commerce, it was decided to keep the funds, management and development of this Bureau as a a distinct unit; and not directly a part of the Motion Picture Theatre Owners of America Organization although under its guidance and patronage. A Committee consisting of five exhibitors, Nathan Yamins, W. A. Steffes, L. M. Sagal, A. Julian Brylawski and Sydney S. Cohen, was appointed—alternates Jake Wells and James Ritter. This Committee to have full and complete authority to work in conjunction with Universal's representatives, Film Booking Offices and the Independent Motion Picture Producers and Distributors Association and other producing companies under consideration.

The committee of ten to select an additional committee of five (not yet named), from public service units so that the Bureau of Trade and Commerce may function in direct contact with production, exhibition and patronage, as expressed by producer, distributor, exhibitor and the public.

The action of the National Treasurer, L. M. Sagal and Chairman of the Board, Sydney S. Cohen, in depositing the money advanced by Universal, F. B. O. and the I. M. P. P. D. Association, for the Bureau of Trade and Commerce, as a separate entity from the treasury of the organization, was endorsed by the Board, and this precedent will be established in relationship to Board of Trade and Commerce Finance.

A tentative budget was adopted and carried by the representatives of the various states present.

The National Convention at Los Angeles will take place the first week of June, 1926. A Committee has already been appointed and is at work on the proposed plans.

Those

STAY-AT-HOMES

Might have come out if they'd known about the corking short subjects on your program. Advertise the short subject!

Woodhull to Address N. J. Conventionees on June 29

R. F. Woodhull, president of the Motion Picture Theatre Owners of America, will attend the opening session of the sixth annual convention of the Motion Picture Theatre Owners of New Jersey, at the New Monterey Hotel, Asbury Park, N. J., June 29. It is expected that his keynote speech at Asbury Park will touch upon subjects of vital importance to New Jersey theatre owners, including Sunday opening.

Joseph M. Seider, president of the New Jersey State organization, this week announced the designation of the committee on attendance for the convention as follows: Sidney E. Samuelson, Sussex County, Chairman; Mortimer Lewis, Atlantic County; Morris Kitinsky, Bergen; J. Fox, Burlington; Lewellyn Pizor, Camden; A. D. Austin, Cape May; Norman Newis, Cumberland; Eugene Steinhardt, Essex; Benjamin Schindler, Gloucester; Leon Rosenblatt, Hudson; L. Rosen, Hunterdon; Pierson Hume, Mercer; Sherman Dennis, Monmouth; Al Roth, Morris; Leo Juskowitz, Middlesex; I. M. Hirschblond, Ocean; A. W. Hill, Salem; L. Gerard, Sommerset; Alexander Okin, Union; George Kirby, Warren; Louis Gold, Passaic. The ladies committee on Entertainment of Ladies includes: Mrs. R. F. Woodhull, Mrs. Charles Hildinger, Mrs. Sidney Samuelson, Mrs. Henry P. Nelson, Mrs. William Keegan, Mrs. Benjamin Schindler and Mrs. I. M. Hirschblond.

One of the outstanding features of the convention will be the cooperation given to the New Jersey showmen by one of the leading exponents of the art of staging presentations and prologues. This will take the form of a campaign which will have its inception at the convention and will have for its clogan: "Bringing Broadway to Main Street." President Seider has arranged with the expert to have a number of interesting events shown to the theatre owners and demonstrated for their benefit.

Selling Your Seats

Edgar Hart puts new kinks into the lobby safe stunt.
Useful letters to plug Sans Gene.
Mr. Addison likes local shows.
Got in on a local parade.
Runs special car for suburban trade.
Holding up Charley's Aunt.
How Hyman dressed up The Crackerjack.
Broke records with The Thundering Herd.
Novel folder gives traffic hints.
Lobby display costs only $4.25.
Used for pager for bottle hanger.
Got a special for a new screen.
Sells balcony for social affairs.
Airplane map helps The Air Mail.
Vocal perambulator punched for publicity.
Made them like an advertising film.
Booming it for The Great Circus Mystery.
Prologues America with a minuet.
Fine small ads from Cliff Lewis and a smasher for Quo Vadis. Live hints on display typography.

(Just like finding money in last year's pants. Turn it over to Selling the Picture to the Public and lick hot weather slumps.)

New York Zone Breaks from State Unit, Albany Correspondent Learns

Albany and Buffalo Zones Will Uphold Organization—Reason for Secession Unknown; Say N. Y. Ignored Pledges and Letters

By C. L. Grant

WITHOUT publicly advertising the fact, motion picture exhibitors in the New York zone are no longer functioning with the Albany and the Buffalo zones of the New York State M. P. T. O. The metropolitan zone has apparently seen fit to divorce itself from the others. During the past months, it has paid absolutely no attention to letters or telegrams from the other two zones. This fact has just become known and the outcome is uncertain.

Just what is behind this apparent lack of harmony on the part of the three zones in New York State, is unknown. At the convention in Buffalo a year ago, the exhibitors decided to divide New York State into three zones, as a means of bettering conditions for the exhibitor and in enabling matter to be handled more expeditiously than upon a statewide basis.

It was decided at the Buffalo convention that each of these zones was to function independently of the other for the welfare of the theatre owner in its own territory, but that each zone was to act in unison upon matters of importance pertaining to the state at large. So far, so good.

At this convention, it was decided that the sum of $14,000 was to be contributed into a treasury and that New York City's share was to be $8,000, while the exhibitors in the Buffalo Zone would be called upon to contribute $4,000, and that those in the Albany Zone were to give $2,000.

It was estimated at that time that approximately one-half of the $14,000 would be necessary to meet the cost of statewide work, and that the remaining one-half was to remain in the treasury to establish a fund which would grow and which might be available to meet some future emergency.

It is said that exhibitors in various parts of the state expressed dissatisfaction at the manner employed in the New York City headquarters and the expenditure of money, which ran, it is alleged, as high as $15,000 a year.

Just what has caused New York City to secede from the other zones can only be surmised. When the subject of a complete reorganization was broached at the Buffalo convention, exhibitors in New York City and vicinity appeared favorable to the idea and are said to have pledged their support. In a discussion of ways and means to bring about a reduction of operating expenses, it was decided to abolish the office of secretary which was costing a matter of $5,200 a year, in addition to traveling expenses.

It was decided to remove the headquarters from New York City to Albany in order that they might be closer to the seat of pending legislation, the idea also being advanced that the headquarters in Albany could be handled at less cost than if maintained in New York City. Headquarters were moved to Albany, with the idea of installing the offices in the Mark Strand building.

Exhibitors in Albany and vicinity, realiz-

(Continued on next page)

T.O.C.C. Querying on Summer Close

The Theatre Owners Chamber of Commerce at its meeting this week approved the sending of a questionnaire to its members, determining whether it be their sentiment to close their theatres during the summer months, July and August. If such were effected it would entail the darkening of about 600 theatres in Greater New York.

The list of questions is being drafted by Secretary Moross. Those filled out and returned will be referred to the board of directors. It is said that the number received will determine the board's action in this respect.

Reported Break Laid to Recent T.O.C.C.-M.P.T.O.A. Alignment

By Tom Waller

WHEN the report from Albany, that the New York Zone seems to have broken away from the state organization, was brought to the attention of Charles O'Reilly, the worthy chairman of the T. O. C. C. lapsed into a fit of oratory which wound up by meaning something and nothing. Thus the report from Albany stands as it is with the head of the Theatre Owners Chamber of Commerce, which organization is the fiscal agent for the New York Zone, finally accepting the news and answering the question "Yes or no?" with: "You may say for publication that I have no comment to make."

Despite the fact that William Dillon was elected to succeed Walter Hays as president of the M. P. T. O. of New York State, that a secretary was elected and committees appointed, O'Reilly emphatically yelled in his Times Square suite this week that the meeting at Syracuse was purely a regional affair He seemed to abhor, as something ungrammatical, the writer's reference to the gathering at Syracuse on June 2 as a "convention."

The writer had to indulge in a half dozen telephone calls and several visits to the T. O. C. C. wigwam before he bumped into the T. O. C. C. chief. "Too busy to give you even three minutes," was his greeting as he swept into his private office.

Before going to lunch the writer apprehended Sam Moross, the secretary. Moross, also, was busy but not quite as elusive as his senior. He also maintained the there had been no convention, that the Syracuse gathering was only a regional meeting but—that no invitation had been extended the New York Zone. Therein seems to smoulder the fire first detected by the World's Albany man.

Asked if the Manhattan area had paid its dues into the State organization, Moross rather haughtily replied:

"That is a personal matter and not one to be discussed with the press."

The matter of dues is also touched upon in the Albany story regarding the reported break. Reminded that a State president had been elected at a convention at which there were only two zones represented, Moross refused to attempt to offer any further explanation except that the New York zone had taken no action to officially divorce itself from the State body and that Charles O'Reilly was better versed in the intricacies of affairs of state than himself.

Upon finishing lunch the writer returned to the wigwam just in time to see O'Reilly and several of his followers under full steam for the exit. It was then one o'clock and O'Reilly had been in his sanctum but an hour.

This time the wigwam chief had a chance to experience all the thrills of a prominent foreigner arriving in this country for the first time and being besieged by reporters at the pier. He was locked up in the elevator with his friends and this reporter for a drop of nine floors.

O'Reilly, within the tiny and stuffy craft, wrung his hands and appealed to his friends that he was not a censorer of news and that national organization matters were taking up all of his time. By the time the ground floor was reached he had covered a lot of verbal ground, mostly irrelevant to the subject except to pay the World's Albany man the compliment of being a "detective."

From what he said in the downward flight

(Continued on next page)

New York Zone Breaks

(Continued from preceding page)

ing the importance of having the state headquarters in their midst, shook off the lethargy of several years past and the Albany Zone was formed at a meeting at the Hotel Ten Eyck, at which contributions were voluntarily given to the amount of approximately $1,500.

Syracuse later became a part of the Buffalo Zone, with nearly 100 per cent. of the exhibitors of that city joining. Rochester showed like enthusiasm and as a result the Albany and the Buffalo Zones are today functioning but without any assistance or co-operation from New York City.

To all intents and purposes, the New York City section has simply taken their hats and departed, walking out without even so much as a goodbye. It is claimed that the New York City exhibitors have discredited their obligations and have signally failed to make good their financial pledges. It is further claimed that not a single communication on state matters sent from the other two zones has been even so much as acknowledged.

Just what the outcome will be no one seems to know. Both Albany and Buffalo are strong financially and declare that even if turned down by New York City, they will be able to go it alone, although admitting in the same breath that a far greater work could be done with a complete unification of New York State from the standpoint of the exhibitor.

Reported Break Laid

(Continued from preceding page)

—and the elevator was a local—Mr. O'Reilly's dictum for tradepapers, newspapers and magazines is that they should not publish stories unless they are authenticated by the signature or the signatures of the subject or the subjects included therein.

The usual crowd was surging about Times Square when O'Reilly, his friends and the reporter, reached the fresh air. Things were still the same as far as the Albany report went. "Yes or no?" pursued his weary interrogator.

"Mr. Dillon is a good man. He should have been elected three or four years ago," O'Reilly finally volunteered.

Other well known figures in New York exhibitor circles, however, were not startled by the news from Albany. One of them, particularly conversant with the situation, was inclined to lay the break to the recent alignment of the T. O. C. C. with the M. P. T. O. A., in view of the fact that up until that time the entire State had remained outside the fold of the national organization.

JAPAN CENSORSHIP FEES

The Department of Commerce has received a cable from Acting Commercial Attache Rhea at Tokyo, Japan, stating that the National Centralized Motion Picture Film Censorship regulations effective July 1 provide censorship fees of five sen (about 2½c) for each three meters of original films and two sen on duplicate films.

The duty on films, whether new or previously exposed, into Iraq (Mesopotamia) has been changed from 20 per cent ad valorem to 5 rupees per kilogram. One kilo represents on an average 120 meters of film and the rupee in Mesopotamia is now quoted at about 3½ rupees to a dollar in American currency.

State Rights Sales

Progress Pictures Company of St. Louis this week secured the Rayart serials, "Secret Service Sanders" and "Battling Brewster," for the St. Louis territory while Security Pictures Company of Chicago, secured the same pictures for Northern Illinois and Indiana. First Graphic Exchanges of Buffalo secured the six Rayart Superior Melodramas for the Upper New York Territory, while Liberty Film Corporation of Philadelphia purchased the Kenneth Harlan release "For Another Woman" for Eastern Pennsylvania, South New Jersey and Delaware.

Under a contract recently closed between Richmount Pictures, foreign distributors for Rayart Pictures, and Juan Kuntzler, of Sociedad General Cinematografica of Buenos Aires, the latter concern secures the entire Rayart output, with the exception of serials, for the 1925-26 season. Richmount have also closed with Australian Films, for the entire new Rayart output for Australia and New Zealand.

Celebrated Players Film Corporation of Chicago has acquired the distribution right to thirteen of the Chadwick Picture Corporation's productions for next season. Celebrated Players, whose territory includes Northern Illinois and Indiana, distributed the "Chadwick Nine," the 1924-25 product of this producer.

M. H. Hoffman of the Tiffany-Truart Productions announced on his return from Cleveland that he has closed the franchise for the Tiffany Big Twelve based on the books and stories of famous authors and the Truart Blue Ribbon, Novelty and Cinemelodrama series, with Harry Charnas, president of the Standard Film Service of Cleveland. The territory included in the deal with the Standard Film Service includes Ohio, Kentucky, Michigan, Western Pennsylvania and West Virginia. The Tiffany and Truart products will be handled through the exchanges of the Standard Film Service located in Cincinnati, Cleveland, Pittsburgh and Detroit.

One of the most important franchise deals closed this year was consummated between J. G. Bachman, general manager of distribution for B. P. Schulberg Productions, and Ben Amsterdam, representing the Trio Productions of Washington, D. C. This deal calls for the distribution by Trio of thirty Schulberg pictures constituting the producers' output of two seasons.

Louis Weiss, managing director of Weiss Brothers' Artclass Pictures Corporation, announces that he has sold his three series of western pictures to the Enterprise Distributing Corporation of Atlanta, Ga., for the territory included in Georgia, North and South Carolina, Alabama, Florida, Louisiana and Mississippi. This deal concerned eight Rough Riding Romances featuring Buddy Roosevelt, of which "Reckless Courage" and "The Galloping Jinx" are ready for release; eight Thunderbolt Thrillers featuring Buffalo Bill, Jr., with "Quicker'n Lightnin'" ready for release and the "Desert Demon" now in work; and eight Action Stunt-Thrillers featuring the new Western star, Wally Wales, of which "Tearin' Loose" is ready and "The Hurricane Rider" ready for production.

Chadwick has completed arrangements for the distribution of thirteen of its coming pictures through the Standard Film Service Co., Inc., of Cleveland. Standard has contracted for the following territories: Ohio, Kentucky, Michigan, West Virginia and Western Pennsylvania.

FILM IN SEMINARY

The sisters of St. Mary's Seminary at Hooksett, N. H., witnessed a motion picture show for the first time when they attended the presentation of "Peter Pan" at the school, Saturday, May 30. Exhibitors of Manchester were responsible for the showing, supplying the machine, screen and films.

WILLIAM R. FERGUSON

W. R. Ferguson Heads Metro-Goldwyn Exploitation

Major Edward Bowes of Metro-Goldwyn, announces that William R. Ferguson has become exploitation manager of the corporation, following the resignation of Eddie Bonns from this post.

Howard Dietz, director of advertising and publicity, will supervise the exploitation department.

Mr. Ferguson has been prominently associated with Goldwyn and Metro-Goldwyn for the past six years, and has at various times covered every territory in the country as director of extensive exploitation campaigns, waged in key centers in connection with important pre-view showings.

Previous to joining the Metro-Goldwyn forces, Mr. Ferguson discharged managerial duties with marked success in various New England theatres, among them the Scollay Square Olympia, the Gorden's Washington Street Olympia, all in Boston, the Olympia at Lynn, Mass., and the Olympia at Chelsea, also in Massachusetts.

Before entering his business career in the theatre, Mr. Ferguson was a newspaper man, having been advertising and circulation manager for the Gloucester Daily Times, and for the Lynn (Mass.) News. He was previously associated with the sales promotion department of the Boston Herald Traveler.

WARNS AGAINST COPYRIGHTED MUSIC

In the near future a bulletin, excerpts of which follow, answering an avalanche of questions which have poured into the M. P. T. O. Kansas-Missouri in the last three months, will be distributed to Kansas exhibitors by the association:

"We have been informed time and again that it is almost impossible to operate a theatre without using some copyrighted music. The playing of one copyrighted piece constitutes an infringement which may cost an exhibitor a great many times more than his license, the attorney fees and court costs of a single case amounting to more than $250. It may be possible to secure a 20 per cent rebate for all members of this association. However, we cannot assure non-members of the association that they will receive a rebate this year at this late date. We can say only that we will do our utmost to obtain it.

FREDERICK WYANNE-JONES

"Siegfried" for Shubert Theatres; Opens at N. Y. Century August 23

"SIEGFRIED," the sonorous German motion picture version of the Richard Wagner opera, with the Wagner music score throughout, will be shown at the Century Theatre, New York City, beginning an indefinite run on August 23.

This arrangement is made possible as a result of the decision reached by Messrs. Lee and J. J. Shubert, after seeing the Colossal Fritz Lang-Ufa production, to road show it in not less than twenty-nine American cities. "Siegfried" will be given an ornate presentation, with a prologue.

It is also stated that this arrangement brings the Shuberts into the motion picture industry in a definite and permanent way.

The announcement regarding the releasing arrangements for "Siegfried" was made by Frederick Wynne-Jones, managing director of Ufa-Usa, representing the German company in the United States, at a luncheon at the Hotel Astor on June 8, the day prior to the sailing of Mr. Wynne-Jones for Berlin, where, with Mr. Lee Shubert, and the German directors of Ufa, final touches will be given the Ufa-Shubert releasing agreement.

Speaking to representatives of the motion picture trade press, Mr. Wynne-Jones reviewed the outstanding achievements of Ufa since the activities of the Germans following the armistice were brought to the attention of American audiences. The recital was not at all embellished, Mr. Wynne-Jones merely setting forth the facts. In one instance he admitted that the Germans appreciate their short-comings in matters relating to costuming, and, again, the speaker said the need for a better scenario department is keenly felt in the Berlin studios and this will be attended to.

Regarding the efforts of American producers to effect an alliance on the exchange basis, that is: interchanging stars, directors, etc., Mr. Wynne-Jones said he doubted the wisdom of such a plan. He gave it as his opinion that, since the Germans have set out to do serious work in a serious way, any outside influence might tend to disturb this plan. The speaker expressed his thanks to the motion picture trade press, to the editors and special writers for their uniform kindness in their treatment of Ufa pictures as shown in the United States. He also announced "Manon Lescaut," "Metropolis" and "Faust" as coming Ufa productions.

A statement issued from the New York offices of Ufa, in the Loew State Theatre Building, on June 9, sets forth the following:

"Leo and J. J. Shubert will actively enter motion picture production and distribution through an arrangement with the Ufa organization of Berlin, according to Frederick Wynne-Jones, managing-director of Ufa-Usa, American representative of the German company. By this agreement 'Siegfried,' with Wagner's music synchronized to the film, will be released on August 23rd, at the Century Theatre and following, in 29 Shubert theatres in as many cities.

"A number of future special productions will be made from plays produced or controlled by the Shuberts and these super-features will be road-showed through the Shubert circuit. Wynne-Jones sails on the Aquitania this evening (Tuesday) and will meet Lee Shubert in Berlin, where details of the agreement will be settled. It is to be a mutual agreement, with the theatrical company holding up its share of the expense and sharing in the profits.

"When in Berlin Wynne-Jones will also confer with Erich Posmer, head of Ufa on two proposals for American release of the Ufa product by large distributing organizations here, with reciprocal showing in the Ufa circuit of theatres, throughout Central Europe of the American product.

"By aligning with Ufa the Shuberts will be able to begin immediate production of super-specials, the Ufa studies at Neubabelsberg and Tempelhof, being now in operation. American as well as German film and legitimate stage stars will be used in these productions, as well as directors from both countries."

Expansion of Pathe Business Creates New Sales Division

EXPANSION to meet increasing business of Pathe Exchange, Inc., has brought about the creation of a new sales division—the Mid West, the appointment of a new district manager to preside over it, the transfer of three branch managers and the appointment of a fourth branch manager. These changes in operation and personnel were announced this week by General Sales Manager J. E. Storey.

The new district has been created by dividing the former Central district into two divisions, the Central and the new Mid-West. Pathe now has the following five Sales Divisions: the Eastern District, comprising the New York, Newark, Boston, New Haven, Albany and Philadelphia branches; the Mid-West District, comprising the Chicago, Double "I," Milwaukee, Minneapolis, Omaha, Des Moines and Detroit branches; the Central District, comprising the Indianapolis, Pittsburg, Buffalo, Cleveland, Cincinnati and St. Louis branches; the Southern District, comprising Kansas City, Oklahoma City, Memphis, Charlotte, Atlanta, Dallas, New Orleans and Washington branches; and the Western District, comprising the Los Angeles, San Francisco, Portland, Butte, Salt Lake City, Denver, and Seattle branches.

Fred C. Aiken has been promoted from the managership of the Chicago branch to the position of Mid-West district manager. He will be replaced at Chicago by J. S. Gillick, who has been the manager of the Double "I" branch. Succeeding Mr. Gillick will be H. D. Graham, former manager at St. Louis; and T. G. Meyers, who has been Omaha manager, will take charge of the St. Louis branch. The newly appointed branch manager, F. W. Gebhardt, formerly special representative of "Chronicles of America" Omaha.

Educational Holds Successful Sales Convention

Friday, June 12, concluded the fourth annual sales convention of Educational Film Exchanges, Inc. The convention was called to order Wednesday, June 10, at 10:30 A. M. at the Pennsylvania Hotel by Mr. E. W. Hammons president of the organization, who expressed his appreciation of the splendid work done by the field men during the past year. Mr. Hammons then announced the line-up of product for the coming year.

This was followed by a resume of the past year's business by Mr. Kirkpatrick, Assistant General Manager, then Mr. D. J. Chatkin, Acting Sales Manager of Educational led the discussion on sales methods and problems.

The morning of the second day of the convention was given over to the producers. Captain George McL. Baynes, president of the Kinograms Publishing Corporation, Charles Christie, business manager of the Christie Company, and Lupino Lane, newly signed to make a series of "Lupino Lane Comedies" addressed the visiting managers. The afternoon session opened with an address by Gordon S. White, Director of Advertising and Publicity for Educational who outlined the advertising plans of the organization for the coming year and propounded a plan whereby the managers could assist in the "Greater Movie Season" campaign."

CHANGES IN DISTRIBUTION DEPARTMENT

George W. Weeks, Paramount distribution manager, announced several changes in personnel.

Phil Reisman, formerly general manager of Paramount Canadian Exchanges, has been appointed divisional sales manager at the Paramount home office, succeeding Harry Ballance, who requested a transfer to one of the southern territories as district manager.

Morris Milligan, Paramount district manager of Cincinnati, Louisville and Indianapolis, has been advanced to the post vacated by Mr. Reisman. He will make Toronto headquarters. Charles Reagan, Paramount Indianapolis branch manager, has been appointed to Mr. Milligan's former office and F. E. Wagoner, Indianapolis salesman, will succeed Mr. Reagan.

These changes went into effect Monday, June 8.

Albert Warner Goes to Europe to Look Into Foreign Situation

FURTHER invasion of Europe is contemplated by Warner Brothers in building up a foreign exchange system to cover all countries where motion pictures are shown in addition to the exchanges they recently took over with the purchase of Vitagraph. These exchanges consist of 10 in England, 7 in France, 1 in Belgium, 1 in Switzerland and 1 in Africa, the company announces.

With the increase in product this new season and with their first grip on the foreign exchange situation through their new offices, according to Albert Warner, his firm intends to branch out until they will be represented in every country in Europe and the Far East. This naturally follows up the increase in the Warner exchanges in the United States in Canada, which with the 8 new exchanges recently announced, will number 37.

Albert Warner will sail for Europe for a survey of theatrical properties in foreign cities, and from what he reports after a four months trip through England and Continental cities, Warner Bros. will decide whether to enter the foreign theatre field at the same time they are getting underway their first-run theatres in this country.

Warner sails on the Leviathan Saturday, June 13 and will be accompanied by Mrs. Warner. Gus Schlesinger, manager of foreign distribution for the Warners, who returned to the United States recently after seven months abroad with glowing accounts of Warner Bros. outlook for the next season in foreign countries, will go to Europe and join Warner as soon as he is able to leave the hospital where he has been confined for several weeks with a severe illness.

Concerning the theatre end of his journey, Mr. Warner did not care to go into deals other than to say that it was being given serious consideration, and much would depend upon how he found conditions abroad.

"It never has been our habit," he added, "to say we are absolutely going to do a thing until we are sure. However, upon my return, I rather imagine I will have something to say regarding the foreign theatre situation which will be of considerable interest to Warner Bros. at least."

ALBERT WARNER

BONNS RESIGNS FROM METRO

Eddie Bonns, who has been director of exploitation for Metro-Goldwyn since the merger and before that for the Goldwyn company, has resigned so that he may greatly enlarge his activities and include industrial exploitation in his work.

Bonns, who at the present time is writing a book on exploitation, also feels that he needs more time for his work. He will not make any connection with any other company for the present, devoting his energies to the completion of the book. When this is completed and ready for publication he will announce his new affiliations.

LAUD MOSS' COLONY

To build a theatre and satisfy the wants of all, is a considerable exploit for any man. The building of the Colony by B. S. Moss was not so much a matter of dreaming, but rather of patient investigation, mingled with a considerable admixture of downright romance. Mr. Moss now says that four words overheard in the auditorium pleased him more than anything that has been said or written of the Colony. A lady and a gentleman, having looked over the foyer and entered the auditorium, stopped a moment, when the lady said to her escort: "Well,—isn't this charming?"

RESIGNS FROM CENSORSHIP BODY

Ansel W. Brown, of Pulaski, who has been connected with the New York State Motion Picture Commission almost from the time of its organization in 1921, and who has been in charge of the office located in the State Capitol at Albany, has resigned and has been succeeded by Earl Leonard, a well known Democrat of Saratoga Springs. The position pays $3,500 a year. Mr. Brown plans to return to his home and engage in the real estate business.

A. M. P. A. MOVES

The A. M. P. A. decided at its most recent meeting to change its place of festive occasions from the Cafe Boulevard to the White Horse Tavern. Jim Loughborough, beloved press agent, was the guest of honor, having decided to return to bright Broadway from western wildernesses.

Uruguay Uses Triple Features; Shows 98% American Films

NEARLY 98 per cent of the motion pictures shown in Uruguay are of American origin and in spite of repeated efforts to introduce pictures from other nations foreign productions offer little competition, says Consul O. Gaylord Marsh, of Montevideo, in a report to the U. S. Department of Commerce.

Mr. Marsh, in a resume of the situation, states there are at least six distributing agencies in Montevideo, with 62 theatres having an average capacity of 350, and there are about 38 important theatres in the interior of the republic. Theatres usually give their first performance at 4:30 (3:00 on Sunday and holidays) with a second at 9:00 p. m. Three features usually constitute a performance but tickets may be purchased for a single film, two films or the whole show, prices being graded accordingly. Programs change nearly every day on account of the neighborhood character of most of the theatres.

Luxurious society dramas and farce comedies are the best drawing cards, says Mr. Marsh. These are censored by a commission which rules out those of immoral character and forbids the admission of children to films having scenes of questionable tendency.

La Sociedad Cinematografice de Montevideo, announces Mr. Marsh, is an organization of many theatre owners in Montevideo for the purpose of regulating the prices of admission and the manner of exhibiting films. A prominent distributor supplies most of the members with daily programs at a fixed charge, which generally includes 22 pictures a month. The smaller agencies follow this same method in supplying their trade, which consists principally of secondary "fill in" pictures.

PARAMOUNT OPENS NEW OFFICES

The formal opening of Paramount exchanges in Buenos Aires, Argentina, and Santiago, Chile, was announced this week by E. E. Shauer, general manager of the foreign department of the Famous Players-Lasky Corporation. The first releases of Paramount pictures through this new organization, which will be known as Paramount Films, S. A., are scheduled for June 1st, in Argentina, Uruguay, Paraguay, Chile, Peru and Bolivia, the territory under the jurisdiction of the Buenos Aires office.

JACQUELINE LOGAN WEDS

Jacqueline Logan, the charming star of the C. Gardner Sullivan F. B. O. Gold Bond production, "If Marriage Fails—?" playing at B. S. Moss' Colony Theatre, New York, was married June 4 to Ralph James Gillespie, former real estate man.

The wedding took place at the bride's home in Hollywood, with only a few intimate friends at the ceremony.

HAT PIN STIRS CINCINNATI

"A Yell That Shook Theatre Is Echoed in Police Court" is the head given a two-column boxed story in a recent issue of the Cincinnati Times-Star, one of the city's leading dailies. It referred to an audience in the Alhambra Theatre, one of Cincinnati's large downtown theatres, being thrown into a near-panic when a woman in the audience stuck a man with a pin and accused him of molesting her. The man ran from the theatre but was captured by a passing patrolman. He was later released.

GIVE LUNCHEON TO BALLANCE

On the eve of his departure for his new post as district manager of Atlanta, Ga., Harry Ballance, formerly Eastern divisional sales manager of Famous Players-Lasky Corporation, was guest of honor at a luncheon given at the New York Athletic Club by S. R. Kent and his cabinet, composed of the department heads of the Paramount distribution department.

Those present included Mr. Kent; George W. Weeks, general manager of the distribution department; John D. Clark, western divisional sales manager; A. M. Botsford, Charles E. McCarthy, Mel A. Shauer, Claud Saunders, George Spidell, G. B. J. Frawley, and John Hamell, New York district manager; Milton Kusell, New Jersey manager; J. J. Unger, New York branch manager, and A. O. Dillenbeck, representing Hauff-Metzger Advertising Agency.

NEW HOUSE FOR SYRACUSE

Purchase of three pieces of real estate in the 600 block of South Salina street by Thomas Hogan, attorney and realty operator, as the site of a new Syracuse theatre, became known the other day. The deal is reported to involve a sum totaling $300,000. According to the report, Hogan has been approached by a theatrical firm with a long-term lease for a theatre.

Coming and Going

James R. Grainger, Fox sales head, left New York this week for the Coast.

Sol Lesser has returned to Manhattan from the West.

Most of the national directors who were in New York last week attending the conference at the Hotel Roosevelt have returned to their homes.

Jack Lloyd of the Griffith organization is in Europe.

Joseph Aller of the Rothacker-Allen laboratory sailed on the Aquitania this week for Europe.

Hal Roach left New York earlier in the week for the Coast.

Sam E. Morris, general manager of distribution for Warner Brothers, is on a visit to Chicago and the Middle West in connection with the opening of the new Warner Brothers exchange in Milwaukee.

Hal Wallis, Warner Brothers studio publicity representative on the West Coast, is in town for a couple of weeks.

J. G. Bachmann returned this week from a fortnight's trip to the Schulberg Exchanges in the middle West.

S. S. Krellberg, Sales Manager of Chadwick Pictures Corporation left New York last week on a tour of this company's exchanges.

George Marion, Hollywood title writer, is preparing to leave for New York next week.

Burton George arrived in New York last week for a busy visit.

Fred Kennedy Myton, West Coast Scenario chief at the F. B. O. Studios, is going to New York to confer with John Brownell, Eastern Scenario Editor, and assist in the selection of stories for next year's program.

Theatre Activities in Detroit, Mich.

James N. Robertson, head of the Robertson Theatrical Enterprises, Detroit, announces plans for three new theatres to be completed within the next year. One will be on the East Side of Detroit and the other on the West Side. Present Robertson houses average about 2,500 in seating capacity.

W. S. Butterfield, who recently purchased Grand Rapids' only road show theatre, the Powers, will turn it into a motion picture theatre, according to rumors. This is the first invasion of Grand Rapids by the Butterfield hosts and now gives Butterfield a hold in every big city in the state outside of Detroit.

Fred De Lodder has purchased the Grosse Pointe Park Theatre, giving him a string of four big neighborhood houses on the East Side. Jacob Sullivan, general manager for De Lodder will also supervise and book the new house.

REBUILDING VT. OPERA HOUSE

A committee of residents of Bellows Falls, Vt., has been appointed to prepare plans for the reconstruction of the Opera House, which was razed by fire last month.

HARRY D. BUCKLEY

For the past two years acting general manager of the Douglas Fairbanks Pictures Corporation, who was recently elected a member of the Board of Directors of the United Artists Corporation

Rowland and Clark Stage Big Contest

Exceptionally successful was the contest sponsored by the Rowland and Clark Theatres, Pittsburgh, which has just ended, in which the winning candidates are to enjoy a week's vacation at Atlantic City, each successful candidate being privileged to select her mother or a friend to accompany her.

Each of the eleven R. & C. Theatres was a unit in the contest and each theatre will have a representative, or rather two representatives in the trip to the great American seashore resort. They will leave the city on July 8th, and Miss Kathryn Kean, Editress of the Film Forecast, will have charge of the party.

An idea of the magnitude of the affair can be gleaned from the fact that some of the candidates had as high as 240,000 votes, and some of the theatres had as high as fifty candidates working for the prize. Judicious handling of the candidates resulted in a tremendous interest, especially toward the close of the contest. Milton D. Crandall, publicity director for the Rowland and Clark Theatres, planned the entire contest.

INTERNATIONAL GIVES LUNCHEON

Officials of International Newsreel entertained at luncheon, at the Hotel Hamilton, in Washington, on Wednesday afternoon, June 3, all those who had participated in making the remarkable motion pictures of laying a smoke screen around the dirigible "Los Angeles," which are shown in the current issue of International Newsreel.

The honor guests of the occasion were Lieut. Stanley E. Ridderhoff, Lieut. Frank G. Cowie and Lieut. H. D. Palmer, the pilots of the three bombers. Also present were U. K. Whipple, Norman Alley, Herman Stockhoff, J. C. Brown, Wm. Hearfield, Frank McKechnie, Edward Morrison, Harry Van Tine and Joseph Morrison, International Newsreel cameramen; Lieut. T. T. Patterson, of the Bureau of Aeronautics; Charles Parmer, feature writer of the Washington Herald and Universal Service; Jim Ring, of the Washington Times; Frank Walker, of International News Service, and officials of International Newsreel.

Connecticut Realizes $250,000 Per Year on New Film Tax

Exhibitors and film distributors of Connecticut were given a severe jolt by the General Assembly, when both the House and Senate, just before adjourning, passed a bill imposing a tax and censorship on films exhibited in the Nutmeg State. The tax provision levies $10 on the first 1,000 feet of film and 50 cents for each additional 100 feet on each screen subject. This tax is imposed upon the distributors and, according to sponsors of the new law, will bring a revenue of approximately $250,000 each year to the state. It likewise will increase, it is estimated, the cost to exhibitors of approximately 18 cents for each subject shown.

The censorship provision of the law authorizes the state tax commission to revoke the registration of any film, "which the commissioner may find to be immoral or of a character to offend the social or religious sensibilities of any element of society." The commissioner also may delete any part of a picture, which may excite racial, religious or moral prejudices. News reels of current events alone are excepted.

The law further authorizes that an agent of the commission shall be appointed with headquarters in New Haven for the purpose of administering the act. The salary for this agent has been fixed at $4,500 a year.

Small House Going Says Chicago Writer

Harry M. Beardsley in the Daily News, Chicago, says that the small neighborhood theatre is fast disappearing, as the event of the chain theatre with its chain store methods has secured the upper hand over the small independent theatre owner. The advent of a new movie deluxe theatre in the neighborhood business districts has been known to increase store rentals as much as 300 per cent in certain districts.

Despite the great building activity of the last few years in this city, he says the number of theatres have decreased. He cites Jack Miller's figures from the Chicago Exhibitors' Association that in 1921 the city had 385 theatres showing moving pictures or combinations and on January 1, this year, there was only 308 exclusive movie houses and 26 combination houses.

The movie circuits operating the chain of both Loop and the outlying houses secure the pick of the films for first and second runs, while the independent exhibitors are forced to wait for a third or fourth showing. While the night crowds which are attracted to the big movie houses do not buy when they pass the brightly lighted store windows, they remember the displays and this brings many new customers to the wideawake merchant who is established close by the big theatres.

Aids for Greater Movie Season Give Impetus to National Drive

Plans Now Under Way Will Make Event Not Only Summer Business Builder But Future Stimulant as Well

By WILL H. HAYS
President, Motion Picture Producers and Distributors of America, Inc.

GREATER MOVIE SEASON has been tried. It has proved that it is profitable to all exhibitors who participate in it. In the Northwest in the South, in California, large and small exhibitors, having seen direct and lasting good result, have also predicted still greater possibilities in the making of the season a national affair with a national service bureau to handle details.

Exhibitors have requested me to establish that. Last year, Mr. H. M. Richey, general manager of the motion Picture Theatre Owners of Michigan, Inc., deferred a Greater Movie Season campaign until 1925 in order to have behind his effort the force of a national drive. In 1922 when I attended the opening of the "Northwest Go to Movie Week" in Minneapolis, Mr. W. A. Steffes, chairman of the Allied States Organization, pointed out how much could be achieved by complete cooperation. In Philadelphia and New Orleans, I am informed, similar movements wereindividually successful.

In San Francisco for three years, in Los Angeles and smaller California towns last year Greater Movie Season was a great stimulant and the men back of the campaigns have continually urged a National Movement.

Where exhibitors have united and worked in harmony, results never have failed to exceed expectations.

Greater Movie Season answers what many theatres have asked for: one undivided effort to lift summer business and build permanently throughout the fall.

Bakersfield, Calif. concentrated upon Greater Movie Season last year and theatres there broke all house records, according to the statement of Harry C. Arthur Jr., then general manager of West Coast Theatres, Inc. In other towns located in the same valley as Bakersfield where no effort was made, business remai.ed poor.

What is true of Bakersfield may be true elsewhere.

Greater Movie Season presents no advantages that are exclusive to large theatre circuits, whose annual gross can pretty well be reckoned in advance and expenditures arranged to fit that figure. I have in mind the smaller exhibitor, working from month to month, who usually can hope only that July and August will be no worse than last year. Here we believe is a means that will make them better.

He can beat the summer depression by cooperating with his fellow exhibitors who face the same problem: by organizing a committee and appointing one general manager and allocating to each member some specific share of the local campaign for which we have laid the general foundation.

This national service bureau has no huge appropriation to spend. We have provided, however, the necessary funds for establishing a staff competent to secure, first, the active co-operation of public bodies with millions of members who naturally include the share of those who attend motion pictures only when specially urged; to effect commercial tie-ups by which national advertising and window displays throughout the United States will carry the "Go-to-Movies" theme; to provide advertising and publicity for exhibitors' own use; to syndicate and publish through newspapers and magazines material that will help to build respect and added patronage for motion pictures; to furnish exploitation service by mail, and in person when possible, to exhibitor committees; and to prepare for theatres, posters and accessories that will be s ld at cost.

The campaign has aspects wider than to increase patronage during a certain definite period. August has been chosen for the business stimulant which any great national drive coming at more or less a dead and unexpected time, must entail. Greater Movie Season begins then. It continues—not for a week or a month, but for as long as theatres, by the entertainment they afford, justify the enthusiastic support that this season will inspire nationally.

Our exploitation men will work with exhibitor committees. Our staff will continue to promote motion picture interest wherever the written or spoken word can aid in patronage and good-will; and I feel that to the extent that the theatres will accept that aid and operate collectively, their business will reflect the effort.

The members of our association realize that in order for this campaign to be a success, they must supply pictures of a quality worthy of such a demonstration so that when the people go to see the Greater Movie Season picture they will be satisfied that what we have said about the improvement in motion picture entertainment is true. The campaign will arouse interest in motion pictures, but it will be the programs themselves that will be the final testimony that will win the case.

U. S. Navy Aids in Pushing Movie Season

The U. S. Navy has swung behind Greater Movie Season in battle formation. For the first time since the war—although in individual instances the Naval Recruiting Stations have lent their aid to specific pictures—a complete national tie-up has been effected between the movies and the navy. Washington, quick to appreciate the immense public interest the screen will command during July and August, has instructed all naval recruiting stations throughout the United States to display special posters linking Greater Movie Season with the fleet's Australasian Cruise.

No less than six thousand five hundred of these posters will occupy the Navy's streetboards in almost every city from coast to coast.

"Greater Movie Season Means Better Pictures on Display. The Navy's Australasian Cruise Shows the World in a Navy Way!"

That is the message the Navy will broadcast and each recruiting office stands ready to turn its efforts in such direction as exhibitor-committees may ask.

Governor Smith of New York Endorses Greater Movie Season

GOVERNOR "AL" SMITH of New York is a movie fan. He is more than that. He has his own projection machine. And his endorsement of Greater Movie Season is characteristic of him.

"Of course I believe in a Greater Movie Season.

"All of us are always hoping that the motion picture will realize the full extent of its genuine possibilities.

"If you are going to make this a season of better pictures I can look forward to some more entertaining evenings in my home with my picture machine.

"Naturally I wish the movement success."

Advertisements, Cuts, Mats, Part of Greater Movie Season Co-Operation

"TO clinch any campaign use newspaper advertising. To clinch this campaign use more!" says an editorial that accompanies an unusual array of copy, designs and lay-outs for Greater Movie Season. "Every dollar spent means not only an immediate return but also a continuous return; for Greater Movie Season is institutional, not keyed to one picture or to five pictures but to a whole year's program. What you do now will build patronage permanently."

Thirty-five examples of advertisements, from full page smashes down to two-inch single-column teasers hit that objective. Sound constructive thought is evident throughout them—constructive but not ponderous; for the copy catches both the gala spirit of the occasion and the human-interest "behind the screen" appeal that registers with regular picture-goers no less strongly than with those who must be "sold."

Quoting the introduction of a full-page:

"Celebrate Greater Movie Season . . . From yesterday's flickers to today's masterpieces—yes, real ones! . . . From penny arcades to theatres of ease and elegance where most of us go to see and be seen—and don't we? . . . From the battered piano to splendid orchestra accompaniments! Plenty to celebrate!"

The drive's objective is well expressed. The new season's motion picture have arrived, the improvement both on the screen and in the entertainment surrounding it is driven home by frank comparisons with movies as they used to be. That vein is followed in a quarter-page headed, "Don't long for the 'good old days!'" illustrating the entrance to an old nickelodeon in sharp contrast with a modern auditorium.

Copy that for three years has stood the test of Los Angeles and San Francisco campaigns will be immediately recognized by California exhibitors in the three-column advertsement "Are You Behind the Times?" This is an appeal for fair judgment by people who are still prone to regard motion pictures from old-fashioned viewpoints. Experience on the Coast showed that this persuasion won instant and favorable reaction. To repeat it, thus bringing it to the notice of all exhibitors, reveals a sound conception of responsibility on the part of the national service bureau.

"Entertainment is for sale and entertainment means just as much to the critics as to the friends of motion pictures," according to a statement from the Greater Movie Season bureau. "The man who rarely attends picture theatres may or may not have perfectly good reasons for his absence; but we have endeavored to present to him the very important facts that motion pictures today represent the efforts of leaders in every art, while, in most cases, the presentation of those pictures, the music and divertissement also entail considerably more thought than goes into the average theatrical performance at $2 a seat."

Many suggestions are made for co-operative advertising, chief of which is a full-page lay-out that should find ready acceptance by stores when newspaper space-sellers are enlisted with local activities. "Things are not as they used to be!" the streamer reads, and in individual lay-outs below latest models of men and women's clothes, automobiles, radios, phonograph records and electrical equipment are illustrated in striking contrast with their former styles. The copy for each store is written, requiring only the addition of names and addresses to complete the display. The central position tells of the new productions and the Greater Movie Season

(Continued on page 855)

Don't long for the "good old days"
NICKELODEON
WHEN the films flickered, when the sets were built of pasteboard—that was long ago.
Even the good old moving picture days of a few months back aren't so alluring when you compare them with what's going on in the theatres now.
The greatest motion picture season of all is coming. Better entertainment than ever is on its way to you from the studios.
Forget the good old days. Tomorrow is almost here with motion pictures that will amaze you, that will make you laugh and cry and that will charm you with the absorbing stories they tell
Opens Aug. 3 at the Leading Theatres
GREATER MOVIE SEASON
Come On! BIG DOINS!
MAKE up a party tonight and take the movie trail to good times!
Pictures are better than ever this season, and all the world's on show down yonder!
Maybe there's a party at a fifty thousand dollar apartment in New York gay with dancing silk and flashing beauty—you're invited!
Maybe there's a lordly yacht sailing southern seas with a romantic cast aboard—you're invited? Hear that shot in the dark—clatter of hoofs—there's a trail bound following!
GRAND
EMPIRE
STATE
See a Movie Tonight!
GREATER MOVIE SEASON
Samples of Advertisements Prepared for Greater Movie Season Which Can Be Easily Adapted to Exhibitor's Own Need.
Celebrate!!!
GREATER MOVIE SEASON
They're Better Than Ever!
AN IMPORTANT ANNOUNCEMENT
To Everyone Who Likes Good Motion Pictures
The Greater Movie Season Is Here! And with it comes a host of brand-new fall motion picture offerings that will make every entertainment seeker sit up and take notice.
The Whole World Has Been Ransacked for ideas that would contribute toward your enjoyment. Neither time, money nor effort has been spared. For months past the entire motion picture industry has been on its toes, so to speak, in an effort to give the public the finest pictures that human ingenuity can produce.
The City's Leading Theatres are now showing pictures which are the advance guard of the fall season. That goes all the way from the super-feature to the short comedies.
See the New Crop of Motion Pictures which herald the opening of the new season. They will give you a new conception of how fast the motion picture industry is progressing, and provide a hundred happy reasons for you to come again soon.
The Greater Movies Are Here. See Them Now!
(List Contributing Theatres Here)
The Jones Aren't Using Their Front Porch So Much This August
Time used to be when the Jones sat on their front porch regularly every evening in August. Not much of any place to go—so they stayed home.
But times have changed. Try to find the Jones most any evening now. You'll find them—not on the old front porch—but at the movies.
Maybe the Jones have discovered something you didn't know—
That this August the big fall productions are being shown weeks ahead of time.
That this August the screen offerings at the city's leading theatres include some of the biggest, finest, and most wonderful pictures that will be seen all year—
That this August the leading theatres are offering entire programs, which for thorough entertainment have never been equalled.
That's why this August the Jones are going to the movies
That's why the Jones aren't using their front porch so much these evenings.
Palace, Liberty and Rivoli— Now!
GREATER MOVIE SEASON

Posters Speak Volumes in Few Words

EXHIBITORS' advice—"Say it quickly, briefly, and use big type to drive it home"—governed the selection of Greater Movie Season posters from numerous block and pictorial sketches submitted by prominent New York artists. By a process of elimination, the block designs chosen follow a color scheme of blue and yellow with an additional red in the case of the twenty-four sheet.

This particular stand has been devised to

One-sheet; blue and yellow

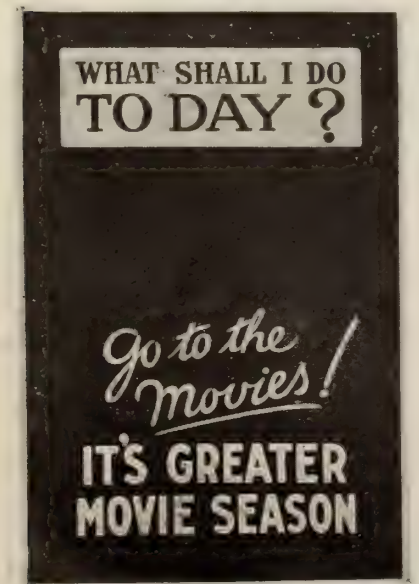
meet requirements both of theatre groups and the individual house conducting the campaign. To balance a red-disk bearing the slogan "Let's Go!" an unoccupied space is left in the upper right-hand side where, it is suggested, the current attraction can be posted, also on a red disk, if the stand is used as part of ones theatre's display; while for all purposes the "Let's Go!" message can be blocked out with a Second, Third and Fourth week announcement to carry the season along.

The block one-sheet and three-sheet combine visibility and poster-effect with a certain artistic distinction that will blend harmoniously with any lobby display.

On the four color pictorial one-sheet the Girl in the Ticket-Box strikes a note familiar to every picture-goer. Passing a ticket across the marble slab with the happy "How Many? . . . Thank you!" around the aperture in the glass, she is an essential part of every theatre, typical of it, and in every way a sounder "selling-argument" than the usual symbolic figure with a helmet, a spear and pennants of film.

The window card is aimed at every window: a reminder in the form of a slate which asks "What Shall I do Today?" Beneath a space wherein each store can write its own message, strong lines of script proclaim: "Go to the Movies. It's Greater Movie Season."

By special arrangement with the Morgan Lithograph Co., of Cleveland, Ohio, a price of three cents a sheet has been fixed for block-posters, six cents for the four-color pictorial one-sheet and three cents for the window card.



Window card; slate design; two colors

World Tour Among Prizes for Greater Movie Season Essays

A NATIONAL newspaper contest with a trip for two around the world as the capital prize and trips to Miami and Los Angeles for second and third, has been arranged as one of the interest-builders for Greater Movie Season. The Red Star liner, Belgenland, beginning her second world cruise November 25th, will carry the winners from New York to the Orient, India, Egypt and Palestine, Italy, the Riviera and Spain, returning to New York April 6th, after a tour of 132 days. First class expenses will be paid throughout, including shore excursions under the guidance of the American Express Company.

The winner of the second prize will have the choice of a trip for two to Los Angeles or Miami, while the third prize is whichever tour the second winner does not elect to take. The winners will be guests of the Miami or the Los Angeles Chambers of Commerce during two weeks with transportation and hotel expenses paid.

According to plans the Will H. Hays office has formulated, the contest takes the form of an essay on motion pictures, not longer than 300 words, and debars only professional writers and employees of theatres and newspapers that participate.

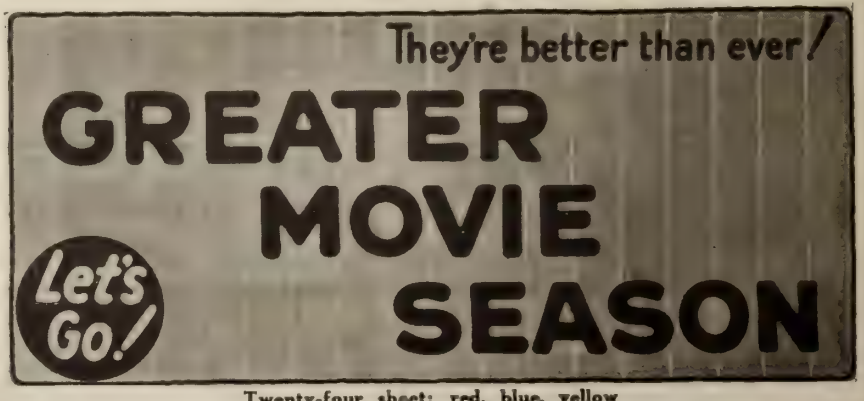
It will be placed with one newspaper in each city or town where Greater Movie Season is celebrated, with preliminary announcements during July, and closing date towards the end of August. In addition to the principal prizes, local awards will be arranged—donations by stores, commercial firms and theatres—so that the extent of co-operation between merchants and theatre-owners may be widened immeasurably.

Working in conjunction with exhibitor-committees, the national bureau will handle details of syndication. A special press-sheet has already been prepared. Conditions governing the contest, feature stories and advertising displays for newspaper use, quite apart from theatre material, are contained in this sheet. Pictorial one-sheet posters for newspaper delivery wagons, newsstands and billboards, together with slides to accord each co-operating theatre full benefit of the publicity, are included among the contest accessories.

As a means not only of promoting interest in advance but also of maintaining it throughout the season, this contest, which is perhaps the most ambitious yet attempted between newspapers and motion pictures, stands as one of the high-lights of the Greater Movie Season direct-to-the public campaign.

Greater Movie Season
Means Greater Profits
for Theatre Owners.

Read What Sol Lesser Says
of Last Year's
Greater Movie Season
on Page 856.



Twenty-four sheet; red, blue, yellow

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Are Parents People?"

Paramount Presents Betty Bronson in a Version of Alice Duer Miller's Clever Domestic Problem

Reviewed by Epes W. Sargent

Although there are three featured players in "Are Parents People?" the chief interest naturally centers in Betty Bronson, who is taking her first "regular" role in this clever story of domestic troubles by Alice Duer Miller.

This story probably was selected because the child is the prime mover of the action, but it would seem that the scenarist or the powers that be feared to give her too great a responsibility, and so the story sags somewhat in its development. It is a pleasant enough entertainment, but lacks the snap and verve that could have been injected into the story had the production experts been more confident of Miss Bronson's ability to carry the burden of the plot. Whether she could have done this is still a problem, since she is not given the opportunity and it still remains to be seen whether she is a carefully coached precocity or a real actress, but she shows many moments of natural charm that give promise of development, though in a few places her work is conventional and almost perfunctory. On the whole she does very creditably with what she gets.

Adolphe Menjou is the real star and not since "Forbidden Paradise" has he had such a congenial role and the only trouble is that he plays it so brilliantly that he takes from Florence Vidor her share of the sympathy. You feel that she is wholly in the wrong, though the story runs that they are equally at fault. Lawrence Grey was a clean-cut Dr. Dacer, rather young yet to be a successful practitioner, and certainly too young to be the accepted attendant at a young ladies' seminary, but in the development of the story he is given very little opportunity.

A fault of the script is the lack of love interest. Too much of the interest has been thrown to the parents and too little given the efforts of the girl to reunite them. A much better story would have resulted from a playing up of this angle. On the other hand, the scenarist has bravely resisted the temptation to dump in a lot of girls' school stuff. There are no dormitory pillow fights or other extraneous local color. She sticks to that section of the story she elects to play up. Andre de Beranger was capital in his one chance, but the teachers at the school were too overdrawn, which seems to be a fault of direction rather than acting.

In spite of its structural faults, however, "Are Parents People?" is a pleasant and often sprightly entertainment, and should give reasonable satisfaction to most classes. It is not great, but it is good, thanks mostly to Menjou.

Cast

Lita Hazlitt.....Betty Bronson
Mrs. Hazlitt.....Florence Vidor
Mr. Hazlitt.....Adolphe Menjou
Maurice Mansfield.....Andre de Beranger
Dr. Dacer.....Lawrence Gray
Aurelia Wilton.....Mary Beth Milford
Margaret.....Emily Fitzroy
Freebody.....William Courtwright

Story by Alice Duer Miller.
Scenario by Frances Agnew.
Directed by Malcolm St. Clair.
Length, 6,586 feet.

Story

The Hazlitts are high strung and imagine themselves incompatible, where it is merely that they never have learned to give and take of married life. Their separation falls heavily upon Lita, their young daughter, still of boarding school age. Lita reads that estranged parents can be united through a common fear for their offspring. When she is blamed for a romantic letter written by her sentimental room mate to a picture star, she does not clear the situation with an explanation but sees in this happening the desired opportunity to reunite her parents. She leaves a note that she has gone "to end it all" and proceeds to the home of a young physician who has engaged her interest. Her parents spend an agonized night while she comfortably dozes in an easy chair in the home of the doctor, who is all-ignorant of her presence, and the morning brings a matrimonial reconciliation and the start of a new matrimonial venture between Lita and the physician.

Features Reviewed In This Issue

Are Parents People? (Paramount)
Bandit's Baby, The (F. B. O.)
Beggar on Horseback (Paramount)
Eve's Secret (Paramount)
Silent Sanderson (Prod. Dist. Corp.)
Siege (Universal)
Wildfire (Vitagraph)

"Wildfire"

Vitagraph Offers Aileen Pringle in Entertaining Racing Melodrama Based on Successful Play

Reviewed by C. S. Sewell

Several years ago "Wildfire," written by the well-known authors George V. Hobart and George Broadhurst proved so successful as a melodrama that it was later made into a musical comedy and it has now reached the screen as a Vitagraph production with Aileen Pringle as the star.

It is a racing melodrama which follows the general lines of productions of this type with the outcome of the action depending on the heroine's horse "Wildfire" winning a big race. After the preliminaries are dispensed with everything revolves around this one situation.

There is the usual melodramatic villainy, with the former owner of the stables using crooked methods to keep the horse from winning, but there are two points that give the story added interest: the first is the fact that additional drama results from the fact that because of a former quarrel the hero determines to beat the titular owner of the stables, not knowing that they are now owned by the heroine who is his sweetheart, and next the clever manner in which the heroine thwarts the villain's plans by allowing him to make love to her and giving the jockey the signal to prevent him from throwing the race.

There is a good satirical note at the opening where a society to stop race track gambling is shown as using wheels of chance at a bazaar to raise money, and the big climax, the race, is well handled, the shots of the two horses running neck and neck being especially fine and providing good punch. There is some good and out of the ordinary comedy in the character of the conceited negro jockey who has his own valet. Practically the entire appeal has been placed on the racing scene and although there is plenty of intrigue there is not much real action in the other scenes except where the stable

There is no better name in the photographic field than

GOERZ

Makers of Motion Picture Raw Stock. Negative — Positive — Panchromatic.

Sole Distributors:

Fish-Schurman Corporation

45 West 45th Street, New York

6331 Santa Monica Blvd.
Hollywood, Cal.

Negative, Positive, Panchromatic

Mr. Exhibitor: Ask at the Film Exchanges for the

It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

catches fire and this has been toned down so as not to cause an anti-climax.

As is often the case, there are inconsistencies and the entire story rests on a rather implausible situation, for had the heroine done the logical thing she would have told the hero that she was the real owner of the stables, also, after waiting patiently for him for five years she seemed almost eager to believe all the rumors that tended to blacken his character. Then, too, some of the angles which are built up in the earlier reels are dropped and no further mention made of them.

Aileen Pringle does good work as the heroine in a role which differs from her usual run as there is no playing up of the sex angle, and her support is entirely satisfactory.

While not as peppy as some others of its type, "Wildfire" should prove a pleasing attraction for patrons who like racing melodramas.

Cast

Claire Barrington.....Aileen Pringle
Myrtle Barrington.....Edna Murphy
Garrison.....Holmes Herbert
Senator Woodhurst.....Edmund Breese
Ralph Woodhurst.....Antrim Short
Matt Donovan.....Tom Blake
John Duffy.....Lawford Davidson
Chappie Raster.....Arthur Bryson

Based on play by George V. Hobart and George Broadhurst.
Directed by T. Hayes Hunter.
Length, 6,550 feet.

Story

Claire Barrington, anxious to marry her sister Myrtle to Ralph Woodhurst, whose father is opposed to horse racing, hides the fact she is the real owner of the Duffy stables. John Duffy, former owner, still holds notes on the stables given by Claire's father and he seeks to have Claire marry him, but she loves Garrison, who has been away for five years. Just a little while before the big race in which her horse, Wildfire, is to run Garrison returns and meeting Duffy recalls that Duffy persecuted him in the army. Garrison tells Claire he is out to break the owner of the Duffy stables. To do this he buys Jackdaw, the only horse that can beat Wildfire. The Duffy stables are set on fire and Garrison is blamed. Claire hates him as fiercely as she loved him before and believes he is a crook. A new jockey, Chappie Raster, is to ride Wildfire and Duffy plans to have him throw the race unless he gets a signal with a handkerchief. Claire lets Duffy make love to her and gives the signal and Wildfire wins. It develops that Duffy is responsible for the crooked work and Garrison finally is forgiven by Claire.

"Silent Sanderson"

Harry Carey's Newest is Virile Melodrama of Cattle Country and the Alaskan Gold Fields

Reviewed by C. S. Sewell

At the outset "Silent Sanderson" the newest Hunt Stromberg production starring Harry Carey, which is being released through Producers Distributing Corporation gives every evidence of being a regular "Western" story of the cattle country.

With the apparent suicide of the hero's brother, there comes a lapse of several years and a change of location and from this point on it is a story of Alaskan dance halls and great snow covered open spaces working up to a climax in the hero's cabin miles away from any other human habitation.

The story is melodramatic and the situations have been built up with a good degree of melodramatic tenseness which will probably hold the interest of the average patron, but the force of the story is weakened by more than ordinary dependence on coincidence in the hero arriving in the dancehall just in time to rescue the girl and the bringing together of the three main characters so many years later and thousands of miles from the scene of their former meeting. It also seems more convenient than probable that the villain would have so blatantly boasted in unknown company of his murder of the hero's brother.

Carey's role is first that of a self-sacrificing big brother, then that of a man who suffers in silence over the death of this brother and the seeming perfidy of his sweetheart. This leads to a loss of sympathy for him in the heartless and almost brutal manner in which he treats this woman. There is also a gruesome note in the situation where the villain is left in the snow and becomes the prey of wolves.

There is no doubt about this being red-blooded melodrama and there are some good fights, plenty of deep-dyed villainy and the usual virility of the rugged stories of the outposts of civilization where might makes right and "Silent Sanderson" should prove a satisfactory attraction for audiences that like this class of production. Harry Carey's fans will probably like it also even though his role is not an entirely heroic or sympathetic one.

Cast

Joel Parsons (Silent Sanderson) Harry Carey
Judith Benson.....Trilby Clark
Jim Downing.....John Miljan
Art Parsons.....Gardner James
Silver Smith.....Stanton Heck
Single Tooth Wilson.....Sheldon Lewis

Story by Kate Corbaley.
Adapted by Harvey Gates.
Directed by Scott R. Dunlap.
Length, 4,841 feet.

Story

During a drought in the Southwest Jim Downing fences off a spring on his property, keeping the Parsons' cattle away, so that they begin to die of thirst. Joel loves Judith, the town milliner, but gives in to his brother Art, who becomes engaged to her. Downing, however, sweeps her off her feet and she agrees to marry him. Downing and Art fight and Art is found dead, apparently a suicide, and Joel blames Judith. Years later in Alaska Joel, known as Silent Sanderson, wanders into a dance hall and saves Judith, who has left Downing, who mistreated her. Sanderson takes her home, intent on revenge. Downing follows them and becoming snow-blind drifts into Sanderson's cabin and boasts that he will kill him as he did Art Parsons. He then attacks Judith and Joel comes to her rescue and after a fierce fight throws him out and he is set on by wolves. Joel and Judith come to an understanding and leaving Alaska return to the Southwest.

"The Bandit's Baby"

Variety of Angles of Appeal in Fred Thomson's Newest Should Make It a Good Box-Office Bet

Reviewed by C. S. Sewell

While "The Bandit's Baby," the newest of the series distributed through F. B. O. starring Fred Thomson, is an out-and-out Western, such as this star's fans have learned to expect of him, various other entertainment angles have been introduced that should make it appeal to a wider circle of patrons and prove one of his biggest box-office successes.

First, of course, is Fred's winning personality and ability as an athletic Western type, next is his wonderful horse, Silver King, which has added a lot to his previous offerings; then there is a cute baby that will "get" the feminine contingent and a lot of the men as well. All of these are present in a story that holds the interest, introducing some clever and intelligent acting by Silver King, together with a snappy horse race, and a thrilling melodramatic climax involving good human interest in which the star gallops ahead of a train to save the baby. Then there is, of course, the inevitable romance, villainy and fast action that is typical of Westerns.

Dyed-in-the-wool Western fans may feel that some of the hard riding and fighting has been sacrificed to the scenes in which the baby figures, and this is true, but at the same time the different angles have been well balanced and we believe that with the majority the human interest and comedy with the baby will more than make up for this deviation from the usual, and the rattling melodramatic climax will more than satisfy the action fans.

Fred is there with the goods as usual, but Silver King and the baby certainly give him a run for the honors. Particularly is this true of the scene in the cave where the horse acts as a nurse for the baby, getting him his rattle, bottle of milk, etc., and really acting with remarkable intelligence; and there is a lot of good comedy in these sequences, as well as the scenes where Fred acts as a judge at a baby show.

There are also a number of clever and amusing subtitles, especially those at the finish where Fred tells the girl he is not strong for getting married but he would do anything to be able to keep her little baby brother, and she retaliates by accepting him, saying she would do most anything to get Fred's horse.

The supporting cast is entirely capable and is headed by a new leading lady, Helen Foster, who is small, attractive and has a winsome, sympathetic appeal.

For the average house "The Bandit's Baby" looks like a good box-office bet.

Cast

Tom Bailey.....Fred Thomson
Esther Lacey.....Helen Foster
Mat Hartigan.....Harry Woods
Baby.....Mary Louise Miller
Sheriff.....Clarence Geldert
Bill Henry.....David Kirby
Doctor.....C. W. Mack

Story by Leete Renick Brown.
Scenario by Marion Jackson.
Directed by Del Andrews.
Length, 5,291 feet.

Story

Tom Bailey, falsely accused of murder and robbery, is a fugitive and easily eludes the sheriff. A rodeo is to be held and the home town has no chance to win without Tom, so the sheriff grants him amnesty for the day if he will ride his horse, Silver King. Tom accepts and is grabbed by the committee to also judge a baby show as everyone else spurns the job. Tom gives the prize to the little chap entered by Esther Lacey. Esther plans to run away and go to her brother in Tucson, but her cruel stepfather, Hartigan, a blackguard, takes the money. He also lures Tom to the place and binds him, hoping to turn him over to the sheriff and get the reward. Tom gets away and wins the race and eludes the sheriff. After seeing Esther safely on the train he takes the baby to his cave and cares for him. Hartigan, learning that Esther and her brother are returning, plans to wreck the train by causing a collision with a freight. The agent saves the train by running the freight onto an unused cut-off. Tom, knowing the baby is playing on this old track, races by a short cut and just saves him. A confederate has double-crossed Hartigan, who dies when the train plunges over the embankment. Esther's brother proves that Hartigan is the murderer and Tom and Esther decide to share each other's lot.

"Siege"

Fine Handling of Unusually Dramatic Story Should Make This a Big Box-office Attraction

Reviewed by C. S. Sewell

In the picturization of Samuel Hopkins Adams' novel, "Siege," which is being released as a Universal Jewel, one of the second "White List," Universal has a production which we believe will provide excellent entertainment for the majority of patrons.

The outstanding point of appeal is the stirring, virile drama. The story concerns the clash of temperaments between a bright young woman with thoroughly modern ideas and an elderly, iron-willed, domineering woman of wealth and power who rules everyone with whom she comes in contact, with an iron hand, and who holds on to the customs and traditions of the past.

The title, which suggests continued conflict, is appropriate both figuratively and literally, for the whole story concerns the siege of the young couple to win the older woman's approval and batter down her will. Svend Gade has expertly directed this picture. With a minimum of footage he has definitely established his characters and almost from the very start there is present in practically every scene the conflict of wills and personalities that makes real drama.

The story is smoothly developed, with excellent continuity and without surplus footage, and so finely is the drama and suspense in every situation maintained that the interest never has a chance to wander and the action moves forward rapidly.

The entire cast give fine performances, and while Virginia Valli and Eugene O'Brien are the stars, Mr. O'Brien's role is subordinate to that of the two women, and even Miss Valli's role is overshadowed by that of the forceful old lady portrayed by Mary Alden. This character absolutely dominates the story and as usual Miss Alden rises to the occasion. Her performance is a wonderful one and the manner in which she depicts the iron-willed, old-fashioned woman and at the same time shows that she has also a sentimental side and a sense of humor makes one of the screen's finest characterizations.

With a real story to begin with, finely acted, smoothly directed and filled with virile and sustained drama, "Siege" should prove a big box-office attraction.

Cast

Frederika ..... Virginia Valli
Kenyon Ruyland ..... Eugene O'Brien
Aunt Augusta ..... Mary Alden
Morval Ruyland ..... Marc McDermott
Dawley Cole ..... Harry Lorraine
Alberta Ruyland ..... Beatrice Burnham
Frederika's Mother ..... Helen Dunbar

Based on novel by Samuel Hopkins Adams.
Adapted by Harvey Thew.
Directed by Svend Gade.
Length, 6,424 feet.

Story

The great Ruyland Iron Works, one of New England's largest industrial plants, is absolutely dominated by a little elderly iron-willed lady, known as Aunt Augusta, the head of the house of Ruyland, and all the stock is owned by the members of the family, who do her bidding unquestioningly. Finally, however, she decided Kenyon will be her successor and that he must marry Alberta Ruyland. Kenyon, however, has already married Frederika secretly. Aunt Augusta clings to the traditions of the past, while Frederika typifies the modern woman. So it becomes a state of siege to win over Aunt Augusta. Norval Ruyland, who was born dumb, is the only one to become friendly. Roses left daily for Frederika make Aunt Augusta believe she is clinging to an old admirer and Kenyon finally gets jealous and Frederika leaves. Norval discloses the fact that he sent the roses and, committing suicide, gives his stock to Frederika, who seeks to turn it over to Aunt Augusta, as with Kenyon's it carries control of the works. Aunt Augusta, stating she will not accept charity for Frederika, who has become reconciled to Kenyon, dashes away in her old-fashioned rig. Kenyon and Frederika follow in an auto and Frederika, clinging to the horses, stops them. Aunt Augusta, stating that they showed real Ruyland courage, says she was wrong about Frederika and takes her in her arms.

"Eve's Secret"

Betty Compson Has Congenial Role in Paramount Story of the Duke who Loved a Peasant

Reviewed by Epes W. Sargent

Were it not for the ducal titles and other evidences of royalty and the more pictorial settings of a mythical country, "Eve's Secret" might well be a story of here and today. In this respect it differs from the usual Balkan type of play, and is much closer to the appreciation of the average patron, and gains more sympathetic interest.

Miss Compson apparently delights in a chance for a bit of a masquerade in peasant dress, and this story gives her a very charming opportunity, for in the opening scenes she makes a most delightful little child of nature, who is later developed through Parisian training into a finished woman of the world. She gives a sincere and earnest performance.

Jack Holt is distinguished as the fire-eating Duke of Poltava, but the acting honors go to William Collier, Jr., as the masquerading tailor who breaks the bank at Monte Carlo, or its screen counterpart. It is a fine bit of work. Lionel Belmore as the Baron also contributes to the success of the play, but the others are given little opportunity.

The sets are magnificent, but most of the story lies in beautiful natural landscapes, apparently at Del Monte and Monterey. The story moves fluently to its climax with a strong flavoring of comedy, and should prove one of the most acceptable of Miss Compson's recent offerings.

Cast

Eve ..... Betty Compson
Duke of Poltava ..... Jack Holt
Pierre ..... William Collier, Jr.
Duchess ..... Vera Lewis
Baron ..... Lionel Belmore
Prince Boris ..... Mario Carillo

Story by Zoe Aikens from the original of Lajos Biri.
Scenario by Adelaide Heilbron.
Directed by Clarence Badger.
Length, 6,305 feet.

Story

Angered at discovering his fiancee in the arms of another man, the Duke of Poltava kills his rival in a duel and vows that he will have no more to do with ladies of title, but will seek charm and chastity among the peasantry. Eve, the niece of the village shoemaker, attracts his attention, and he has her educated in Paris. Graduated into a woman of fashion, Eve resents the Duke's proprietary manner, and particularly his practice of fending off all other admirers either by scaring or shooting them. Prince Boris, her latest worshiper, goes the usual course and in revenge Eve accepts an invitation to supper with him, not knowing that the Prince has fled and that the invitation is a trap laid by the Duke. When she finds herself caught, she escapes through the window and sups with the lion of the hour, an unknown nobleman who has repeatedly broken the bank at the Riviera resort where the Duke has taken her. In the course of the supper he reveals himself as the nephew of the tailor in her old home. Intending to spend his uncle's legacy in a week of delirious revelry, he finds himself a near-millionaire. The Duke interupts the tete-a-tete, but Eve pleads for the boy's life. Forced into a duel by the rash youngster, the Duke refuses to kill him, and is himself wounded, but Eve now knows her secret. It is the Duke she really loves—and she tells him so, since he no longer will ask.

"Beggar on Horseback"

Imaginative Stage Fantasy Picturized by Paramount Is Triumph of Technical Cleverness

Reviewed by C. S. Sewell

Unlike anything ever presented on the screen is "Beggar on Horseback," James Cruze's picturization for Paramount of George S. Kaufman and Marc Connelly's stage play; so much so that it is next to impossible to convey through the medium of words a comprehensive idea of this production.

The distinguishing point is the fact that the majority of the footage is devoted to the picturization of a weirdly fantastic dream or, as the hero himself describes it when he awakens, a nightmare. Pure fantasy, these sequences which bring into play every trick of the camera and the studio mechanic show a multitude of scenes in which unbridled imagination have been given full play. The hero does not move from one scene into the next but by means of a dissolving effect, in kaleidoscopic fashion, finds himself in increasingly fantastic surroundings.

The sets, the actions, the costuming of the characters are all in keeping. The persons he sees in the dream are all acquaintances of real life, but they are all out of their true perspective, their characteristics and mannerisms which impressed him are terrifically exaggerated. Most of these people are members of his rich fiancee's family, and a strange lot they are as he sees them. The girl jazzes and shimmies continually, the father, wearing a huge cap, smokes a huge cigar, talks over a huge telephone and uses a huge cup as an ashtray. The girl's brother's bow tie is an enormous affair and her mother goes around with a rocking chair fastened to her back. The hero sees himself with his sweetheart on a comic opera type of farm with milkmaids in dancing costumes and a tiny cow and hen giving impossible quantities of milk and eggs.

The hero goes all through these episodes clad in pajamas and a dressing gown, even seeing himself married in a big church in this garb, with the wedding attendants in fantastic costumes and even the minister jazzing through the ceremony. His wife's family have dozens of freak relatives and there are hundreds of butlers, dancing masters, etc. He becomes so irked that he kills the entire family and is tried in a futurist courtroom and found guilty of being highbrow and put in jail where he has to write jazz.

The idea behind this picture is undoubtedly clever and as screened it represents a triumph of technical cleverness in imaginative picturization and in this respect is a triumph for Director James Cruze, the artists who designed the weird sets, the cameramen and in fact the entire studio staff, but we very seriously doubt its popular appeal.

Considerably more than the necessary amount of footage seems to have been used in working up to the dream situation and the manner in which the hero gets out of his engagement to the rich girl so that he can marry his sweetheart is weak. The picture, however, will be judged largely on its fan-

(Continued on page 861)

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Baby Blues"

(Educational—Comedy—Two Reels)

Little Mickey Bennett is a busy kid in this Juvenile Comedy distributed through Educational. First a mischievous little baby brother keeps him on the run, then the chase of a canary that has escaped ends in literally wrecking his grouchy uncle's pet and bird store. A row with the village "tough kid" causes Mickey to seek refuge in a baby show. He disguises as a baby and wins the prize, a nice fat check which soothes the old man's feelings over the wreck of his shop. Except for the uncle, all of the action is carried on by a clever bunch of kids and there is considerable typical kid humor that will especially please the younger generation. The two-year old baby practically steals the picture. We don't know his name, but he has appeared in several other Educational comedies and it is remarkable the variety of things they make this child do, and the way he seems to enjoy it. Grown-ups will like the baby and there are several amusing bits, so that this comedy should register well with the average patron.—C. S. S.

"Gridiron Gertie"

(Universal—Comedy—Two Reels)

Except for the fact that the various situations are a little more closely knit together than usual, this Century Comedy distributed through Universal is of the same type as the majority of Wanda Wiley's starring vehicles. It is slapstick depending largely on cleverly devised but improbable situations involving stunts and trick stuff. Much of this is of a familiar sort but there are some new and cleverly handled scenes in a football game in which Wanda disguised as her sweetheart succeeds in scoring the winning points. She slides all the way across the field, another time she goes sailing through the air with the ball when it is kicked, and again she escapes with the ball by going through a hole in the ground, etc. The picture contains the average amount of amusement for the slapstick fans and is up to the average of this star's vehicles.—C. S. S.

"Ice Cold"

(Universal—Comedy—One Reel)

This is another of Universal's series featuring Arthur Lake and Olive Hasbrouck in comedies that concern young folks in the "sweet sixteen" class. This time, Arthur pulls a bluff, tells the gang he is going to Newport and gets a job as a soda jerker instead. Eddie and Olive find him and bring the gang along to kid him, they start a mild riot pelting each other with ice cream etc. Arthur wins however, as this takes a lot of ammunition and he is working on a commission basis. It is fairly amusing and is up to the standard of the majority of the series. Growing boys and girls will especially like it as it deals with experiences that are real to them.—C. S. S.

"Shorts" Reviewed In This Issue

Baby Blues (Educational)
Call a Cop (Educational)
Dog Biscuits (Universal)
Gridiron Gertie (Universal)
Hair Cartoons (Red Seal)
Ice Cold (Universal)
Outlaw, The (Universal)
Pathe Review No. 24 (Pathe)
Pathe Review No. 26 (Pathe)
Props' Dash for Cash (Educat'l.)
Queen of the Round-Up (Universal)
Runaway Balloon, The (Pathe)
Thundering Landlords (Pathe)
Twinkle Twinkle (Pathe)

"Props' Dash for Cash"

(Educational—Cartoon—One Reel)

Earl Hurd's newest "Pen and Ink Vaudeville" cartoon for Educational shows Props pressed into service as ticket-seller in the theatre. A crook bores a hole in the cash register and the money drops out. Another crook steals the register and Proper chases him by auto, motorboat and finally by submarine, even walking along the ocean bottom. He secures and returns the register only to find it empty. The money is discovered in the boss' hat and Props is forgiven. It is up to Earl Hurd's standard and contains a number of ingenious and amusing bits.—C. S. S.

"Pathe Review No. 24"

(Pathe—Magazine—One Reel)

"Pathe Review No. 24" is headed by an exhibition of the light fantastic rendered by the well known Albertina Rasch dancers. The Pathecolor section is devoted to charming "shots" of Fourgeres, an ancient fortress town in France. "Beaks and Bills," showing various species of birds at work during the meal hour, is the title of this chapter of 'The Secrets of Nature' series.—T. W.

The House of FEATURETTES

Hugo Riesenfeld's Rivoli Theatre is this week playing a Red Seal **"Marvel of Motion"** (the new Fleischer-Novagraph Process).

This novelty contains, in addition to many other startling photographic inventions, some very remarkable slow-motion pictures of Houdini and his card tricks.

"A good program must have novelties"

1600 Broadway RED SEAL New York City

EDWIN MILES FADMAN, Pres.

"Thundering Landlords"

(Pathe—Comedy—Two Reels)

Moving day for a tired newspaper reporter is the theme of "Thundering Landlords," a Hal Roach two-reeler. Glenn Tryon is featured as the weary scribe. His wife and that of a contractor's are two very pretty women. The cast also includes: Fay Wray, Noan Young, Irene Allen, Marjorie Whiteis, "Husky" Hanes and Jim Finlayson. The comedy has mainly to do with Tryon and his family. A monkey pitching china ware and crockery at a negro maid furnishes a lot of laughs. This occurs while a flivver caravan, groaning with furniture and the family, is on its way from an apartment to a partly constructed bungalow. Housekeeping before the domicile is prepared for a house warming and how Tyron keeps union men on the job until the house is built all go to furnish the circumstances which make this comedy worth while entertainment.—T. W.

"Call a Cop"

(Educational—Comedy—Two Reels)

As usual with Christie Comedies there is a definite idea that runs consistently through the entire subject in this one starring Neal Burns, and while there is considerable rough and tumble it has been cleverly worked into the situation so that really "Call A Cop" is more farce than slapstick. Neal, en route to meet his girl is arrested for speeding and hires a thug to take his place expecting a "five day" sentence. The judge gives him six months. The thug breaks jail and chases Neal and the "plot" is further complicated by an inheritance left Neal, which both he and the thug try to get. Neal even tries to break into jail, but without success. He chokes his girl and the cop says "Treat 'Em Rough," a false alarm turns out to be a real fire, etc. Finally, there is a chase all over the lawyer's house in which his porter, Neal, the girl and the thug participate. It is an exceedingly fast-moving comedy with action in every foot and a goodly number of laughs and clever situations and should please the majority of patrons—C. S. S.

"Twinkle-Twinkle"

(Pathe—"Sportlight"—One Reel)

How stage and screen stars keep physically fit is the subject Grantland Rice emphasizes in an entertaining manner in his latest "Sportlight" entitled "Twinkle-Twinkle." The "Our Gang" youngsters are shown first in the studio school and then at play. Douglas Fairbanks and Bill Tilden in a tennis match; Jobyana Ralston and Harold Lloyd on the squash court; Valentino boxing, Charlie Ray chinning the bar and Jack Dempsey and his wife horse back riding are some of the subjects. One very attractive effect is obtained from a practice dance by Gilda Gray on a moonlit beach. —T. W.

"Queen of the Round-Up"

(Universal—Western—Two Reels)

Josie Sedgwick is the featured player in this Universal Western with Edmund Cobb playing opposite. The main point of interest is the fact that Miss Sedgwick does some good stunts of horsemanship such as riding a bucking broncho, usually performed by the male stars, and she does them well. The story involves rustling of horses and the plot of the villainess to keep the heroine from appearing as Queen of the Round-up and is of average interest. The action largely following the usual routine, but there are some real shots of a rodeo showing lossing, bull-dogging, etc. Altogether it is above the average of the usual short western. —C. S. S.

"The Outlaw"

(Universal—Western—Two Reels)

Jack Perrin and Louise Lorraine are featured in this Universal-Mustang, Jack appears as an outlaw who rescues a girl in a runaway and it is love at first sight. Jealousy of one of Jack's assistants causes him to kidnap the girl for ransom, and gives Jack the opportunity to defy his own gang and rescue her. Jack "goes straight" and they face the future together. It will be seen that this is one of the several varieties of familiar western themes and it runs true to type without deviation from the usual formula. It has a fair share of typical western action and should satisfy spectators who like conventional western material—C. S. S.

"Dog Biscuits"

(Universal—Comedy—One Reel)

In this issue of Universal's "Sweet Sixteen" Comedies released under the Bulls Eye Brand, Olive Hasbrouck makes biscuits for her friends Arthur and Eddie. Though one or two are so light they float away, the others, like the proverbial bride's biscuits, are like bullets. In attempting to get rid of them by throwing them out of the window Olive's father and mother are hit and seem to be intoxicated. Arthur gets in bad by feeding one to the dog and as a result the dog retaliates by tearing Arthur's trousers and chasing. The situations are all familiar and obvious and only mildly amusing. This issue is not up to the standard of the majority of the series.—C. S. S.

"Pathe Review No. 26"

(Pathe-Magazine One Reel)

"Pathe Review No. 26" is headed by scenes depicting the coming into existence of ordinary pins. This is shown to be quite an industry and a striking point is the scrupulous care used to see that these necessary little articles are absolutely sanitary. This section is followed by pathecolor scenes of the Turrets of Amboise, France. The concluding number entitled "Acrobatics ala Mode" shows by means of a "process camera" the successive motions in an acrobatic stunt, each remaining on the screen and merging into the next movement so that comparison can be made.—T. W.

"The Runaway Balloon"

(Pathe—Cartoon—One Reel)

Cartoonist Terry depicts the radio as a veritable life-saver in "The Runaway Balloon." A gas bag breaks away from its moorage and the farmer, in his curiosity to locate the S.O.S. radio call, is caught by the balloon's anchor and dropped in Iceland. Still clinging to his receiving set he wards off approaching bears by sending in a call for jazz music. The cartoon is highly amusing.—T. W.

"Hair Cartoon"

(Red Seal—Cartoon—300 feet)

Marcus performs his familiar stunt of drawing heads and by rearranging the hair changing them into well-known persons. The first is like an echo from the past, for it is Josephus Daniels, Secretary of the Navy under President Wilson. The other subjects include David Belasco, Mary Garden and Henry Ford with one of his flivvers.—C. S. S.

"Beggar on Horseback"

(Continued from page 859)

tasy. While mildly amusing, there is not enough comedy to make it stand up from this angle, and even for those who appreciate its cleverness there would seem to be too much of the fantasy which runs on and on through a multitude of changing scenes. The fact that this is a weird dream is soon established and after this there is no new element. In fact even after the round of cyclonic panorama almost has you in a whirl there is interpolated a pantomime, and again the fantastic angle is taken up for a lot more scenes as weird as before.

Frankly, we doubt if the great majority of spectators will find this picture entertaining after the novelty of the first few scenes has worn off. They will probably wonder what it is all about and even if they do not consider it rather nonsensical may lose interest long before the picture is finished.

Cast

Neil McRae.....Edward Everett Horton
Cynthia Mason.....Esther Ralston
Frederick Cady.....Erwin Connelly
Mrs. Cady.....Ethel Wales
Gladys Cady.....Gertrude Short
Homer Cady.....James Mason
Prince .....Theodore Kosloff
Dr. Rice.....Frederick Sullivan

Based on play by George S. Kaufman and Marc Connelly.
Scenario by Walter Wood and Anthony Coldeway.
Directed by James Cruze.
Length, 6,874 feet.

Story

Neil McRae, a poor composer, though he hates jazz and is writing a symphony has to orchestrate jazz music to make a living. Across the hall is his sweetheart, Cynthia, an artist, and together they are preparing a pantomime. Neil has one pupil, Gladys Cady, a member of an eccentric new-rich family, and she takes him to meet her people. Neil's friend, Dr. Rice, suggests that he marry Gladys and finish his symphony. When Cynthia, sacrificing her own love, seconds the motion, Neil proposes and is accepted. He is threatened with a nervous breakdown and Dr. Rice gives him medicine. He falls asleep and has a weird and fantastic dream in which everything is seen out of its true perspective, the little mannerisms of the Cadys are all exaggerated. He sees himself in his pajamas and dressing gown going through weird experiences, starting with a wedding in a church where everybody, including the minister, jazzes. At the bride's home he meets dozens of freak relatives and sees hundreds of butlers, footmen, dancing masters, etc. In desperation he kills Gladys and the whole family is tried in a futuristic courtroom and sentenced to write jazz forever in the Cady factory. He sees himself on a farm with Cynthia that resembles a musical comedy setting; finally Cynthia appears as a nurse and stabs him. Awakening, he realizes he is still engaged to Gladys, but she releases him, saying it was a joke and leaves him free to marry Cynthia.

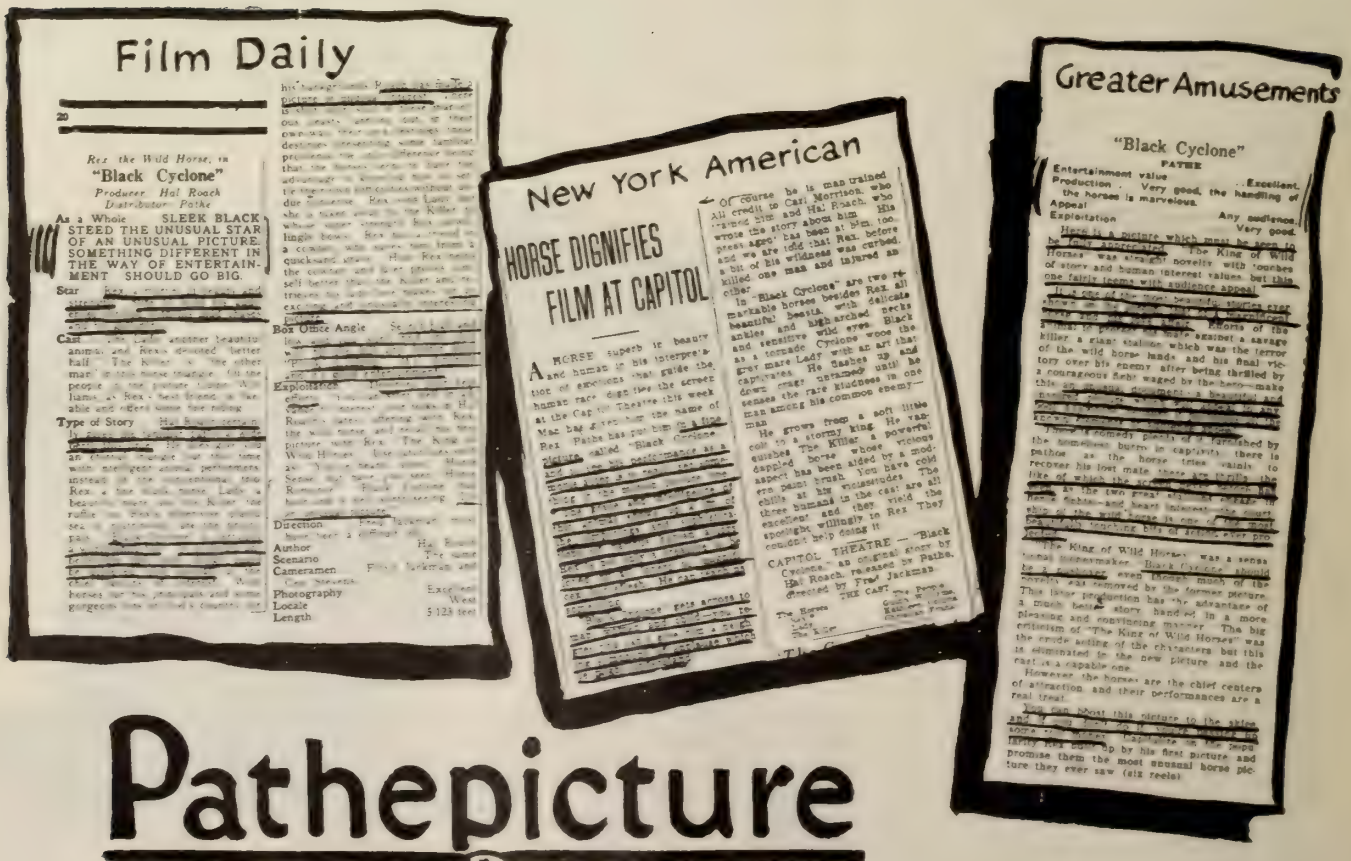
Harry Carey in Hunt Stromberg's "The Texas Trail," for Producers Dist. Corp.

"Should be a Pushover," "Thrills Such as the Screen Has Never Seen Before," "If You Don't Boost This to the Skies You're Passing Up Real Money," "A Wonder," "Search High and Low and You Won't Find One Better," "One of the Screen's Triumphs," "Makes Screen History," etc. etc.

Those are some of the comments made by reviewers representing all classes of publications. When did you ever hear such a chorus of praise?

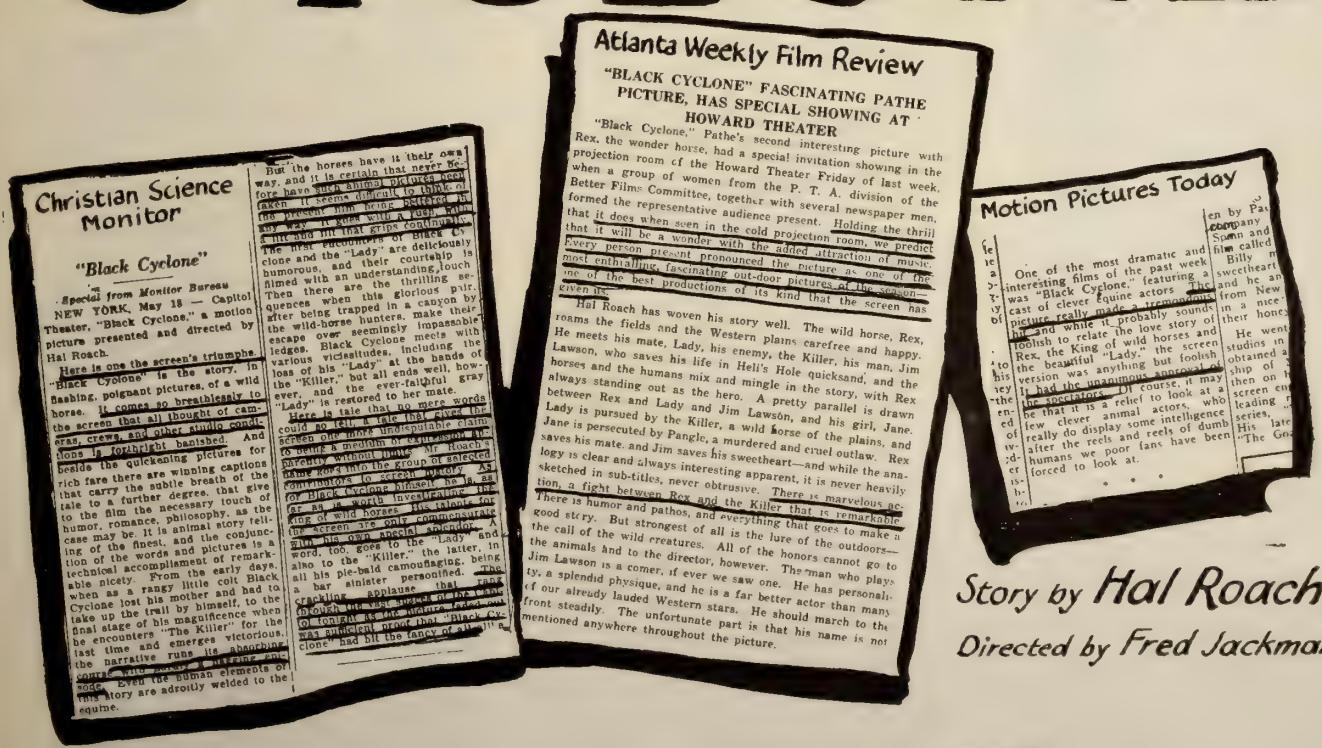
Hal Roach *presents*

"BLACK in


Film Daily
Rex the Wild Horse, in
"Black Cyclone"
Producer Hal Roach
Distributor Pathe
As a Whole SLEEK BLACK STEED THE UNUSUAL STAR OF AN UNUSUAL PICTURE. SOMETHING DIFFERENT IN THE WAY OF ENTERTAINMENT SHOULD GO BIG.
New York American
HORSE DIGNIFIES FILM AT CAPITOL
Greater Amusements
"Black Cyclone"
PATHE

Pathepicture

REX—The Wild Horse
CYCLONE"


Christian Science Monitor
"Black Cyclone"
Special from Monitor Bureau
NEW YORK, May 18 — Capitol Theater, "Black Cyclone," a motion picture presented and directed by Hal Roach.
Here is one the screen's triumphs.
"Black Cyclone" is the story, in flashing, poignant pictures, of a wild horse. It comes so breathlessly to the screen that all thought of cameras, crews, and other studio conditions is forthright banished.
Atlanta Weekly Film Review
"BLACK CYCLONE" FASCINATING PATHE PICTURE, HAS SPECIAL SHOWING AT HOWARD THEATER
"Black Cyclone," Pathe's second interesting picture with Rex, the wonder horse, had a special invitation showing in the projection room of the Howard Theater Friday of last week, when a group of women from the P. T. A. division of the Better Films Committee, together with several newspaper men, formed the representative audience present. Holding the thrill that it does when seen in the cold projection room, we predict that it will be a wonder with the added attraction of music. Every person present pronounced the picture as one of the most enthralling, fascinating out-door pictures of the season—one of the best productions of its kind that the screen has given us.
Hal Roach has woven his story well. The wild horse, Rex, roams the fields and the Western plains carefree and happy. He meets his mate, Lady, his enemy, the Killer, his man, Jim Lawson, who saves his life in Hell's Hole quicksand, and the horses and the humans mix and mingle in the story, with Rex always standing out as the hero. A pretty parallel is drawn between Rex and Lady and Jim Lawson, and his girl, Jane. Lady is pursued by the Killer, a wild horse of the plains, and Jane is persecuted by Pangle, a murdered and cruel outlaw. Rex saves his mate, and Jim saves his sweetheart—and while the analogy is clear and always interesting apparent, it is never heavily sketched in sub-titles, never obtrusive. There is marvelous action, a fight between Rex and the Killer that is remarkable. There is humor and pathos, and everything that goes to make a good story. But strongest of all is the lure of the outdoors—the call of the wild creatures. All of the honors cannot go to the animals and to the director, however. The man who plays Jim Lawson is a comer, if ever we saw one. He has personality, a splendid physique, and he is a far better actor than many of our already lauded Western stars. He should march to the front steadily. The unfortunate part is that his name is not mentioned anywhere throughout the picture.
Motion Pictures Today
One of the most dramatic and interesting films of the past week was "Black Cyclone," featuring a cast of clever equine actors. The picture really made a tremendous hit, and while it probably sounds foolish to relate the love story of Rex, the King of wild horses and the beautiful "Lady," the screen version was anything but foolish. It had the unanimous approval of the spectators. Of course, it may be that it is a relief to look at a few clever animal actors, who really do display some intelligence after the reels and reels of dumb humans we poor fans have been forced to look at.

Story by Hal Roach
Directed by Fred Jackman

Premier at the Capitol, New York, 120 Days over the Loew Circuit.

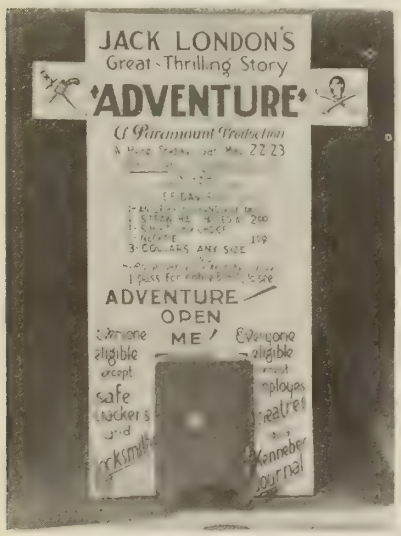
Granada, San Francisco
Rialto, Los Angeles
State, Boston
Paramount, Salt Lake City
Rialto, Denver
Valentine, Toledo, etc. etc. etc.

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Edgar Hart Develops a New Safe Idea Good for a Number of Current Titles

USING a safe or locked box as storage space for prizes of greater or less value has been a lobby stunt for a number of years. It is good on treasure or thief titles and can be worked over to other features, but Edgar Hart, just before he left the Opera House, Augusta, Maine, put some new frills on the old idea, which other managers will find useful.



The chief appeal of his stunt is that it can be worked for merchant cooperation.

Edgar has been transferred to Portsmouth, N. H., where he will have personal charge of the Colonial Theatre, and keep an eye on the other local houses of the Gray Circuit, but he wanted to leave Augusta with a good P. P. C., and he tied the safe to Adventure, arguing that it was something of an adventure to open a safe without knowing the combination.

Gave Out Tips

Of course the first thing was to get the safe. That was easy, as the town is big enough to have safes in stock, so a nice shiny one was borrowed and set up in the lobby.

Inside were placed orders for a straw hat, a shirt, 3 collars and a necktie, contributed by a local firm, and a pass for the entire family, given in the name of the Kenebec Journal, to assure the newspaper cooperation.

The combination of the safe was known only to the man who reset it, but the last three figures were given to Mr. Hart for advertising use.

This gave the newspaper a chance to come out and announce that a tip would be printed daily, and the following day "A Safe Tip" was shoved up against a local advertisement.

This gave all the advertisers a good showing, for it was announced that the tip would be set against one of the advertisements, and the six point line was so inconspicuous that the advertising section had to be scanned closely. The first tip read: "Safe tip. Turn once to right to 40, it opens then at 35."

This was the final operation, and the following day the second operation was given and the third was revealed the third day. This left only the starting point to be discovered.

The safe was surrounded by a crowd all day long and well into the evening. Anyone was at liberty to try, and the most persistent visitor was O. B. Frost, a well-known contractor and City Treasurer. The last day of the contest he paid two visits, and with only the starting point to be determined, he finally succeeded in opening the box.

Meantime there was a strong daily story, real local interest, and an unusually good business for Adventure. There was a good hook-up with the local merchants who contributed the safe and the prizes, and by getting more prizes, this angle can be extended.

The hot weather is here. You need business helps. Here is one that will jazz things for a week.

Buddy's Covers

Buddy Stuart's program for the Fenway theatre, Boston, for Mothers' Week is about as nice as they come. Just a crayon sketch without fancy printing, but it got over better than anything else we have seen because the woman looked like a mother and not like a freak artists's idea of what a mother ought to look like. He had another good one for music week, but not so good; you don't get them that good every few months.

Buddy uses the one design for his program front and for his window cards and ones, hooking them all up and at the same time saving the cost of extra art work. There are quite a few tricks like that he learned long ago.

Useful Letters

Something out of the ordinary has been prepared by Leon J. Bamberger, of Paramount exploitation, for Mme. Sans Gene.

Gloria Swanson has a letter written by the original Mme. Sans Gene in 1809 and another written by her husband, the Duke of Danzig, one of Napoleon's generals.

Bam has had these photostated for window display, along with translations of the text. These and a printed explanatory card to complete the window display are being sent to those who have the play booked. They can be had from the Paramounteers, and should prove very useful.

Add Mr. Addison

Add H. M. Addison, of the Binghamton, (N. Y.) Theatre, to the list of those who caught the take-a-chance week idea on the first bounce. His feature was "In Love With Love," backed by a Keith-Albee vaudeville bill, including a child artist who held a reception on the stage Saturday afternoon, when all the kiddies were treated to ice cream and souvenirs. The papers not only played the week up for extra space, but they took the story out of the usual Sunday and first-night stuff and gave a special two column head in both instances. That's a by-product of the idea. You can steal extra space.

Local stunts are fine for hot weather. Try one and you will use many.

A Universal Release

TWO BOYS AND A BANNER HOGGED A 2,000-BOY PARADE

It really was in observation of National Bicycle Week in Seattle, but Robert Bender, of the Columbia Theatre, got in a banner for Head Winds and lifted the cream of the notices at a small cost. This beats the circus parade stunt.

Special Theatre Car

Louis Cohen and Louis Richmond, of the Jefferson theatre, Springfield, Mass., have a new idea. Two nights a week a special car is started from the suburbs, making two stops only and running express to the theatre. All patrons from this outlying territory are carried to the theatre free, the car being run two nights a week. The car is chartered by the theatre at a small cost. As the cars hold close to a hundred persons, the small investment will bring to the downtown house many who might not otherwise consider the three mile trip—for Springfield surely covers the ground. We marched over the route the other day in a Shrine parade and we know.

This is a far more practical stunt than the special cab service, and less costly. It will work even better for a house drawing from feeder towns. Talk the matter over with your street car company, and point out that a free car a couple of nights a week will make for more fares on other nights. That will help to cut the charter costs.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

Four musical presentations, Johnny Hines in "The Crackerjack," who was prevailed upon to make personal appearances at the theatre the first three days of the week and also to speak on the radio in our regular Sunday night program, and two short film subjects made up a show which ran 2 hours and 15 minutes, divided in this order: the picture itself used up 1 hour and 19 minutes, while the two short film subjects, namely, the Topical Review and "Balto's Race to Nome," a vivid re-enactment of the obstacles encountered in getting the antitoxin serum to the beplagued cities in northern Alaska, required 8 and 20 minutes respectively. This left 28 minutes for the four musical presentations from the stage.

Each of the four deluxe performances was opened with "The Big Bass Viol" by Bohannon, a basso solo. The interior of an old-time music store, with a grandfather's clock and old-time furniture, were the props used to give it a "not so long ago" appearance. The basso was attired as an old man seated on a high chair playing a big bass viol. Light blue overhead spots were used to bring out the soloist. Four minutes for this presentation.

The orchestra played as the overture an M. L. Lake orchestration, programmed as "In Remembrance," denoting a thought in film and music for the nation's heroes who are here no longer but are still remembered. A glimpse backward through the years—in memoriam. To bring out the effect of an accompanying trailer showing the remaining veterans of the G. A. R., and the return of the World War in triumphal march down Fifth Avenue, spots of red, white and blue on the canopy stage ceiling and on the musicians were used. Six minutes for this number.

The soprano solo, "The Moon and I," from the Gilbert and Sullivan comic opera, "The Mikado," was used as the basis of a special set in which six members of the ballet assisted the singer. The back-drop was Japanese landscape and properties included blossom trees at either side of the stage. Singer in correct costume was kneeling on a cushion center stage and on each side of her were three of the ballet also in costume. Effects included a five-foot moon, water ripples and clouds. Lights were light pink, light blue and light green. Four minutes for this presentation.

Following the Mark Strand Topical Review came a "Popular Revuette" as follows: "Yearning," a soprano solo; "Ukulele Lady," a contralto number; "The Melody That Made You Mine," a basso solo; "Dog on the Piano," a piano number; "Merry Widow Waltz" by the premiere danseuse and her partner; "Opera a la Carte" by the xylophonist of the orchestra; and "Florida" by the Ensemble. As a back-drop the gold draw curtains were used with a pinao to the left and xylophone to the right. For the closing number, "Florida," the draw curtains opened showing a California landscape with orange trees to the foreground. Oranges on the trees had lights inside which were light for a strong finish. This presentation took up 14 minutes.

Held Up Business on Charley's Aunt

Although J. M. McClure, of the Franklin theatre, Oakland, Calif., had "Charley's Aunt" booked for three weeks, he did not advertise the fact. Wednesday of the first week the copy read "only four days more," and even Friday morning the papers carried "a two-days'" line. Friday evening he turned loose fifty small boys to work the residential section calling extras and adding that "Charley's Aunt" was held over at the Franklin.

Five autos, manned by observers, followed the boys to see that they stuck to the job and also to bail them out in case of an arrest. Several of them were taken to the station house and immediately bailed out, with a news story on Saturday to help things along.

The result was that the second week's business was only a few dollars short of the opening week, and the third week there was only a slight drop below the second. He helped the third week along with a mail campaign. As a result "Charley's Aunt" played to more persons than any other attraction in the history of the house.

A Paramount Release

VINTON SHOLL BOUGHT THESE SANS GENE WINDOWS WITH COUNTERFEIT MONEY

The "gold" Sans Gene coins, supplied through exchanges, were given a druggist and a typewriter and record store, and one coin was given with each purchase. The typewriter window also hooked to the Liberty magazine's offer of a prize for a story for Miss Swanson. This is of one of the Used for the Empire Theatre, San Antonio.

A First National Release

A FLASHY SHADOW BOX ON SALLY FROM DON NICHOLS

Used in Durham, N. C. The box consists of a front, a middle section and a backing, with a cutout of Sally in ballet costume. The four stills in the corners are separately boxed and lighted from behind with special lamps. The main lighting was red and white.

Thundering Herd Broke All Records

Hooking up with about everything in town gave Ralph Noble a new record for the Palace Theatre, McAlester, Okla. He smashed everything in sight with The Thundering Herd.

He started his posting three weeks in advance, with a number of one-sheet cutouts affixed to business buildings in addition to his regular stands. He also had two stock banners which were perambulated to all the nearby towns before being used for the lobby display. A buffalo cutout, also intended for the lobby, was displayed in the foyer two weeks ahead.

Several window hooks were used, including one with a ten-cent store, which advertised "a thundering herd of bargains," adding that buffalo nickels would work wonders. The store did so well on the sale that it is open for other hooks, though previously tie-ins had been refused.

A special prologue of Indian dances was staged by the dramatic coach of the High School, using girls from the classes, and this, of course, was fully advertised to the schools.

Even more important was a special Saturday morning matinee at a ten-cent admission, when half an hour of the program was devoted to a music memory contest conducted by the Supervisor of Music in the public schools. This was Music Week and he was glad to frame the program of selections and judge the contest, a prize being given in each grade. Some 400 children attended.

A pass was given the Commander of the Legion to be given some member attending a meeting just prior to the opening, and this gave a lot of advertising for the small investment.

A bank was hooked to a display of buffalo nickels, and several stores made fine displays of stills.

Two fine looking boys in the uniforms of West Point cadets were on duty in front of the Tivoli Theatre, Chattanooga, during the recent run of Classmates and they helped C. B. Stiff get the receipts he thought he should on this picture.

Had Novel Folder for Broken Laws

A. C. Kadlowec, of the Orpheum Theatre, Akron, Ohio, got out a novel folder for Broken Laws.

A drive had been started against Jaywalking, and the entire town was sitting up and taking notice. Mr. Kadlowec got out a 5 by 6-inch folder, in three folds, which gave the traffic signal lights in colors. This made a four-color job, since three colors of lights are used in Akron, but the interest excited in the folder was so great that the folder was well worth its cost. And the story was so simply told that anyone could get the idea at a glance, where the most elaborate newspaper explanation would have been confusing.

The connection, of course, was the fact that you were breaking the law when you disobeyed or ignored the traffic lights. Only one of the six pages carried an advertisement for the picture, but that was all that was needed.

The folder carried the endorsement of the Director of Safety.

Full Lobby Front Costs Only $4.25

M. W. Larmour, of the National Theatre, Graham, Texas, sends in a sketch of a very nice lobby he built on Monsieur Beaucaire at a cost of only $4.25. He does not figure the labor cost as he and his partner did all of the work.

His items were thirty cents' worth of heavy wrapping paper for a banner, two dollars' worth of compoboard, fifty cents' worth of paint and forty-five cents for a three-sheet.

A Wrapper Banner

The wrapping paper banner ran across the top of the lobby. Below was a false front with two arched entrances with a solid panel in the centre with a heart-shaped opening. One foot back of the opening was a cutout of Valentino and the girl from the three-sheet, mounted on a flat backing and lighted by concealed lights, the cutout mounted a couple of inches in front of the backing and not pasted to it.

The entire structure was done in yellow, lavender and green to match the heralds on this production, and for less than five dollars he had a display that got everyone's attention and stressed the value of the offering. And it was all built so that he can use it in whole or part on other pictures.

Hung Four Pages

Generally a hanger is limited as to copy, but down in St. Louis the Kings and Rivoli theatres put out a four-page milk bottle hanger on Oh Doctor, working with Will Foster, of the National Dairy Association.

The basis of the hanger was the fact that both Denny and Miss LaPlante advocated milk as a food and tonic, and this fact was also taken over into the newspapers as well as penetrating practically every kitchen in town, 174,000 folders being used.

The cost was split between the houses and the association.

Bill Goldman, of the theatres, was the prime mover, with his assistant manager, Al Marks, and Maurice Davis, Universalist helping.

A Universal Release

A VIVID FRONT ON STRAIGHT THROUGH FROM BIRMINGHAM

The banner was bright red with white letters and arrow and the base of the centerpiece was the same red. The result was a strong selling display produced at small cost by R. M. Kennedy for the Royal Theatre. It made a regular business.

Makes An Event of New Screen

Everything is grist that comes to Edgar Hart's net, to mix metaphors. Recently the Grey Circuit authorized a new screen and stage setting for the Opera House, Augusta, Maine.

Edgar did not merely rig it and then shoot an item into the papers. He made it a big night, with a dedicatory speech by the Mayor in which he dedicated the screen "not only to the amusement but to the education and the help of the young people, that they may become better citizens."

After the dedication the spots were dimmed up blue on the screen, coming to full blue, then dimming out as the red came up, merging through purple to full red. Meanwhile a white letter slide told that the screen was dedicated to the public. Reversing the lights brought it back to the dim blue, upon which the main title of The Girl from the Limberlost was projected.

It not only got standing room for a Friday evening, but it brought the curious for about a week, and everyone thought the picture was better because the screen was better.

A First National Release

HOW GEORGE J. SCHADE PUTS OVER HIS THEATRE

He shares the boards with the current attraction, in this instance Playing With Souls, for he has built his house on the First National Trade Mark. This particular sign adjoins one of Sandusky's most favored restaurants. There are others.

Sells His Balcony for Entertainments

Mike Marks, of the Venango Theatre, Oil City, Pa., has a great idea to shoot along matinee business.

His house is built with a spacious foyer in back of his balcony, with several side apartments. His idea is to sell this upper floor at matinees to clubs or private hostesses who may wish to entertain.

A club may hold a meeting, after which it can entertain, with the members dividing their time between the show and the social side; card parties may be given, or general entertainments, precisely as in the ball rooms of hotels. He even has a couple of maids who are placed at the disposal of the hostess in serving refreshments, checking wraps and performing other services.

The charge for the floor is practically what a hall would cost, and the balcony solves one of the problems of the hostess, who can entertain without disturbing their own homes.

The Venango is the local Paramount theatre and Exploiteer Bill Robson is helping Mr. Marks put the scheme over. If you have the right sort of floor plan upstairs, and a small matinee business, you can follow this scheme with immediate profit and have all the good will and advertisement as extra velvet.

Another Identity

To ensure a large business on The Lighthouse by the Sea, because it was felt that getting them in would send them out pleased, was the Movie Album, staged by the State Theatre, Trenton, N. J.

Slides of well known players, and some not too well known, were flashed on the screen for identification and the fans crowded in to show how well they knew the stars, and went out to root for Rin-Tin-Tin.

It merely transfers a well-known newspaper stunt to the screen, but it works.

A Paramount Release

HERE'S THE FIRST CIRCUS CRASHER OF THE 1925 SEASON

J. J. Madden, of the Wells Theatre, Norfolk, Va., used it to play tag with the Sparks Circus parade, and told 40,000 people that The Dressmaker from Paris preferred the Hudson sedan, which was ample rental. Note the top banner for the window lookers.

Sold the Goose On a Definition

Feeling that The Goose Hangs High would scarcely sell itself on the title, E. D. Turner, of the Imperial Theatre, Asheville, N. C., offered a ten dollar cash prize and seven ticket prizes for the best suggestion as to the origin of the title. The prize went to the "honk" version. There are two generally favored explanations, both of which are given in the press book.

Asking the origin of the phrase and explaining that the adage merely suggested the happy ending of an engrossing story, Mr. Turner managed to get considerable interest in the play itself for his ten dollar investment, and the newspaper space alone was worth many times that cost.

A plaster-of-paris goose on a shelf above the entrance was one of his lobby stunts, but we are still waiting to hear from the perambulating goose on this title.

Geese on the street have been used on a number of other titles, but one seems to have tried it on this most appropriate subject.

One real help to Mr. Turner's campaign was an editorial style advertisement in the society section.

Adapted Poster

The Tower Theatre, St. Paul, got out a very strong one sheet in red on white, using the Los Angeles poster copy for Excuse Me. The originals were 24-sheet size, but that did not prevent the Tower from realizing that the copy would be just as good in a smaller size, and it got a fine result, particularly as it had an exceptionally bright red.

This is the copy which lists the outstanding comedy hits of past years and makes Excuse Me, the hit for 1925. It's good copy and will work just as well in a newspaper space as on a 24-sheet.

Most managers have used the laughing record for lobby work, but E. A. Zorn, of the Stratford Theatre, Poughkeepsie, put most of his advertising material on Charley's Aunt in the windows of an empty store and shot the laughing record through the transom, to gain attention. He got it—also the business.

A Paramount Release

A COMBINATION CUTOUT AND STILL FRAME FROM TURNER

Jack Turner, this time, used for The Crowded Hour at the Gala Theatre, Birmingham, Ala. The high coloring of the lithograph gets attention to the frame of stills where the photographs alone might be passed with only a casual glance.

Used Airplane Map for The Air Mail

E. B. Roberts, of the Majestic Theatre, Austin, Tex., struck a novel lead on The Air Mail. He induced the Statesman to print a sectional map of the city as seen from an airplane, and prizes were given those making the most correct and neatest assembly.

This stunt is not as simple as it sounds, for the sections were pretty much alike and it took careful joining to get them pasted correctly. There were $7.50 and ten pairs of tickets for prizes and there were comparatively few correct pasteups in the hundreds of replies received.

The same newspaper also collaborated in a model airplane contest made by boys or girls under 16. The title of the picture had to be painted on the fuselage, and the seventy-five models entered were used for a lobby display. Each entrant was given a ticket with ticket praises for the best.

The model plane idea has been very generally used through the southwest and with decided success.

Using Advance Books

Most exhibitors use more or less elaborate announcement books, similar to their special announcements in the trade papers. Harry F. Storin, of the Leroy Theatre, Pawtucket, R. I., is reminded by the appearance of this season's crop that last year he got extra books from Goldwyn. These were pasted with labels to the effect that they contained information as to coming attractions, and were placed on the table in the ladies' rest rooms, where they could be looked over by patrons as they rested up. Probably it will not be possible to get many extra copies, but even your own copy will interest visitors, but put a "Please do not remove" plea.

Had Special Boxes for These Kisses

Candy makers have been kept busy in Southern Enterprises towns of late, for right on top of a general drive on candy kisses for Too Many Kisses came A Kiss in the Dark. The results were so good on the first experiment that most manufacturers came in gladly on the second deal.

Most of the managers used ordinary paper bags, but D. Roscoe Faunce, of the Strand Theatre, Birmingham, Ala., found he could get small pasteboard boxes, specially printed, at a trifling cost, and he had 5,000 made up, printed all six sides for A Kiss in the Dark, and put them out through three attractive girls.

This cost more than paper bags, but the slight additional cost brought in much more in effect, and well repaid the additional outlay. They looked like more, so they suggested more.

Another Warning

With all newspaper humorists working overtime on the automobile petting parties idea, H. C. Farley, of the Empire Theatre, Montgomery, Ala., horned in for Too Many Kisses.

With the approval of the Montgomery Safety Council he put out a hundred tack cards with the copy: "Bulletin. Montgomery Safety Council. Maybe the cause of many accidents is Too Many Kisses. See Richard Dix in Too Many Kisses. Empire, beginning Monday."

A Dog Story

Jack Burk, of the Baker (Oreg.) Theatre, hired a tramp to perambulate the streets, calling out: "Watch Out, The Thundering Herd is Coming."

The man was arrested and arraigned, but Burke got him out by explaining that the man was a ballyhoo and not a lunatic. The story got into the news items, though we do not believe that any policeman would have arrested the man as insane, when The Thundering Herd was being advertised unless Burke saw him first. Just goes to show you can dog a story into the news items through the police court.

Ben Amsterdam worked a perambulator for Johnny Hines in "The Early Bird" at the Colonial theatre, Philadelphia, in the shape of a huge rooster masquerade costume.

Most costumers have one or more such dresses on rental, and the stunt gets attention because it is unusual.

A Universal Release

A SPECIAL SAIL ON HEADWINDS AT THE WHITE HOUSE

This is the White House in Milwaukee, and not the slightly better known place in Washington. O. L. Meister went in for a salt water flavor and got over the suggestion of a nautical story that made them sniff the salt air. It filled the seats.

Advertising Features Real Business Boost

Most advertising films have a comeback like the hind leg of a mule, but one advertising picture raised business 28 per cent on its tryout in Beloit, Wis., and really was a local sensation.

This was My Home Town, with Wesley Barry, which is sponsored by the makers of about twenty national products. The idea back of the picture is trade in your home town, and the picture was brought to Beloit by the Lions, an international business club.

Lions Roared Loudly

T. P. Ronan, of the Majestic Theatre, a Balaban & Katz house, agreed to run it with his regular feature, and the Lions, in conjunction with the local merchants and municipal officials, arranged a parade that included everything from the G. A. R. to the Boy Scouts and which was headed by the Mayor and his official staff, supported by a company of the Wisconsin National Guard.

There was a window trimming contest, a school children's essay contest and numerous other side issues and all centered about the Majestic where for four days there was a big matinee business and a nightly turnaway. The answer seems to be that the picture was frankly propaganda and not offered in the guise of a feature, and so it not only got over, but was put over by the interested merchants.

Looking for Ray

Nyman Kessler, of the Atlantic, Mass., theatre, sends in a throwaway card offering $500 reward for Raymond McKee, supposed to have escaped from the Atlanta penitentiary. It's an advertisement for "The Silent Accuser," and depends on the reward line for its punch. He plays safe by throwing up the title, house and date. Sometimes it is better to hold these down, so it looks less like a theatre advertisement, but it all depends, and if you play up the data, you are likely to get it over before it is thrown down.

Mr. Kessler gets out a very neat little four pager program each week and makes sure they get into the homes. All it needs is a little talk about the house; which is just as important as the shows.

This Hook-up Won

Joe Green, of the Lafayette theatre, St. Louis, arranged with a nearby florist to give him a floral lobby for Easter in return for a slide and a lobby card. The florist supplied about $95 worth of blooms.

But he got his money back, for the lobby brought him such a rush of business that he shut up his shop before four o'clock Saturday afternoon because he had nothing left in stock and no chance to get more. Now he's looking for another chance to work in with the Lafayette.

Minuet Was This America Prologue

Mrs. Howard S. Record, of the Palace Theatre, Cambridge, Ill., used a novel prologue to precede America during its showing at her 1,200 town. She took a boy and girl each from the rooms of the second, fifth, seventh and eighth grades in the public school, taught them a minuet, devised colonial costumes; powdered wigs and all, and used them to introduce the picture.

Practically every school child in town, and most of their parents came to see the picture, and Mrs. Record says she can commend the idea to other small town theatres.

This naturally gets all of the children, and if you get them they will sell the idea to their elders. She adds that the picture more than made good.

Doubled Up

For "The Thief of Bagdad" Charles E. Sasseen, of the Criterion theatre, Enid, Okla., cut a 24-sheet so that he got the large head of Fairbanks and the lettered portion for a banner.

These were set on either side of the stage the previous week and spotlighted before each show. Then they were taken out to the front of the house as the basis of the lobby decoration during the run.

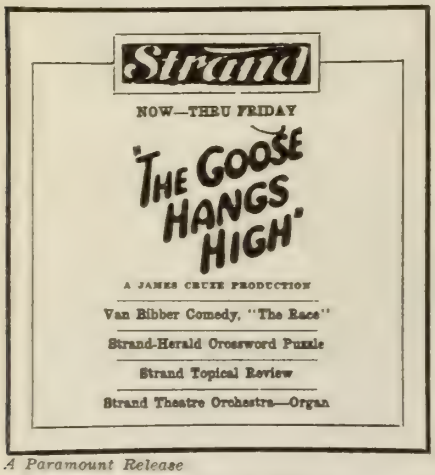
A Universal Release

HOW THE BIJOU THEATRE, TRENTON, N. J., PUT OVER THE GREAT CIRCUS MYSTERY

The cages contained compo-board cutouts of the animals and looked more realistic than cutouts pasted against the backing. The bars were some inches in front of the cutout. Two of these were used on the front, as shown in the lower cuts, and the other two were placed on the sides. There was a "lecturer" and several clowns for the ballyhoo and the first chapter of the serial went over—big. It cost $19.

Good Type Ads Are Cliff Lewis Pride

Answering our appeal for good all-type ads, Cliff Lewis, of the Strand Theatre, Syracuse, N. Y., sends in about half a pound of very nice examples. And Cliff's work really is all type, for with the exception of the signature cut these are all set from the machine or the case, with the exception of the title lines, which Cliff chops out of the press book mats. And Cliff knows a lot about the display value of white space, which helps him to get them over. We are going to take a little extra space to show six examples of his work, believing that they will be more interesting as a series than if presented individually. The first two are the same general form, but one carries much more type than the other. We like better the display for The Goose Hangs High, in which the supporting features are merely lined across the two sixty lines double. This is about 4¼ inches deep, a pleasant proportioning. We think that two or three lines telling that the



A Paramount Release

JUST AN ANNOUNCEMENT

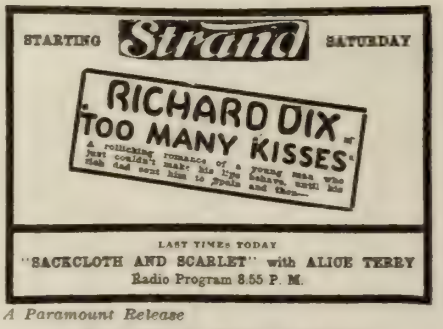
play is much better than the title might have helped a little, but presumably this was looked after in the other press work. The title is evidently cut from a mat, and a line above the "s" in the "Goose" has not been

Strand
NOW PLAYING
ALICE TERRY
"SACKCLOTH AND SCARLET"
Bobby Vernon in "Great Guns"
STRAND THEATRE ORCHESTRA
Carl Bly, Conducting
SPECIAL ORGAN NOVELTY
"JOSH SNIGGIN'S HITCHIN' DEE at THE HICKVILLE WEDDING"
First time in this city. You'll enjoy this little feature so much. Carlton James at the organ

A Paramount Release

A LITTLE MORE READING

cropped. This belongs to some ornamentation, and could have been cut out with a chisel after the cast was made. Possibly the compositor was afraid to cut in too close, but it is more likely that he did not notice the line until it was too late to make the change. It does not matter much, for the title is very clearly displayed. You will note that the subfeatures are displayed in upper and lower instead of all capitals. Trust Cliff for that. The Sackcloth and Scarlet space is half an inch deeper, but the same width. This is due to the fact that he uses both star and titles; that latter in a cut and the former in straight display. Like the other space, he holds in from the border, knowing that to set straight to the inner panel rule would be to defeat his display. Here he mentions the comedy and orchestra, but panels an announcement of an organ novelty for which he desires to gain a little extra distinction. Merely played, this would be an acceptable musical number, but advertised, it becomes a production and is received with far more respect. We like this display better than the other because it conveys the suggestion of more show. Straight liners somehow suggest that there is nothing much to talk about. There is a take-it-or-leave-it suggestion that does not make for the best selling. It gives larger display but display alone is not all. This Goose advertisement is the only one of a larger batch in which the unadorned titles are used. It is shown here for the sake of contrast. The Friday advertisement for Dix in Too Many Kisses is a scant two threes, but it is put over without trouble in that space and with three lines of selling talk in addition to the announcement of the closing run. We do not care so much for that heavy cutoff rule between the two sections. A full rule, if used, should be much lighter than the outside bor-


STARTING Strand SATURDAY
RICHARD DIX
"TOO MANY KISSES"
A rollicking romance of a young man who couldn't make his lips behave, until his rich dad sent him to Spain and there—
LAST TIMES TODAY
"SACKCLOTH AND SCARLET" with ALICE TERRY
Radio Program 8.55 P. M.

A Paramount Release

LESS THAN TWO THREES

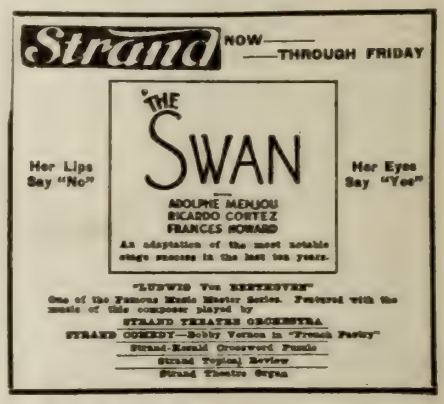
der, and preferably it should not go clear across the space. A two point rule of not more than half the width would have been

Strand
BEGINNING TODAY
RICHARD DIX
IN
"TOO MANY KISSES"
He just couldn't make his lips behave. So his rich old daddy shipped him off to sunny Spain. And then—well, you'll enjoy this picture.
STRAND COMEDY "SAILOR PAPA"
STRAND TOPICAL REVIEW
The most important news events from the four corners of the world
STRAND THEATRE ORCHESTRA
STRAND THEATRE ORGAN

A Paramount Release

THE OPENING DAY

better, but with the coming attraction paneled in three point, a rule is scarcely necessary. But the big point is that Cliff gets a lot of display for his 80 lines. He gets as much as many advertisers get in three times the space. The following day he stretches to nearly four inches double for the opening, and adds the supporters, giving a two line plugger for the news weekly, knowing that there are many persons who regard the news events as of equal importance with the feature. The average manager loses a lot of money through regarding the news reel as a filler. Ralph Ruffner was in town recently and the thing that seemed to appeal to him most strongly was an itemized program of the news reel in the lobby of the Colony Theatre, a B. S. Moss house. He lists his items and finds that often a man will buy the whole show on the strength of a single news reel feature. In so small a space Cliff cannot itemize the subjects, but he does sell the idea that the news


Strand
NOW—THROUGH FRIDAY
"THE SWAN"
Her Lips Say "No"
Her Eyes Say "Yes"
ADOLPHE MENJOU
RICARDO CORTEZ
FRANCES HOWARD
An adaptation of the most notable stage success in the last ten years.
"LUDWIG Von BEETHOVEN"
One of the Famous Music Master Series. Featured with the music of this composer played by
STRAND THEATRE ORCHESTRA
STRAND COMEDY—Bobby Vernon in "French Pastry"
Strand-Herald Crossword Puzzle
Strand Topical Review
Strand Theatre Organ

A Paramount Release

reel is worth while. In this space he has one cut for the star and another for the title, with a type "in". It looks like a single cut. Here the inside rule work is dispensed with and the display comes from setting thirteen ems in a 25 em space. It gets more than ample display and in this small space is as good as though there were white top and bottom, too. One of the best of these spaces is that on The Swan. This is 3½ inches double, with a panel thirteen ems wide, with ears. These do not destroy the white space value and on the other hand get unusual value through this placement. The remainder of the copy is set almost across the space, for the white above is all that is needed. Part of this display comes from the short title, but more from the form used, and while the second example is a bit more elegant, this is as sightly and gives a chance for more talk. The last example is a return to the inner panel idea with the letters of the title

(Continued on page 888)

A First National Release

ANOTHER INNER PANEL

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Quick Work by Papayanakos Prevents Theatre Being Closed

After running motion picture theatres in Northern New York for years and incidentally acquiring a handsome little pile, no wonder Alec Papayanakos, owner of the American Theatre in Canton, received the jolt of his life a few days ago when a State Trooper politely informed him that he was violating the law by running his theatre without a certificate of compliance that is necessary under the New York State Labor Law. To make matters worse, the State Trooper swore out a warrant for Mr. Papayanakos and the theatre was ordered closed on Saturday afternoon. But Mr. Papayanakos had not been in business for years without being able to do a bit of quick thinking.

Justice of the Peace Crary sought and obtained a delay until Monday, with the result that the house remained open on Saturday night. Mr. Papayanakos lost no time in taking the train out of Canton on Sunday and by Monday morning he had procured the necessary and all important certificate. He wired back that the certificate was in his possession and the theatre was allowed to remain open. It seems that Mr. Papayanakos had bought the theatre some three years or so ago and had been conducting it ever since under the impression that he was complying with the law. Several inspections were made during the time, but never had his attention been called to the necessity of having the necessary certificate of compliance.

Remembering her home town in its hour of need, Doris Kenyon, the well known star, sent a check for $100 to the fire sufferers in Ausable Forks. Contributions have been received from all sections of the country. Miss Kenyon's brother, who is a dentist and a former state assemblyman, lost his garage in the fire but managed to save his residence.

The big surprise of the week came when Jake Golden, former newspaperman, who has been making Harmanus-Bleecker Hall in Albany a most pronounced success with double features, was transferred to the Griswold in Troy and Joe Saperstein, who has been handling the Griswold, was shifted to the Hall. Whether the idea is to brace up the Griswold during the weeks to come in anticipation of a possible fight for patronage with the American, controlled by the Strand interests, and which is said to be slated to reopen this fall as a double feature house, can only be conjectured. No sooner did Mr. Golden take command of the Griswold than he started right in with a display of ideas to attract patronage. For instance there will be a series of five dance contests, the winner of the final to secure a professional engagement. Mr. Golden also secured the Milk Fund pictures, exclusively, for Troy,

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Well, John Garry, manager of the Empire in Glens Falls, has "gone and done it," having been married last Saturday and is now away on his honeymoon. Alex Sayles, who handles the Clinton Square in Albany, is looking after the Empire while Mr. and Mrs. Garry are honeymooning.

H. E. Flack, an old timer who has been running the Star in Potsdam, has been forced out of business. Telegrams received along Film Row during the week told the story, Flack cancelling his bookings and stating that the theatre which he had leased had been sold without his knowledge to his competitor and that his exhibitor days were over on June 7.

Although William Smalley has most of his theatres in comparatively small places, he doesn't forget for a moment that patrons in such places are just as critical as those in the larger cities. When Smalley bought the Milk Fund pictures for his circuit, he decided that he would show them on Sunday at his Mohawk house. He kept a man in Albany from 10 o'clock in the morning until 5 o'clock that afternoon, awaiting the arrival of a special messenger bringing the pictures from New York City.

MAE BUSCH

Who will appear in "The Unholy Three" and, later, "Time, the Comedian," for Metro-Goldwyn-Mayer

Wayne H. Hadcock, for many years proprietor of the Victoria Theatre in Watertown, has just sold a half interest in the house to John Ludlow, of the theatrical firm of Graham and Ludlow. The house will be redecorated throughout and when opened will be under the personal management of Mr. Ludlow, who in years past handled both the Bijou and the Wonderland in Watertown.

Ben Apple, owner of the King in Troy, will don his glad rags on June 14, for on that day Ben will be one of the principal figures at the wedding of Sadie Epstein, cashier of the King for some time past. David Epstein will succeed her at the theatre.

Louis Buettner, who has just been named as chairman of the Albany Zone and who hails from Cohoes, has disposed of his theatre in Mechanicsville and now has but the houses in Hudson Falls and Cohoes.

The theatre which has been running at Silver Bay, with L. Spellman at the head, closes June 15 but will reopen in the early fall.

The Rosewind Theatrical Enterprises, which in other words means Jimmy Rose and H. C. Windeknecht, now running four houses, will branch out a bit further, running a theatre at Queechy Lake on Tuesday and Thursday nights during the summer. Under the present arrangement, Rose is spending much of his time at the Columbia in Rensselaer, while Windeknecht devotes his evenings to the Bijou in Troy. Double features each Friday night are to prevail at the Bijou throughout the summer, and there will be no let up in the 4 o'clock shows each Saturday afternoon for the children.

It looks as though William Benton intends to make every minute count in erecting his new theatre in Mechanicsville. Last week he notified a company dealing in theatre equipment that he would need a couple of projection machines for Mechanicsville within the next two months.

"Oh, for the cooling breezes of the St. Lawrence," murmured Bob Landry of the Strand in Ogdensburg, as he hit Film Row last week, and wiped the beads of perspiration from his forehead. It was Mr. Landry's first trip to Albany

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The next time Jake Rosenthal, of the Rose in Troy, who incidentally is treasurer of no less than four societies, starts to bank a matter of $5,000 the chances are that he will use his adding machine. There was a big

(Continued on next page)

Not just pictures—opportunities!

RELEASED BY PRODUCERS DISTRIBUTING CORPORATION

Kansas City May Soon Have Another Big First Run House

Kansas City, Kans., a town of about 135,000 people, which has only one big downtown first run theatre, may soon have a second. Edward J. Grubel and Frank C. Grubel, owners of the Electric Theatre, the town's only big house, just purchased a site of 125 feet facing Minnesota avenue, between Seventh and Eighth streets, which will be reserved as a theatre site. Work of constructing a $60,000 two-story building will start at once, but the theatre phase of the plans have not yet been completed. The purchase price of the property was $100,000.

Following the leasing of the Globe Theatre, one of Kansas City's largest down town houses, last week by the Richlyn Amusement Company, the theatre has announced a change in policy, under the management of N. J. Flynn. A 2½ hour show will be divided up into 1½ hours devoted to a first run picture, twenty minutes of vaudeville and forty-five minutes of stock musical comedy.

A 24-foot frontage, comprising the north quarter of the site upon which the Newman Theatre, Kansas City's largest first run house, stands, was purchased this week by George M. Sittenfeld from the heirs of the McGonegal estate for $200,000. The ground is under lease to Frank L. Newman of the Newman Theatre, from whom an annual rental of $12,500 will be received.

Detroit

Robbers who were evidently unacquainted with the show business broke into the Oakman and the Strand theatres on the hottest night of the year and were disappointed with the smallest receipts of the season at each step. Police apprehended one.

Ben Cohen, general manager of Ben and Lou Cohen, Inc., has recovered sufficiently from an accident that threatened the use of his arm, to leave the hospital. Cohen was driving his motor boat to his summer home up Detroit river when a huge wave smashed the windshield and sprayed glass over him.

Captain Charles Nungesser, who appeared in person at the Broadway Strand last week in connection with the showing of "The Sky Raider," was the guest of Captain Eddie Rickenbacker, Detroit motor manufacturer and the American flying ace of the late war. "Rick" and Nungesser gave several flying exhibitions.

Among the out-of-town exhibitors in the Kansas City market last week were: Jack Moore, Olive Theatre, St. Joseph, Mo.; C. E. Montrey, Park, St. Joseph, Mo.; C. L. McVey, Dreamland, Herrington, Kas.; Ben Levy, Hippodrome, Joplin, Mo.; H. Ulamperl, Gem, Topeka, Kas.; Lee Miller, Best, Topeka, Kas.; Laurence Brenninger, Topeka, Kas.; Ed Frazier, Pittsburg, Kas.; Herb Welsh, Atchison, Kas.; M. W. Reincke, St. Joseph, Mo.; C. M. Pattee, Pattee Theatre, Lawrence, Kas.; Charles Sears, Sears Circuit, Nevada, Mo.; S. E. Wilhoit, Jefferson, Springfield, Mo.

Buffalo

The Niagara Falls Power Company has purchased the International Theatre property in Niagara Falls, formerly owned by John F. McDonald. The plan calls for the remodeling of the building for the use of the Niagara Gorge Railroad Company and its associated Gray Bus line. The International is one of the oldest theatres in the Cataract City and has had picture and legitimate policies on and off for many years. Eddie Hayes, former Buffalo First National manager, at one time managed the house.

Representatives of the Parent-Teacher Association who reviewed "The Blue Bird," the feature of the Saturday morning special motion picture show for children the past week, declared it to be one of the best pictures ever shown to the young folk of Kodak Town. Last Saturday's show was the last until fall. Ever since their inauguration six weeks ago, the shows have drawn audiences which ranged from 2,00 to the capacity of the house. Shea's Hippodrome in Buffalo will inaugurate the same kind of performance this fall.

The efficiency of the Eastman Theatre, Rochester, cooling system was demonstrated in remarkable fashion during the recent hot wave. On two days when the official weather report showed a temperature of 90 outside, the thermometers in the theatre auditorium recorded only 72, a difference of 18 degrees.

Allan S. Moritz has changed the name of the Lumberg Theatre in Niagara Falls to the Ritz.

Sam Warner of Warner Brothers was in Buffalo last week end. He had a conference with C. W. Anthony, local branch manager and inspected the Buffalo exchange.

C. L. Bird of the Becker Theatre Supply Company is celebrating the arrival at his home of a nine pound boy. C. L. hated to see the boss put one over on him by getting a larger family than he could show.

Charles Kimberly of Buffalo has sold the Weinhart Theatre in Wayland, N. Y., to the Theodore Post Corporation.

Hits Fire Alarm

The fire alarm whistle in Haverhill makes such a terrific din that a woman leaving the Lafayette Theatre was so startled by its sound that she fell down a flight of stairs. And that's why Frank Miller, manager of the theatre, which is opposite the fire department headquarters, demads that the curfew "toot" of the whistle every night at 9:45 o'clock be stopped. Mr. Miller told the city council that during tense scenes in photodramas the siren would sound and raise people right out of their seats and consequently the enjoyment for the rest of the evening was gone.

Albany Notes

(Continued from preceding page)

meeting the other night at Mr. Rosenthal's old theatre, the Majestic, at which about $5,000 was subscribed to the campaign for Jewish Relief in Palestine. Using his pencil and paper, Jake did a bit of adding, made out the deposit slip, went to the bank, only to be informed that he lacked $11 of the supposed $5,000. The next scene shows Jake digging into his jeans and making good the eleven. Last Sunday night was a big one at the Rosenthal home, with no less than 35 relatives "dropping in." The house fairly bulged and the overflow occupied the back veranda.

Exhibitors throughout this territory are beginning to take more and more to the idea of reporting their troubles to the Albany Zone, which maintains a secretary constantly in attendance as a go-between and which does away with many a trip to Albany. Several complaints over shipments were received last week and adjusted with the exchanges.

Sam Goldstein, a well known exhibitor from Springfield, Mass., was in town last week and could be easily spotted by the snappy looking car he drives.

It leaked out last week that C. H. Buckley, who already has two houses in Albany and another in Glens Falls, is negotiating for a couple more. When asked where they were located, Mr. Buckley replied that they were "in New York State," which, to say the least, is a bit indefinite. Mr. and Mrs. Buckley were in New York City during the past week.

BLANCHE SWEET

Appearing in First National's "His Supreme Moment"

Flora Le Breton is to be seen in "The White Monkey" which First National will distribute

Rhode Island

I. B. Finn, formerly booking manager for the E. M. Loew circuit of New England theatres, has been appointed resident manager of Mr. Loew's Music Hall Theatre in Pawtucket.

The Empire Theatre in Providence, a burlesque house, has adopted a film policy for the summer with prices at 10 cents and 15 cents.

Edward M. Fay, owner of Fay's Theatre in Providence, has pledged the enthusiastic support of every theatre owner in Rhode Island to the "Know Rhode Island!" campaign to publicize the state. In his announcement, he emphasized the fact that the theatre is a community center.

Cleveland

J. S. Royster, representing Will Hays office, arrived in the city, June 6, to make preparations for the campaign on the Greater Movie Season, for August. A meeting of all exhibitors and exchange men has been called for the Statler Hotel, Cleveland, the afternoon of Tuesday, June 16.

Jack Kuhn, prominent theatre man of Cleveland, manager of the Stullman Theatre and purchasing agent for Loew's Ohio Theatres, Inc., died suddenly in the stillman recently. He had been in ill health for over a year. Jack Kuhn came to Cleveland from the New York Loew offices eight years ago. He had a large circle of friends here.

Maurice Safier, Cleveland manager of the United Artists, has gone to Hot Springs, for a vacation and in order to regain his health.

M. P. Brown, manager and owner of the Lorain Theatre, Cleveland, has decided to enlarge the house during the summer months.

Truly Wowish!

Just imagine, if you can, Manager Matt Saunders and his assistant, Ted Holt, of S. Z. Poli's Palace Theatre in Bridgeport shoveling snow on Friday, June 5, one of the hottest days of that week's torrid wave. Of course, Matt and Ted didn't do that—in real life. But one of the Bridgeport newspapers had a cartoon, designed to show them digging out the snow from the stage entrance at the Palace.

Plans Being Prepared for Big Picture House in Greensburg, Pa.

Construction on Greensburg's, Pa., newest building enterprise, one of the largest in years is now under way as M. Manos has placed a large group of workmen tearing down the buildings on Pennsylvania avenue to make way for his handsome new theatre, which will be erected there at once.

Plans and specifications for the structure, which will pronounce it one of the finest in this section of the country, between Philadelphia and Cleveland, are now in the hands of contractors. It is expected that the construction proper of the new building will begin in about five weeks, it being estimated that it will take that time to raze the several old properties.

The building, which will be of brick construction, will be faced with terra cotta. The entrance to the theatre will be on East Otterman street, with a lobby of unusual length and beauty of design. A mezzanine, of contrasting beauty, being approached by a marble stairway are only a few of the handsome decorative features planned.

The basement floor will be devoted to the billiard room and bowling alleys. The present Strand Sweets and Strand Theatre will not be touched, as the new building will go over part of the present structure.

The new theatre will seat 2,000 persons. The Strand will be renovated and improvements made in it also, among them being a new organ, already ordered and in the process of construction at the factories.

The opening date of the new theatre has been set for September 1, 1926.

Rowland and Clark's Manor Theatre in the Squirrel Hill District, often referred to as "Pittsburgh's Perfect Playhouse," celebrated its Third Anniversary Week, the first week in June. Manager George J. Reister provided his patrons with an elaborate program every day, and in spite of the record heat wave in the eastern part of the country, in which Pittsburgh suffered intensely, business was above average.

Mrs. Henry W. Gauding, wife of the owner of the Lincoln Theatre, Mt. Washington, is recovering her health at the Passavant Hospital, after having undergone a serious operation.

Fielding K. O'Kelly, manager of the Metropolitan Theatre, Morgantown, W. Va., is the first exhibitor in the United States to sign a contract which entitled him to play all of the Pathe comedy releases for the season 1925-26.

Barbara La Marr "crosswords" between scenes of First National's "The White Monkey"

Connecticut

Directors of the Strand Theatre Corporation of Winsted have elected Harry M. Gale, formerly manager of the Winsted Opera House, president of the company in place of Abraham Davidson, well known exhibitor of Norwich. Mills T. Carter was elected secretary and treasurer in place of P. J. Darcey, resigned. The foundations for the theatre, which is being erected here, have been completed. Th corporation is capitalized at $125,000.

Adelard Mouir, building contractor of Putnam, is seeking to recover $14,500 from the estate of his uncle, the late Nazaire Peloquin. The claimant charges that his uncle had promised to pay him whatever amount he could save him over another contractor's price on the building of the Victory Theatre block and the remodeling and improving of another building, which he owned in Putnam. Mr. Mouir claims he saved $10,000 on the work. He asks the additional $4,500 for advice and other detail work for his uncle, for which, it is claimed, the deceased promised to pay.

A summer stock company will be installed at the Palace Theatre in Norwich, a switch from a policy of vaudeville and films.

Success of Henry Duffy Brings Praise from Frisco Exhibitors

Henry Duffy, who conducts the Alcazar and President theatres, San Francisco, does not show moving pictures, but he has made such an unqualified success with these houses in the presentation of stock attractions that exhibitors are taking off their hats to him as being a leader in the theatrical field. He came to this city a little more than a year ago from Montreal with a little money and a big supply of enthusiasm and took over the Alcazar Theatre, which had fallen into a rut.

This soon became one of the most successful theatres of the city and the young manager-producer acquired a little more money and at the same time retained his enthusiasm. He bought the Plaza Theatre on McAllister street, acquiring title to property and all, remodeled the house, which had been idle most of the time for seven years, and opened with the same type of plays found successful at the Alcazar, comedy and melodrama. The President Theatre, as he calls the house is now doing a better business than the Alcazar. All of which, exhibitors point out, goes to prove that a successful business can be built up when you give the public what it wants at a price it can afford to pay.

KATHLEEN KEY
Who has an important role in "Ben Hur." She will appear in other big Metro-Goldwyn pictures

The Warfield Theatre has added another to its long list of world premieres, the latest being the first showing anywhere of "The Unholy Three," starring Lon Chaney. This is being shown here three months in advance of its regular release.

L. E. Doane, manager of the Cameo Theatre, San Francisco, has been offering the patrons of this house some interesting novelties of late. One of the most important of these was a film made in Chinatown.

Alternations are being made in the Francesca Theatre on Market street, San Francisco, where a large Leathurby-Smith organ is to be installed.

The Mystic Theatre at Petaluma, Cal., has been redecorated and new seating facilities installed by its owner, Dr. J. A. McNear.

Improvements are being made in the Opal Theatre, Hollister, Cal., conducted by Ed. Stark, the work including the reseating of the house.

Will F. Krahn, of the Beach-Krahn Amusement Co., Berkeley, Cal., is exhibiting a lot of pardonable pride these days, being a happy grandfather, a baby girl having been born to Mr. and Mrs. J. W. Krahn.

The Stanford Theatre of Ellis J. Arkush, at Palo Alto, Cal., is nearing completion and the opening date has been set for the second week in June.

Everett Howell, manager of the Monache Theatre, Porterville, Cal., was recently called before Judge W. B. Haines on a charge of having permitted the blocking of a rear exit.

The "bicycling" of film in the territory around Fort Bragg, Cal., a practice which had its beginning before railroads were built into the redwood district, has finally been broken up and all houses in that field are now buying individually from San Francisco film exchanges.

A new theatre will be erected at an early date at Concord, Cal., by H. Sturcke, Jr.

Cincinnati

The Allen Theatre, Cleveland, one of the chain of Loew's Ohio Theatres, and among the largest first-run houses in the city has closed for the summer, in accordance with the usual custom. Philip Spitalny, conductor of the Allen orchestra, arranged a jazz week musical program that echoed a rousing requiem for the theatre's demise for the season. The Loew office has also announced a summer reduction in admission prices for the Stillman Theatre, another first-run house, although there will be no change in the bookings or musical programs during the summer months.

Among the newest Cincinnati "houses" to open is the Forest Airdome, which is being conducted in connection with the Forest Theatre, Avondale, a fashionable suburb. A special musical program was given and souvenirs distributed on the opening day.

Simon Leobold, of Portsmouth, Ohio, has purchased the New and Popular Theatres, New Boston, Ohio, from J. S. Davis. Davis, however, will continue to operate the Westland Theatre, Portsmouth.

The Palace Theatre, Hamilton, recently played Dorothy Bush and her Cinema Girl Revue, together with a jazz orchestra, as an added attraction to the regular picture program. The Palace is also offering until August 15, ten 40 cent tickets for $2.50.

The foyer of the Capitol Theatre, Cincinnati, is fairly beaming under a flood of light reflected from a battery of new chandeliers which have just been installed. Each one contains approximately 2,600 separate pieces of glass, and is equipped with a white and blue combination of colors which is highly effective. Besides the Capitol, other Libson houses, which include the Walnut, Strand, Family and Lyric, have donned their summer attire of cool cretonne draperies and light-colored seat covers.

Announcement is made that the Jefferson Theatre, Hamilton, Ohio, which is the home of road attractions during the regular season, will not be opened as a movie house during the summer. Present plans provide for booking Keith-Albee unit vaudeville for next season.

Henley Starts New Play

Hobart Henley has begun work on Cosmo Hamilton's "An Exchange of Wives" at the Metro-Goldwyn-Mayer studios. This thoroughly modern story has been adapted to the screen by Frederic and Fanny Hatton, and has Lew Cody, Eleanor Boardman and Renee Adoree in the featured roles.

George K. Arthur plays opposite Norma Shearer in Monta Bell's production, "Lady of the Night," for Metro-Goldwyn-Mayer.

We'll stack this program against your play dates

CECIL B. DEMILLE presents
Rod La Rocque
with Jetta Goudal and Noah Beery
Directed by PAUL SLOANE

"The Coming of Amos"

Released by PRODUCERS DISTRIBUTING CORPORATION

Canada

The Metropolitan Theatre at Regina, Sask., formerly the big Allen Theatre of that city has been re-opened by the present owner, George Broder, after it had been closed for a number of months while it was under lease to Paramount Western Corporation. Following the expiry of the lease, Mr. Broder threw open the house with success and it is now under the direct management of Major J. Graham, who has been in charge of the Grand Theatre, Regina, for some time.

John T. Fiddes, one of the real pioneer moving picture exhibitors of the West in Canada, has become manager of the Playhouse at Winnipeg, Manitoba, which offers a combination program of pictures and vaudeville. Mr. Fiddes made his start as a theatre singer in Winnipeg some fifteen years ago and since then has managed theatres in Montreal, Toronto and other cities.

The Metropolitan Theatre at Winnipeg, Manitoba, closed May 30 and will re-open Civic Holiday, August 3, still under the management of Walter F. Davis, formerly of Alabama. The Metropolitan, which was formerly one of the largest film houses operated by the Allens of Toronto, will be remodelled at a cost of $50,000 and when it is re-opened it will offer a combination policy of pictures and Pantages vaudeville. An important conference was held in Winnipeg, attended by Mr. Davis, who has directed the theatre for the past 10 months, and H. M. Thomas, Western Division manager for Famous Players before the change in the theatre was adopted.

Walter Deering, one of the early exhibitors of Winnipeg, Manitoba, has been appointed manager of the Starland Theatre in Winnipeg, and T. Walmsley, recently of Van couver, B. C., has taken Mr. Deering's place at the College Theatre.

D. H. Coplan, formerly of St. John, N. B., and Montreal, has been appointed manager of the Imperial Theatre, Ottawo, Ontario, by his father A. H. Coplan, who is the proprietor of both the Imperial and Princess theatres in the Canadian Capital. The Imperial Theatre was operated for many years by the late Harry Brouse of First National fame and A. H. Coplan has had it under his lease for the past six months.

William Green, manager of the Russell Theatre, Ottawa, Ontario, was located on June 4 at Montreal, Quebec, after he had been on the missing list for exactly a month. Mr. Green dropped out of sight without warning and the help of the Royal Canadian Mounted Police was solicited in the matter. It was found that he had been lying sick in Montreal.

Edward Sutherland, Paramount director, who signed a contract to remain with Famous Players-Lasky for five years.

Plan 2,200-Seat Theatre for Chicago; Babylonic in Design

Another theatre is planned for the southeast corner of Thirty-fifth and Halstead Streets, Chicago. It will seat 2,200. The design will be Babylonic and the entire seating capacity will be on the first floor. The ceiling of the new house will be of huge timbers with indirect lighting. The new theatre will have a large stage for presentations and will be equipped to take care of the largest productions.

George Burdick has been made assistant manager of the State Lake Theatre, leaving the Roosevelt Theatre last week to take the new position under Manager Mort Singer.

Lubliner and Trinz have opened the Orchestra Hall, Chicago, with movies for the summer season A. J. Kaufman from the main office is acting as manager during the first week.

Charley Pyle of the Park Theatre at Champaign will have charge of the new Plaza Theatre that is to be erected at Danville, Ill., by the Plaza Hotel management. He will continue to look after the Park Theatre as well as the new house.

Wheaton, Ill., has a fine new movie theatre, thanks to the enterprise of Adam Dernbach and John Deiss. The new house seats 998 persons and is all on one floor with a fine stage. The front is of Gothic design and the house is equipped with the latest projection machines. The old Grand Theatre will be closed and the building turned into stores.

The Hippodrome Theatre at Peoria, Ill., has been closed for the summer season and Edward Harris of the Columbia Theatre has taken over the direction of the Princess Theatre from the Theatre Operating Company at Peoria, Ill. He expects to make some changes in the house soon.

Pete and Fred Schaefer, well known Chicago exhibitors, have returned from their long sojourn abroad and they even included Palestine and Egypt in their travels. Several of their friends were well remembered with gifts which the travelers brought back from abroad with them.

Mrs. Tillie Shlaes has purchased the Gold Theatre Building at 3411 to 3415 West Roosevelt road from Henry Wolf for $141,000. The house has 800 seats and no change will be made in the management.

H. L. Gumbiner of the Gumbiner circuit, Chicago, accompanied by his wife and daughter, have sailed for an extended vacation in Europe. He will look over the movie situation in the various countries he visits and will be away until fall.

Ortenstein and Wells have sold the Willard Theatre on East 51st street, Chicago, to Abraham Cohen, who will make several improvements in the house. He also has the Midway Hippodrome Theatre on Cottage Grove avenue.

Architect J. E. O. Pridmore has finished the plans for the new movie theatre that is to go up at 4042 to 4046 Sheridan road, Chicago, and the house will be built both interior and exterior of Greek design. Ground will be broken soon and it is expected that the house will be ready for opening by April, 1926.

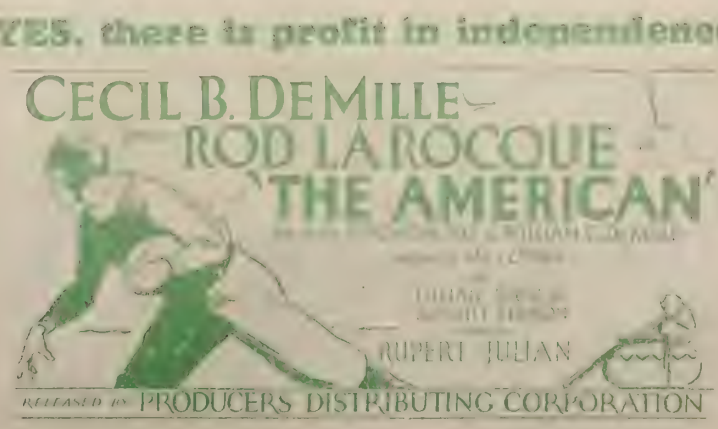
J. C. Borden has sold the Palace Theatre at Lawrenceville, Ill., to G. R. Rentler, who will make some improvements in the house. Mrs. C. B. Gould will also reopen the Phoenix Theatre at Lawrenceville as soon as improvements are completed.

John Milton has sold the President Theatre, Chicago, and will devote his time to the other houses in which he is interested.

Julius Lamm has added the Elite Theatre at Waukegan, Ill., to his chain of theatres and will make some improvements in the house.

Peter Stone has taken over the management of the Idle Hour Theatre at Dexter and will improve the programs of the house.

Willard Louis in the character of a happy hobo in Warner Brothers' "The Limited Mail"



Goldstein Company Leases Union Theatre in Pittsfield from Cooney

Samuel and Nathan Goldstein, heads of the Goldstein Brothers Amusement Company of Springfield, have leased the Union Square Theatre in Pittsfield from John F. Cooney, owner of the property. The rental is said to be in excess of $10,000 yearly [illegible]. Goldstein will assume control of the Union Square on June 13 and will inaugurate a policy of exclusive motion pictures. They now control and operate in Pittsfield the Colonial Theatre, dramatic stock, and the Palace Theatre, vaudeville and motion pictures. Cooney, who has been an exhibitor for many years, finally has decided to retire from the theatrical business, abandoning plans that he had made to enlarge the Union Square. This theatre has been housing a vaudeville and film policy in opposition to the Goldstein Brothers' Palace Theatre.

The East Boston branch of the Boston postoffice is to be relocated on the site of the Gem Theatre at 52 Meridian street.

The Selwyn Theatre on Park Square, Boston, recently bought by E. M. Statler, the hotel magnate, probably will not be demolished for at least two years. Statler plans a hotel on the site of the theatre. New York and Boston theatrical interests are seeking to negotiate a two-year lease on the Selwyn with the intention of establishing it as a motion picture house.

George Friend, stage director of E. M. Loew's Capitol Theatre in Lynn, has installed a very pretty stage setting, especially appropriate to the summer. In addition to woods scenery, there are a number of pretty boxes filled with artifical flowers. Mrs. Ivy Hunt, manager, likewise has had the lobby decorated with palms and flowers, all tending to give the entrance a cooling effect.

Three large "changeable letter" signs have been installed on the marquee of Loew's Orpheum Theatre in Boston. They should prove highly pleasing to Managing Director M. Douglas Flattery when he sees them upon his return from his European trip.

Los Angeles

Another new theatre to be opened this week was the new San Bernardino House at San Bernardino owned by the West Coast Theatres, Inc. H. L. Hartman will be resident manager. Irvin Talbot has been selected by Manager Newman of the Metropolitan Theatre to be the orchestra leader. The West Coast Theatres, Inc., have announced that the California and Miller will be closed for an indefinite period commencing this week. The West Coast Theatres organization recently took over the California and the Miller theatres from Fred and Roy Miller who built the original houses, and according to the announcement of the West Coast the theatres will remain dark indefinitely.

Denver

The Bighorn Theatre of Greybull, Wyo., and the Rex Theatre of Basin, Wyo., have been sold to Thomas C. Marshall as trustee for an undisclosed principal. Rumors are that the real owner is a well known showman of the Basin district and the new management promises up-to-date theatres in every respect. Mrs. Gertrude McKay has been the former owner and operator of the Bighorn Theatre and Mrs. Isabelle Logan has for many years owned and managed the Rex Theatre of Basin, Wyo.

The new Mena Theatre at Alameda and Pearl streets, Denver is being rapidly constructed and promises to be a modern and up-to-date theatre in every respect. William Menagh the builder is an old showman in the Denver territory having owned and operated the Mystic and Gem theatres, Denver and the Park Theatre, Greeley, Colorado, and the Ault Theatre of Ault, Colorado.

St. Louis

Don Albert, musical director at Loew's State Theatre, St. Louis, Mo., is receiving congratulations on the arrival of a son on June 4. The babe and Mrs. Albert are stopping at St. Luke's Hospital.

Elmer Harris, assistant manager of the Rivoli Theatre, St. Louis, has resigned.

It is also reported that Clarence F. McCarthy, house manager of the Lyric Theatre, East St. Louis, has resigned. Charles Burns recently manager of the Waverly Theatre in Lansdowne, East St. Louis, will succeed him.

Ben Wilson has reopened the theatre at Lovejoy, Ill.

Kinloch Park, St. Louis County, has a new movie house. It is to be known as the Dunbar and will be operated by J. A. Miller.

The houses at Nashville, Ill., and Joppa, Ill., have closed for the Summer.

CLARA BOW

Cast in a leading role in Gene Stratton Porter's "The Keeper of the Bees" for F. B. O., is a B. P. Schulberg star

Nebraska

The Beacon Theatre, new theatre at Thirteenth and Ames Ave., Omaha, was opened formally May 22. It has seating capacity of 520, and is rated as the finest suburban house, save one, in Omaha. It belongs to Creal & Son.

Another new theatre costing in an excess of $1,000,000 will be built in Hollywood by the Hollywood Holding Company. This organization has secured a 99-year lease on the northwest corner of Vine Street and Sunset Boulevard. The property measures 255 feet by 260 feet. The seating capacity will be 1,000. The entrance to the house will extend from Sunset Boulevard.

The business men of Shannon City, Ia., have opened the Star Theatre at that place. A. R. Kramer, who operates the Princess Theatre at Mount Ayr., is manager.

The Lincoln Theatre, a new house built at Lincoln, Neb., by Famous Players-Lasky Corporation, has recently had its formal opening. The Nebraska State Journal, daily paper at Lincoln, devoted a special section of twelve pages to the opening. It opened May 18 with "Madame Sans Gene." The house has a seating capacity of 1650.

C. J. Latta, manager of the Empress Theatre at Shenandoah, Ia., came out with some smashing points in a recent talk he made before the Men's Club of the Congregational Church in Shenandoah. He told them that he is just as eager to have clean shows as any other man, as he has a daughter of his own for whose proper raising he is responsible. He said he had paid for a lot of films he never used after he found out they were not up to the standard as he views it from a moral standpoint. He told the men plainly that unsuitable pictures are shown because they are the ones that pay, while the high class pictures with a moral very often do not have patronage enough to pay. He mentioned several pictures that the producers took three years to make, on which he lost money. He said he lost enough money on a single one of these high class pictures to take him and his family to California and back. He told the men the way for the public to get clean pictures is to patronize the clean ones when they are shown, and refuse to go to see those that are not morally clean.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

BATTLING BUNYAN. Star, Wesley Barry. A dandy kid picture. Did not draw the adults. Might do for a Saturday night. We lost money on the night we played this. Tone, okay. Not a special. Good for youngsters. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

NEVER SAY DIE. (6 reels). Star, Douglas MacLean. Very entertaining in spots. We hear they want more money for MacLean in the future, and that Paramount is taking them on and will put him in the Lloyd class. How come? Considered fair here, but there is no mad rush to see his feature. Tone, good. Sunday, yes. Special, no. Appeal, fifty per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

PRICE OF A PARTY. (5,315 feet). All star cast. Just a program picture, well received by the younger set. A good bet if you buy it right. No special tone. Not for Sunday or as special. Appeal sixty per cent. Draw all classes town 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

RUPERT OF HENTZAU. Star cast. Couldn't do a thing with this, although picture very good. My patrons just won't come out to see one of these foreign stories. Never again if I can help it. Tone and Sunday O. K. Not for special. Appeal fifty per cent. Draw all classes town 4,000. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.

YANKEE CONSUL. (6,148 feet). Star, Douglas MacLean. An impossible affair, but very good comedy. Too old to draw here. Tone, okay. Yes for Sunday, but no as special. Appeal fifty per cent. Draw college class town 2,145. Admission 10-25. R. X. Williams, Lyric Theatre (345) seats), Oxford, Mississippi.

F. B. O.

DARING YEARS. (6,782 feet). Star cast. Very good show with a moral. Some of the scenes were not pleasant but parts well acted and I would say book it. Tone, good. Sunday, yes. Special, no. Fair appeal. Small town class and farmers town of 600. Admission 10-20, 10-30, 20-40. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

FIGHTING SAP. (5,138 feet). Star, Fred Thomson. Not as good as others and many did not hesitate to say so. Had a good crowd as Thomson is popular. Silver King fine. These westerns are worth the money. Draw all classes town 4,000. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.

FRED THOMSON SUBJECTS. I have run a number of the Fred Thomson subjects and every one a splendid western picture, full of action. Will please in any theatre where westerns are liked. One of the best stars in Western pictures for the mining camps. If you are manager of a theatre in the mining district book the Fred Thomson series and give the miners what they want—action. F. B. O. have good prints on these subjects. Make them come across with new prints. Miners. Admission 15-25. C. M. Lane, Big Sandy Theatre (200 seats), Big Sandy, West Virginia.

LIFE'S GREATEST GAME. (7,010 feet). Star, Johnny Walker. The poorest drawing card we ever had. We charged extra admission which we shouldn't have done and lost a lot of coin. A fair program show. Tone, good. Not a special. Poor appeal. Better class town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

These dependable tips come from exhibitors who tell the truth about pictures to help you book your program intelligently. "It is my utmost desire to serve my fellow man," is their motto.

Use the tips; follow the advice of exhibitors who agree with your experience on pictures you both have run.

Send tips to help others. This is your department, run for you and maintained by your good-will.

LOVE'S BARGAIN. (6,000 feet). Stars, Clive Brook, Marjorie Daw. This is another one of F. B. O.'s "foreign made" pictures that is no good, especially for small towns. Personally I think that this is about one of the poorest ones ever released under the F. B. O. banner, and I know, because I have run them all. Not much tone; appeal none. No for Sunday or as special. Draw small town class town 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

MAILMAN. (7,150 feet). Star, Ralph Lewis. Very good picture for me. Most entertaining if your patrons like dramas but failed to draw for me but all who saw it pleased. Miners. Admission 15-25. C. M. Lane, Big Sandy Theatre (200 seats), Big Sandy, West Virginia.

NORTH OF NEVADA. (5,000 feet). Star, Fred Thomson. Very ordinary, but drew better than the big, expensive specials, so can't complain. Tone, okay. Appeal eighty-five per cent. No for Sunday or special. Draw usual class town 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

RANGE TERROR. (4,738 feet). Star, Bob Custer. Unless I miss my guess, Bob Custer is going to be one of the foremost western stars. He fights like he means it, rides like a matter of life or death and loves like a regular Wallace Reid. Wow! for him! Good tone. Yes for Sunday where westerns go. No as special. Appeal seventy per cent. Draw from masses city 230,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

SPEED WILD. (4,700 feet). Star, Lefty Flynn. Lefty (who, by the way, is now called Maurice!) Flynn, in a different type of story which registers lots better than the majority of westerns that he has played in. If the comedy had been worked up more, this would have been a hummer; as it is, it is above the average. Yes as to tone and appeal, and for Sunday where type goes. No as special. Draw small town class, town 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

TEARING THROUGH. (4,714 feet). Star, R. Talmadge. Another fine Talmadge picture and plenty of action. Some clever acting. Good tone. Yes for Sunday, no as special. Appeal ninety per cent. Draw farmers town 185. Admission 15-30. Robert W. Hines, Hines Theatre (170 seats), Loyalton, South Dakota.

First National

ABRAHAM LINCOLN. (9,759 feet). Star cast. Great picture. I had people to this that never come to anything else since I opened here. I don't believe anyone North of the line cannot play this to advantage. Tone, good. Sunday, yes. Special, yes. Good appeal. Small town class and farmers town of 600. Admission 10-20, 10-30, 20-40. H. W. Batchelder, Galt Theatre, (175 seats), Galt, California.

AGE OF DESIRE. (5,174 feet). Star cast. Just a progam picture lost money on it. Tone, okay. Special, no. Little appeal. Miners and farmes town of 2,000. Admission 10-25. Arch Catalano, Victory Theatre (300 seats), Rossiter, Pennsylvania.

ENTICEMENT. (6,234 feet). Star, Mary Astor. Fine, and very enticing. Had nice crowds for two days, and everyone pleased. Use the trailer and this picture should make money for you. Tone and for Sunday, O. K. Not suitable for special. Draw all classes, town 4,000. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.

ENTICEMENT. (6,234 feet). Star, Mary Astor. Here not a very good picture and did not please well. No story to speak of and lacked interest. Tone okay. Yes for Sunday but no as special. Appeal fifty per cent. Draw college class, town 2,145. Admissions 10-25. R. X. Williams, Lyric Theatre (345 seats), Oxford, Mississippi.

ETERNAL CITY. (7,800 feet). Star cast.

Don't Guess!

The acting of Barrymore, Love, LaMarr and Bennett is fine. The story and direction good. It should please them all. Tone, okay. Sunday, yes. Special, yes. Fair appeal. Miners and farmers town of 2,000. Admission 10-25. Arch Catalano, Victory Theatre (300 seats), Rossiter, Pennsylvania.

FLOWING GOLD. (8,005 feet). Star, Milton Sills. Very good picture that did not draw the usual Saturday crowd. Tone okay, appeal seventy-five per cent. Yes for Sunday but no for special. Draw usual class, small town 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

FOR SALE. (7,840 feet). Star, Claire Windsor. Not much to this. Didn't draw and don't particularly please. Tone okay; appeal, none here. Maybe for Sunday, no as special. Draw usual class, town 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

INEZ FROM HOLLYWOOD. (6,967 feet). Star cast. Read nothing but knocks on this picture in all picture magazines, but find the picture one of the best ever here. It's a real honest to goodness picture. Sunday, yes. Special, yes. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

LILIES OF THE FIELD. (8,500 feet). Star, Corinne Griffith. Truly a big picture, big cast, big in story, costuming, settings and direction. Long but can't say too long because it holds every foot of the way. Tone, okay. Sunday, yes. Special, yes. Audience appeal, one hundred per cent. All classes town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

PENROD AND SAM. (6,275 feet). Star, Rockliffe Fellowes. Here is one of the best kid pictures I have ever played. The acting, photography, and direction are all very good and will please any audience. Tone, okay. Sunday, yes. Special, no. Good appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

PLAYING WITH SOULS. (5,831 feet). Star cast. Very dreary picture. No business. Stay off. Not a laugh in seven reels. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

SEA HAWK. (12,045 feet). Star, Milton Sills. Very good feature. Wonderful sea scenes. Very interesting. Should please any audience. Tone, good. Sunday, yes. Special, yes. Good appeal. Farmers and merchants town of 1,650. Elite Theatre, Placerville, California.

SEA HAWK. (12,045 feet). Star, Milton Sills. A one hundred per cent. audience picture that ought to be played in every house in the land. Milton Sills, as usual, forgot that he was an actor and actually lived the part of "The Sea Hawk" and Wallace Beery as the conscienceless pirate, ran a close second for the picture's honors. This was a tremendous undertaking for First National and they should be commended for giving the screen such rare entertainment. Back it up, boys with big advertising and you'll satisfy 'em all. Tone, fair. Sunday, maybe. Special, yes. Appeal, one hundred per cent. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Between Ourselves

A get-together place where we can talk things over

Short subjects!

Ever notice that many exhibitors say "it saved the show—had a weak feature"?

And, "That serial has built up my weak night."

Or, "Women now come to see the News reel which they never used to care about."

Those things show that the short subject is worth considering.

That means—IT'S WORTH REPORTING ON.

When you run in a tip on a feature you would be doing a lot of the boys who realize short subject importance a big favor by adding a tip on the short subject you run—whether serial, comedy, News or instructive.

For the summer, everybody wants all the pullers: probably you know about some short subjects in that class.

Send the tip if you do.

VAN

SO BIG. (8,562 feet). Star, Colleen Moore. Another hit for Colleen Moore, although it is an old fashioned picture which same does not appeal to the modern crowd, Colleen puts it over with the help of a very fine cast and a good director. Without Miss Moore's personality am inclined to think that the picture would be a little flat. Tone, good. Sunday, yes. Special, yes. Appeal, eighty per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

SUNDOWN. (9,000 feet.) Star cast. Too much "Covered Wagon." Cannot praise this picture, as there is not much of a story to it. Draw mixed class, town 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

THOSE WHO DANCE. (7,500 feet). Star cast. A wonderful picture, with a wonderful cast. A wonderful story, wonderful well produced and one that entertains while it pleases but did not draw for me. Tone, okay. Sunday, yes. Special, yes. Appeal, one hundred per cent. All classes town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

TORMENT. (6 reels). Star cast. Fair program picture. Tone okay, appeal thirty-five per cent. Yes for Sunday but no as special. Draw usual class, small town 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

WHEN A MAN'S A MAN. (6,910 feet). Star cast. A fine offering. Pleased the patrons. Tone, good. Sunday, yes. Special, yes. Very good audience appeal. Farmers and merchants town of 1,650. Elite Theatre, Placerville, California.

WHY MEN LEAVE HOME. (8 reels). Star cast. Fine picture, finely directed and very competent cast. Everybody satisfied. Box office very good. Satisfactory picture for a manager and also an audience. Tone, fair. Sunday, no. Special, no. Appeal, seventy-five per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

Fox

ARIZONA ROMEO. (4,694 feet). Star, Buck Jones. All of the pictures that Jones has made during 1925 are absolutely O. K. This one is no exception; it is mighty good and will please. Here's hoping that Fox will see the advantage of keeping him in westerns. Good tone. Yes for Sunday; no as special. Audience appeal eighty per cent. Draw from the masses, city 230,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

DANTE'S INFERNO. (5,680 feet). Star cast. A picture few will rave over, but a picture all towns should run. Tone okay, appeal average. Suitable for Sunday. 'Draw 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

END OF THE TRAIL. Star, William Farnum. If you have this booked pay for it and put it on the shelf. Not worth screening. Very old and it shows it. Might go over in transient trade house. No appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

GOLD HEELS. (6,000 feet). Star cast. "Checkers" was good, but this is better still; step on the advertising when you get it. Tone okay, average appeal. Draw usual class, small town 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

GOLD HEELS. (6,000 feet). Star cast. Just another and an average racing story that holds pretty well with its old time hokum for five reels then the race in the sixth. Tone, okay. Sunday, yes. Special, no. Appeal, ninety per cent. All classes town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

HEART BUSTER. (4,500 feet). Star, Tom Mix. Good program picture. Tom always pleases here. No for Sunday or special. Fair tone. Appeal eighty per cent. Draw farmers and laborers, town 343. Admission 15-30. J. M. Patterson, Little Gem Theatre (250 seats), Hunter, Arkansas.

HEARTS OF OAK. (5,326 feet). Star cast. A program offering with very little drawing power. Tone okay, but appeal poor. Draw usual class, small town 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

HEARTS OF OAK. (5,326 feet). Star cast. about the best of this years Fox specials plenty of sob stuff in this one. Transient trade houses lay off. Print new. Tone, good. Sunday, yes. Special, yes. Fair appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

NICKLE PLATED WEST. (Fox). Fair knockabout comedy. Fox comedies have not been the knockouts this year they used to

Maurice ("Lefty") Flynn, star of "High and Handsome," an F. B. O. picture.

be. No tone. Sunday, yes. Appeal, sixty per cent. All classes town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), De Queen, Arkansas.

PAINTED LADY. (6,938 feet). Star, George O'Brien. Dorothy MacKaill also starred in this picture which was somewhat rough, but which pleased a majority. First appearance here of George O'Brien and he won his audience. That fellow is some man, and he made a hit with the men as well as with the women. Hope Fox keeps him in action pictures. Tone rough; fair appeal. No for Sunday or special. Draw general class, town about a thousand. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

TEETH. (6,190 feet). Star, Tom Mix. A good picture; Mix has very little to do, however. Duke, the dog, seems to have the leading role. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

TEETH. (6,190 feet). Star, Tom Mix. A genuine entertainment picture. When more producers and stars get this artistic Special idea out of their heads and give us entertainment at lower prices, we will get the crowds back into our theatres. Tone okay. Yes for Sunday, no as special. Appeal a hundred per cent. Draw all classes, town 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), De Queen, Arkansas.

TRAIL RIDER. (4,752 feet). Star, Buck Jones. A good western with lots of pep and romance. Pleased well. Tone okay. Good appeal. Draw usual class, small town 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

Metro-Goldwyn

ALL THE BROTHERS WERE VALIANT. (6,265 feet). Star cast. Old, but very good. Sea story with plenty of action. Print not in good shape. Too many poor patches. Tone, okay. Sunday, yes. Special, no. Fair appeal. Family and transient class city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

ALONG CAME RUTH. (5,000 feet). Star, Viola Dana. Very light comedy drama, and not up to the usual standard of this company. Small town story, up to date flapper, reorganizes and puts it on the map. Improbable but entertaining. Will please fifty per cent. Tone, good. Sunday, yes. Special, no. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

BROKEN BARRIERS. (6,717 feet). Star cast. In six reels. Very little padding if any, don't break your neck to get this one. Good for house changing every day. No more. Tone, bad. Sunday, no. Special, no. Appeal, seventy per cent. All classes town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

EXCUSE ME. (5,084 feet). Star, Conrad Nagel. The best little feature comedy yet. For a good class of patronage. Our Sunday crowd just raved over it. Just step on it. Title catchy to advertise which is a big thing in this game. Tone, good. Sunday, yes. Special, no. Appeal, one hundred per cent. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

GREAT WHITE WAY. (10 reels). Star cast. Another old one I bought from this exchange on account of the good reports I had read from exhibitors but if they can put such stuff over on their people I will say they are lucky. Tone, none. Sunday, no. Special, no. No appeal. General class town of 1,200. Admission 10-25. Sam Brooks, Liberty Theatre, (400 seats), Hailey, Idaho.

HIS HOUR. (6,300 feet). Star, Aileen Pringle. Gave best satisfaction of any Glyn story. Tone fair. Appeal eighty per cent. No for Sunday. Draw conservative class, city 23,000. Admission 25. D. J. Adams, Auditorium Theatre (1,000 seats), Concord, New Hampshire.

IN THE PALACE OF THE KING. (9,000 feet). Star cast. One of the pictures that this town does not fall for. The High School ran it for their benefit and they did not get any. Tone, okay. Sunday, yes. Miners and farmers town of 2,000. Admission 10-25. Arch Catalano, Victory Theatre (300 seats), Rossiter, Pennsylvania.

LITTLE ROBINSON CRUSOE. (6,216 feet). Star, Jackie Coogan. I cannot see why exhibitors will praise such a picture. Coogan would be good in about two reels but our town doesn't like him in such long drawn-out pictures. Sunday, yes. Special, no. Appeals to kids. General class town of 1,200. Sam Brooks, Liberty Theatre (400 seats), Hailey, Idaho.

MONSTER. (6,435 feet). Star, Lon Chaney. Too gruesome for the average fan, and did not please at all here. Tone okay but no for Sunday or as special. Appeal fair. Draw oil field class, town 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre, Madison, Kansas.

OUR HOSPITALITY. (6,220 feet). Star, Buster Keaton. Old picture, but it made me some money and I ran it after opposition. Print fair. No tone. Sunday, yes. Special, yes. Good appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

SCARAMOUCHE. (9,600 feet). Star cast. Very good but wish it was all in eight reels. These ten reel shows are too long. This however, is a wonderful picture. Tone, good. Sunday, yes. Special, yes. Good appeal. Farmers, town of 412. Admission 10-25. Johl C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

SCARAMOUCHE. (9,600 feet). Stars, Stone, Novarro, Terry. A good picture but too old to be shown now; reels in bad conditions and nearly everyone had seen it elsewhere. Okay in tone. Yes for Sunday and as special (refer to above statement though). Poor appeal. Draw college class, town 2,145. Admission 10-25. R. X. Williams, Lyric Theatre (345 seats), Oxford, Mississippi.

MAY McAVOY

"May, of the resplendent curls," plays opposite Ramon Novarro in "Ben Hur," which Metro-Goldwyn-Mayer has made into a super-production

SEVEN CHANCES. (5,113 feet). Star, Buster Keaton. A real comedy that more than pleased my patrons. Tone all right. Yes for Sunda and as special. Appeal great. Draw mixed class, town 1,500. Admission 10-25. John McGill, Community Theatre (500 seats), Port Orchard, Washington.

SINNERS IN SILK. (5,750 feet). Star, Conrad Nagel. A nice little up-to-date show but has no special drawing power. Advertising angle not so good as some others. We put a lot of effort behind the Metro-Goldwyn product as they have a consistent program, and so far none that we could class as lemons. Then they are a nice bunch to do business with out in Chicago. General class town of 3,600. Admission 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

THREE WISE FOOLS. (6,945 feet). Star, Eleanor Boardman. A good, interesting show which was liked by our patrons. Appeal ninety per cent. Draw mixed class, town 800. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

WHITE SISTER. (10,400 feet). Star, Lillian Gish. This is one of the finest if not "the" best picture of the year. My patrons were just in raptures. I would like more like this one. The star excelled and the photography was truly remarkable. Very good tone. No for Sunday but yes as special. Appeal a hundred per cent. Draw better class, city of about 12,000. Admission 10-25, 15-35. Ed. Malhiot, Monarch Theatre, (550 seats), Medicine Hat, Alberta, Canada.

WINE OF YOUTH. (6,600 feet). All star cast. Good show. We did a satisfactory business for two days. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre, (700 seats), Easton, Pennsylvania.

YOLANDA. (10,125 feet). Star, Marion Davies. A very fine high class entertainment but believe me, costume pictures are hard to put over. They just haven't the general appeal that makes you a profit. Yet this picture will not hurt any house but give you prestige. Tone, good. Sunday, yes. Special, yes. Fair audience appeal. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

Paramount

AIR MAIL. (6,976 feet). Star, Warner Baxter. A fine action picture that should please almost anywhere. A fine story of the Air Mail Service. Tone okay. Yes for Sunday or as special. Fine appeal. Draw oil field class, town 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre, Madison, Kansas.

ALASKAN. (6,758 feet). Star, Thomas Meighan. Just a program picture. Why doesn't Paramount give Meighan a real picture once more instead of ordinary story and support. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers town of 412. Admission 10-25. Johl C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

ARGENTINE LOVE. (5,970 feet). Star, Bebe Daniels. A waste of six reels of film for a small town like mine. Ran one night to no business. Tone, fair. Possibly suitable for Sunday. Special, no. No audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre, Decorah, Iowa.

COMING THROUGH. (6,522 feet). Star, Thomas Meighan. Good picture. Meighan used to be a good bet but his later pictures have killed him here. Tone okay. Appeal seventy-five per cent. Yes for Sunday, no as special. Draw usual class, town 1,000. Admission 10-35. S. G. Harsh, Princess Theatre (249 seats), Mapleton, Iowa.

COVERED WAGON. (9,407 feet). Star cast. Overrated; did not come up to expectations of crowds. Prices here 25-50 on this. Tone okay, good appeal. Suitable for Sunday. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

COVERED WAGON. (9,407 feet.) Star cast. No comment necessary as to popularity of the picture. All towns around us had run this picture, but despite this fact, we did a fair business. Several came to see it a second time. Any small town can afford to run this if they have not already done so, despite its age. Good tone, appeal okay. Yes for Sunday and as special. Draw rural class, town 200. Admission 10-25 usually (special admission on this not stated, Ed.) D. B. Rankin, Co-Operative Theatre (200 seats), Idana, Kansas.

EMPTY HANDS. (6,976 feet). Star, Jack Holt. Even if some of reports say that it don't please, I must say that it did please those who came to see it but not many. Miners and farmers town of 2,000. Admission 10-25. Arch Catalano, Victory Theatre (300 seats), Rossiter, Pennsylvania.

SUPPORTING THE THEORY OF EVOLUTION

Ralph Graves and a petite damsel do some acrobatics in the Sennett-Pathe comedy, "Good Morning, Nurse"

FEMALE. (6,176 feet). Star, Betty Compson. Very good picture that did a little better than average business. Town and rural class, town of 2,800. Admission 10-25. Rich Theatre, Montpelier, Idaho.

FLAMING BARRIERS. (5,821 feet). Star cast. Good picture; above program stuff but not a feature. Worth seeing. Plenty of action and comedy. Good forest fire scene. Tone good. Sunday, yes. Special, no. Fair audience appeal. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

FLAMING BARRIERS. (5,821 feet). Star, Jacqueline Logan. A fair program picture, but, oh, the print was rotten. Tone good. Sunday, yes. Special, no. Audience appeal ninety per cent. Farm class, town of 200. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

GRUMPY. (5,621 feet). Star, Theodore Roberts. You'll have to look a long time before you find a more pleasing comedy-drama than this. It's a splendid picture, clean and peppy. If we could get one as good every week our worries would be at an end. Book it and advertise it. Merchants and farmers town of 440. Admission 15-25. Kenneth W. Thompson, M. W. A. Theatre (150 seats), Hancock, Wisconsin.

HER LOVE STORY. (6,736 feet). Star, Gloria Swanson. A romantic tale of a mythical kingdom of the Graustark type which presents Gloria in an entirely different role from her usual portrayals. Gloria is always very good and my private opinion, publicly expressed, is she leads them all of the screen. We raise our prices with her and in spite of our being a neck-in-the-woods, wild western Texas town, our people know real merit. If your crowd don't like Gloria Swanson, then you are in bad with artistic appreciation. Draw city and country class, town of 3,000. George W. Walther, Dixie Theatre, Kerrville, Texas.

MAN WHO FIGHTS ALONE. (6,337 feet). Star, William Farnum. Fair picture, but hardly the show for children or the small town show but well acted although Farnum not at his best. Tone, fair. Sunday, yes. Special, no. Fair appeal. Small town class and farmer; town of 600. Admission 10-20, 10-30, 20-40. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

MISS BLUEBEARD. (6,453 feet). Star, Bebe Daniels. A good picture but not a big special. Tone, good. Sunday, yes. Just a little above program schedule. Appeal, good. Farmers and merchants town of 1,650. Elite Theatre, Placerville, California.

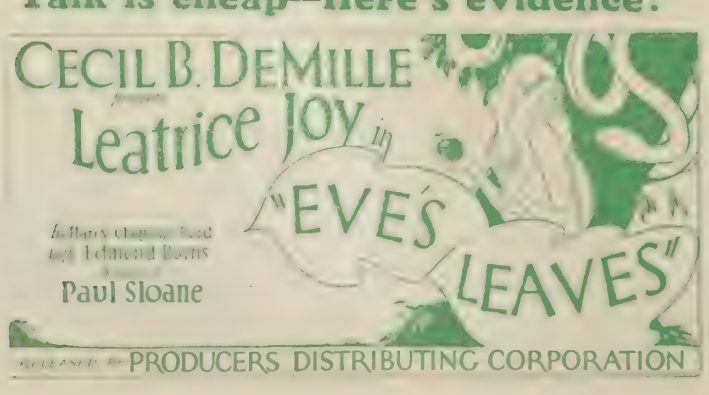
MORAL SINNER. (5,455 feet). Star, Dorothy Dalton. Poor program picture. Miss Dalton has been fast losing her popularity here and this picture finished her. It is a very ordinary crook story. Sunday, no. Special, no. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

NEW LIVES FOR OLD. (6,796 feet). Star, Betty Compson. A splendid picture, well worth playing and advertising. Don't consider it a special but it's not sold for one, so you can safely promise your people an extra good program picture. Tone okay. Sunday, yes. Hardly suitable for special. Splendid audience appeal. College class, town of 4,000. Admission 10-25, 10-40. Royal Theatre (500 seats), Arkadelphia, Arkansas.

NORTH OF 36. (7,908 feet). Star cast. A special in every sense; better by far than "Wagon." No for Sunday. Appeal ninety-five per cent. Nelson and Ottem, Rex Theatre (150 seats), Osnabrock, North Dakota.

NORTH OF 36. (7,908 feet). Star cast. A real picture spoiled by profanity in titles and one scene. The nude girl in bathing. In the story this shot for the bank of stream. Tone, doubtful. Hardly suitable for Sunday. Special, yes. Varied appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre, Decorah, Iowa.

OLD HOME WEEK. Star, Thomas Meighan. One of the best. Meighan in a role he knows how to fill. Everything about the picture pleasing from start to finish. A picture with a regular movie appeal that is worth running in a "picture palace" or a "movie dump." It pleases them all. Business not very good, but times are rotten about here. Good any day. Ben L. Morris, Temple Theatre, Bellaire, Ohio.



Larry Semon in his latest Educational-Larry Semon special comedy, "The Clodhopper"

PETER PAN. (9,593 feet). Star, Betty Bronson. A most beautiful picture, but too limited in appeal. Children, mothers and fathers liked it, others didn't. Sunday, yes. I. E. Ottem, Rex Theatre (140 seats), Osnabrock, North Dakota.

PETER PAN. Star, Betty Bronson. If this is the best picture Paramount made for the year, they ought to quit. It is a very good picture; something different—and entertaining. But I cannot see anything "special!" about it. Does not compare with "Thief of Bagdad." We are getting tired of paying Special prices for Program pictures. Good tone, fair appeal. Yes for Sunday, but no as special. Draw farmer class, town of 412. Admission 10-25. J. C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

PETER PAN. Star, Betty Bronson. My patrons were about evenly divided on this one: half of them knocked it hard and half of them praised it to the skies. Anyhow, it is a good children's picture. But there were not enough children in my town to pay the high rental. (Rental was twice what it should have been). Lots of adults walked out on it. Tone best. Fair appeal, and suitable for Sunday and as special (in some cases). Draw all classes, small town 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

Kathleen Myers, leading woman for Maurice Flynn in F. B. O.'s "High and Handsome"

RUGGLES OF RED GAP. Star cast. Here is a mighty good one. Torrence makes good in this one and as well as all others he plays in. Good comedy; Edward Horton and Lois Wilson unusual story; however, it suits a comedy clientele. Paramount, keep going. Tone okay. Appeal eighty-five per cent. No for Sunday or special here. C. S. Chapman, Belvedere Theatre (300 seats), Grove Hill, Alabama.

THUNDERING HERD. Star cast. More entertaining, more exciting, more pleasing to everyone here than either "The Covered Wagon" or "North of 36." Paramount blew me up the first day on it, and that hurt the attendance. The charge of the covered wagons is the best thing I have witnessed in a long time. Tone okay. Good appeal. Yes for special. Pull all classes, small town, 3,000. Admission 10-30. M. W. Larmour, National Theatre, Graham, Texas.

TONGUES OF FLAME. Star, Thomas Meighan. Played two days to very poor business. Meighan is slipping fast here. It is a fair program picture but not strong enough for two nights. A family picture; tone good, appeal fair. Draw better class, town 4,500. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

RUGGLES OF RED GAP. (7,500 feet). Star, Torrence. A good picture: it is something different from any other picture. Good tone. Yes for Sunday, no as special. Appeal eighty-five per cent. Draw farmers, town 185. Admission 15-30. Robert W. Hines, Hines Theatre (170 seats), Loyalton, South Dakota.

SAINTED DEVIL. (8,633 feet.) Star, Rudolph Valentino. It's right pitiful to see Rudolph in an attempt to come back. The old boy, in this, seems to know that he has fallen from grace and he overdoes his part in trying to make a good showing. Rotten attempt. No as to tone, for Sunday and as special. Appeal forty per cent. Draw from masses, city 230,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

SALOME OF THE TENEMENTS. (7,017 feet). Star, Jetta Goudal. Not so bad as the reviews led me to expect. It is a character story—all Jewish; and where that type of story is liked it goes over. Acting, characters and settings all that could be desired. Business poor. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

THUNDERING HERD. (7,187 feet). Star, Jack Holt. Absolutely the greatest pioneer picture ever made—bar none!—and all reports from patrons on this said it was better than "36" or "Wagon." Tone okay, fine appeal. Yes for Sunday and as special. Draw oil field class, town 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre, Madison, Kansas.

WAGES OF VIRTUE. (7,083 feet). Star, Gloria Swanson. I believe Gloria is slipping a little here. This subject did not draw at all although it was not a bad picture. Tone, good. Sunday, yes. Special, no. General class town of 1,200. Admission 10-25. Sam Brooks, Liberty Theatre (400 seats), Hailey, Idaho.

WEST OF THE WATER TOWER. (7 reels). Star, Glenn Hunter. Very good picture. Tone and appeal good. Sunday yes; and just above program schedule. Draw farmers, merchants, widely scattered population of 1,649. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

ZAZA. (7,076 feet). Star, Goria Swanson. This picture did not do so extra in our little town; too much jazz stuff. Appeal seventy-five per cent. Draw mixed class, town 800. Admission 15-25. Jerry Qwerin, Winter Theatre, Albany, Minnesota.

Pathe

WAY OF A MAN. (9,000 feet). Star cast. Awfully poor. Especially after running "North of 36" just a few days ahead. Only showed to one hundred people and most of them kicked. Tone, fair. Sunday, no. Special, no. No audience appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

WHY WORRY. (6 reels). Star, Harold Lloyd. A corker as all his pictures are. Had poor crowd but those there enjoyed it. Tone, good. Sunday, yes. Special, no. Fine appeal. Farmers town of 412. Admission 10-25. Johl C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

Producers' Dist. Corp.

CHARLEY'S AUNT. (7,245 feet). Star, Sidney Chaplin. Knockout. Pleases all kinds of people Standing room all shows. You cannot miss in this picture. Tone, good. Sunday, yes. Special for kids. Appeals to all. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

HOUSE OF YOUTH. (6,650 feet). Star, Jacqueline Logan. The picture was good of its kind, but why make this kind of stuff no one but the sensational crowd wants to

Grab this lineup!

A romantic drama of the secret service

CECIL B. DeMILLE presents "Three Faces East"

by Anthony Paul Kelly

with Agnes Ayres and Robert Ames

Directed by RUPERT JULIAN

RELEASED BY PRODUCERS DISTRIBUTING CORPORATION

Will nothing pull 'em in?

Do they look at the posters on the feature and stroll off down the street?

Can't you coax them any way? SURE!

Play up the strong comedy, the serial that makes 'em forget summer heat; cool 'em with News reel announcements.

Play up your short subject. It quit being "filler" long ago; give it the boost to make it your puller at a season when they want a little coaxing.

THEN SEND SHORT SUBJECT TIPS TOO!

see it. The industry would be better off without them. They go to extremes in making them. Tone, no good. Sunday, no. Special, no. Appeal, none. All classes town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

Schulberg

BOOMERANG. Star, Bert Lytell. Nothing to this one; it will do as a program picture, but that's all. Draw oil field class, town 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre, Madison, Kansas.

DARING YOUTH. (5,975 feet). Star, Bebe Daniels. Just a good program picture. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants town of 1,650. Elite Theatre, Placerville, California.

United Artists

THIEF OF BAGDAD. Star, Douglas Fairbanks. Very good but think this would go over better in cities. This is the only picture of any note I ever bought from the above exchange at a fair rental. Tone, good. Sunday, yes. Special, yes. No appeal. General class town of 1,200. Admission 10-25. Sam Brooks, Liberty Theatre (400 seats), Hailey, Idaho.

Universal

FAST WORKER. (6,500 feet). Star, Reginald Denny. The poorest we have had from this lad. They made him do too much posing, and not enough comedy action. Some scenes with a little dog were ridiculous, not necessary or in keeping, and not funny. Denny needs fast, slapstick comedy action to make good. Business poor. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

FLYING HOOFS. Star, Jack Hoxie. Very good western but not quite enough action. Hoxie's popular and generally brings them in. All classes, town of 4,000. R. L. Nowell, Idlehour Theatre (210 seats), Monroe, Georgia.

HIT AND RUN. (5,508 feet). Star, Hoot Gibson. Good. Everyone who sees it will like it. I could make a little money with it if the time was better. Tone okay. Sunday, yes. Good appeal. Miners and farmers, town of 2,000. Admission 10-25. Arch Catalano, Victory Theatre (300 seats), Rossiter, Pennsylvania.

K—THE UNKNOWN. (8,146 feet). Star cast. A real show. Pleased the majority and they told me it did. Personally thought the comedy a little overdone at the start. Tone okay. Sunday, yes. Special, yes. Good appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

K—THE UNKNOWN. (8,146 feet). Star, Percy Marmont. All right as program but far from being the big special Universal would have you think. Tone okay. Sunday, no. Special, no. Fair appeal. Family and transient class, city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

LET 'ER BUCK. Star, Hoot Gibson. Here it is in a nut shell. Mrs. Clark doesn't care for western pictures. Yet she says, "This is the best picture we ever had from Universal." Quite a compliment to "Let 'Er Buck," don't you think? It's a one hundred per cent western and our patrons said so. Tone good. Sunday, yes. Special, no. Appeal, one hundred per cent. General class, town of 3,600. Admission 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

MEASURE OF A MAN. Star, William Desmond. Desmond is making friends here. Running him with Richard Barthelmess and seems to please and draw. Miners and farmers, town of 2,000. Admission 10-25. Arch Catalano, Victory Theatre (300 seats), Rossiter, Pennsylvania.

RED WARNING. (4,750 feet). Star, Jack Hoxie. Good program picture. Plenty of action. Tone good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants, town of 1,650. Elite Theatre, Placerville, California.

ROARING ADVENTURE. Star, Jack Hoxie. I'm of the opinion that Hoxie's contract is about to expire with Universal, judging from the rotten pictures they're putting him in. Nothing to this story or any of the stories that Hoxie's making. Tone fair. Sunday, yes. Special, no. Audience appeal, fifty per cent. Masses, city of 230,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

SADDLE HAWK. Star, Hoot Gibson. Not as good as some of his previous releases but will please eighty per cent of western fans. I can always have a good attendance on the Gibson pictures. They expect plenty of action of this star and usually get it. My attendance is mostly miners, and the boys crave action and any of the Hoot Gibson pictures will please. Tone good. Sunday, yes. Splendid attendance. Miners. Admission 15-25. C. M. Lane, Big Sandy Theatre (200 seats), Big Sandy, West Virginia.

Helene and Dolores Costello, daughters of Maurice Costello, in Warner Brothers' "Bobbed Hair"

SMOULDERING FIRES. Star, Pauline Frederick. A very good heart-interest romance. Has all the appeal that goes to make popular stories. Pauline has hardly ever had a better part and she handles it to perfection. A sensible man would have preferred her to the flapper, even if she was older. Old Tully Marshall was excellent. Good for any day. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

TORNADO. (6,576 feet). Star, House Peters. A picture with a lot of action and has good drawing power. The whole show is well put on and you can tell them so. Above the average program. Tone okay. Sunday, okay. Special, no. Good appeal. General class, town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

Vitagraph

GREATER THAN MARRIAGE. Star, Lou Tellegen. Vitagraph special at a program price. A real good story; buy it and step on the advertising pedal; it will bring the shekels. Print new. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

NINETY AND NINE. (6,800 feet). Star cast. Played a repeat on this and everyone seemed pleased. If you haven't played it, don't overlook it as it has everything. Tone okay. Sunday, yes. Special, no. Fine appeal. Family and transient class, city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

PAMPERED YOUTH. (6,640 feet). Star cast. A very good program picture. It is up to the usual Vitagraph standard, clean entertainment, great picture for a small town. Print new. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

REDEEMING SIN. (6,227 feet). Star, Alla Nazimova. A finely acted picture of Paris underworld life. Nazimova is hard to beat. Not a Saturday night picture. Tone okay. Average appeal. Draw usual class, small town of 1,500. Admission 10-25. T. W. Cannon, Majestic Theatre (315 seats), Greenfield, Tennessee.

REDEEMING SIN. (6,227 feet). Star, Nazimova. This is not a bad picture but name has a poor draft. Vitagraph product of 1925 lacks drawing power. The class of their stories and too much heavy drama, I suppose, is the reason. Looks as if they have made a reasonable effort to make a good picture. Tone okay. Sunday, yes. Special, no. Appeal, fifty-fifty. General class, town of 3,600. Admission 10-20. William A. Clark, Castle Theatre (400 seats), Havana, Illinois.

Mary Philbin, the Universal star, in a characteristic pose

TWO SHALL BE BORN. (6 reels). Star, Eva Novak. Just a program picture that pleased. Print new. Better than some specials. Tone good. Sunday, yes. Undecided for special. Fair appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

Warner Bros.

CORNERED. (7,500 feet). Star, Marie Prevost. Very nice little program picture that pleased the very, very few that came out to see it. Attendance would probably have been better had there not been a free medicine show in town that caught the crowd. Marie Prevost's acting was fine as she pulled off a dual role to perfection. Tone okay. Sunday, yes. Special, no. Good appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

DARK SWAN. (6,500 feet). Star cast. Not much and not a box-office picture. You will be surprised how little a popular story picture draws here. No good. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

MY WIFE AND I. Star cast. Sex picture. Not good for children. The old style triangle story. Get too many of them. Do not draw. Sunday, no. No appeal. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

NARROW STREET. Star, Dorothy Devore. Step on it and get them in. Followed up "Charley's Aunt" with this and it held up good three days. Tone good. Sunday, yes. Special, yes. Audience appeal, one hundred per cent. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre, Decorah, Iowa.

THIS WOMAN. (7,000 feet). Star, Irene Rich. Nothing to this one; will do as a program picture, but that's all. Okay tone. Appeal, none. Will do for Sunday but not as special. Draw oil field class, town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre, Madison, Kansas.

Comedies

ASLEEP AT THE SWITCH. (Pathe). Star, Ben Turpin. Ben seems to have forgotten how to get laughs himself, so they use his name and let the two dogs have the honors, and they put it over. Tone okay. Sunday, yes. Audience appeal, one hundred per cent. All classes, town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

BRIGHT LIGHTS. (Educational). Star, Bobby Vernon. A comedy that is worth special effort on your part to put it across. A dandy comedy by Bobby Vernon. Tone good. Good appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

DERBY DAY. (Pathe). "Our Gang." Just an ordinary comedy in which the second reel has more laughs than the first. Not up to the average "Our Gang." Tone good. Sunday, yes. Fair appeal. Mitchell Conery, Conoat Projection Service, Menands, New York.

FRENCH PASTRY. (Educational). Star, Bobby Vernon. Absolutely the worst that Bobby Vernon has ever made. The plot is laid in France during the World War; you know the rest, boys. This soldier stuff doesn't go in comedies; we heard too much about it in 1917 and 1918. Better luck next time, Bobby. Tone okay. Sunday, yes. Very weak appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

GHOSTLY NIGHT. (F. B. O.). Star, James Aubrey. A comedy packed full of real fun in a haunted house. Slightly overdone but they look for impossible situations in this star's comedies. Print fair. Good appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

GOAT GETTERS. (Educational). Nice kid comedy that kept the audience in an uproar. Worth adding to any program. Tone okay. Sunday, yes. Good appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HOOKED. (Educational). Star, Lloyd Hamilton. A Hamilton comedy that was satisfactory. It proved to be a laugh maker. It had some humorous situations in it. Tone okay. Good appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

THE HUNT. (Fox). Star, Earle Fox. Far better than "The Fight." This is the second Van Bibber-Fox comedy we have played and this was certainly satisfactory, as there was not a dull moment in the entire two reels. The steeplechase was thrilling, and it is to be hoped that the rest of the Van Bibbers will be as good as this one. Okay tone, strong appeal. Yes for Sunday. General class, town about a thousand. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

INBAD THE SAILOR. (Fox). Not much to this. All classes, town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

MANDARIN MIXUP. (F. B. O.). Star, Stan Laurel. This one is a good tonic for a sick feature. A real good slapstick comedy. Print new. Great audience appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

MOTHER'S JOY. (Pathe). Laughs, none. Entertainment, none. Just thirty minutes of nothing. I want to give Hal Roach a good swift kick on this one. Why, oh, why, Hal? No tone. Not suitable for any day. No appeal. All classes, town of 2,517. Admission 10-25. A. L. Middleton, Grand Theatre (500 seats), DeQueen, Arkansas.

WESTWARD WHOA. (Fox). The almost human monkeys in a pleasing comedy taken from "The Covered Wagon" and should please any type of patronage. Print new. Sunday, yes. Good appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

RIDE 'EM, COWBOY. (Educational). A very good laugh picture; better than the average comic. All classes, town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

WIDE OPEN. (Educational). Lots of laughs in this one; most all Educationals are good laugh comics. All classes, town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

Summertime is no time for concentration, for "the deep stuff."

Summertime is the season when people get to fidgeting if you hand them the heavy pedal stuff. They are restless. They want to be amused—entertained; they don't want to do much thinking.

So—pick your summer stuff from tips in this dependable tip department — give them what they want, suitable features, snappy comedies, good serial or other short subject material—and send in your tips on their reaction.

Short Subjects

AT THE BOTTOM OF THE SEA. (Educational). An interesting filler-in. The photography was very clear and appeared very snappy on the screen. Print in excellent condition. Tone okay. Fair appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

GO-GETTERS, 11th CHAPTER. (F. B. O.). Very weak episode of the "Go-Getters," which will close at this theatre this week. This series is not as good as "Fighting Blood" in estimation of patrons. Al Cooke and Kit Guard, two fine character actors, have played dumbbell parts throughout this series. Fans want them in semi-heroic roles, as the constant blunderings of these two in the "Go-Getters" gets monotonous. Tone fair. Sunday, yes. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

PATHE REVIEW No. 45. (Pathe). About one-third of this issue contained scenes of Buffalo, New York, done in Pathecolor. These

A box-office bonanza!

"The LAST FRONTIER"
A HUNT STROMBERG SPECIAL PRODUCTION
Adapted from the novel by
Courtney Ryley Cooper
Directed by HUNT STROMBERG
Produced by HUNT STROMBERG CORPORATION
RELEASED BY PRODUCERS DISTRIBUTING CORPORATION

Fill In Tear Out Send Along

Straight From the Shoulder Report

Van: I am an exhibitor. I want to help exhibitor Independence from poor pictures. So I send this tip and will send others if you will send me your regular blanks. I'll live up to the ethics of "Our Gang" by being fair to picture and to exhibitor. Here's my tip on

Title .....**Producer** .....**Star** .....

My report .....

.....

Audience appeal.....**Suitable for Sunday?**.....**A Special?**.....

Signature of Exhibitor.....

Theatre .....**No. Seats**.....**Town** .....**State** .....

scenes were beautiful and pleased the majority; they told me so. Sunday, yes. Good appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

WORLD OF PAPER. (General Electric). This General Electric two-reeler is interesting in its way, but it is not as good as some of their other pictures. G. E. has some dandy one and two reelers which they supply free of film rental. Tone good. Sunday, yes. Mitchell Conery, Conoat Projection Service, Menands, New York.

Independents

BATTLING BUDDY. (Artclass). Star, Buddy Roosevelt. Good picture and will please on Saturday in small town. Fair tone. No for Sunday or special. Appeal, seventy-five per cent. Draw farmers and laborers, town of 343. Admission 15-30. J. M. Patterson, Gem Theatre (250 seats), Hunter, Arkansas.

BATTLING BUDDY. (Artclass). Star, Buddy Roosevelt. After seeing the picture personally, I was surprised to hear several say they thought it a pretty fair western. A series of fistic encounters and a tramp with his mule are the high spots. No story. Good tone, fair appeal. Yes for Sunday where westerns go; no for special. Draw rural class, town of 200. Admission 10-25. D. B. Rankin, Co-operative Theatre (200 seats), Idana, Kansas.

BATTLING FOOL. (State Right). Star, William Fairbanks. Eva Novak also starred in this very excellent program picture that had action from start to finish, with a good logical story to back it up. Some good prize fighting in this film that made the fans sit up and cheer. Played on Saturday night to poor attendance due to outside causes. Tone fair. Maybe suitable for Sunday. Special, no. Good appeal. General class, town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

BLACK LIGHTNING. (State Right). Would advise all exhibitors to lay off this picture as it will be a big knock to other dog pictures coming out this year. If you have it booked pay for it and leave it in the exchange. Tone good. Sunday, yes. Special, no. No appeal. General class, town of 1,200. Admission 10-25. Sam Brooks, Liberty Theatre (400 seats), Hailey, Idaho.

BRINGING HOME THE BACON. (Artclass). Star, Buffalo Bill, Jr. Good action picture; plenty of comedy. Will please in small town. Fair tone. No for Sunday or special. Appeal eighty per cent. Draw farmers and laborers, town of 343. Admission 15-30. J. M. Patterson, Little Gem Theatre (250 seats), Hunter, Arkansas.

EARLY BIRD. (C. C. Burr). Star, Johnny Hines. (7,000 feet). Knockout. Jammed them in three days. Sunday, yes. Special for kids. Appeals to all. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

EARLY BIRD. (C. C. Burr). Star, Johnny Hines. Just as good as "Speed Spook" and certainly has the laughs. Went over fine. Tone okay. Yes as special and for Sunday. Fine appeal. Draw oil field class, town of 1,000. Admission 10-25. H. E. Schlichter, Liggett Theatre, Madison, Kansas.

FIGHTING STRAIN. (Steiner). Star, Neal Hart. This would have been a knockout during the war but story is too old. Not enough action for this star. Print new. Tone okay. Sunday, no. Special, no. Fair appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

FLOODGATES. (State Right). Star, John Lowell. Good melodrama. Wonderful water scenes and an action picture that should go over anywhere. Good tone. Sunday, yes; special, no. Appeal seventy-five per cent. Draw all classes, town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

GAMBLING WIVES. (State Right). Star cast. Not much picture. The kind I would not buy if I had seen it. Tone okay. Yes for Sunday but no as special. Appeal twenty per cent. Draw college class, town of 2,145. Admission 10-25. R. X. Williams, Lyric Theatre (345 seats), Oxford, Mississippi.

HITTING HARD. (State Right). Star, Benny Leonard. This one is much better than the first of this series. Has lots more comedy. Should please the male class but the ladies just don't like this sort of entertainment. Tone, none. Undecided for Sunday. Fair appeal. All classes in big city. Admission ten cents. Stephen G. Brenner, Eagle Theatre (298 seats), Baltimore, Maryland.

LAST MAN. (State Right). Star, Bill Patton. Same old story told in the same old way, and not very good at that. In fact, this is below the ordinary type of western. Tone and appeal, none. No for Sunday. Draw small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

LAW RUSTLERS. (State Right). Star, William Fairbanks. Good picture of the western type; will please the Saturday crowd and also the kids. Plenty of action and good story. Tone fair. Sunday, no. Special, no. Appeal, seventy-five per cent. All classes, town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

MEDDLING WOMEN. Star, Lionel Barrymore. Consider it better than "I Am the Man." Ran it one day to very small business. Tone fair. Sunday, yes. Special, no. Fair appeal. Family and student class, town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

TORRENT. (Phil Goldstone). Star cast. This proved to be a good Saturday show for us. It has some fast action and some good comedy. Tone okay. Not a special. Good appeal. Better class, town of 4,500. Admission 10-15. C. A. Anglemire, "Y" Theatre (404 seats), Nazareth, Pennsylvania.

WHO CARES? (Columbia). Haines-Devore are stars. This is no world-beater, but had a few good comments on it; but does not draw very good for some reason as most of my patrons figured it was a society drama all the way through. Yes as to tone and for Sunday but no as special. Has some appeal. Draw small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

Scenes in "What Price Goofy?" in which Hal Roach presents Charley Chase for Path e distribution

"The Peak of Fate" Will Be First Frank B. Rogers Film

FRANK B. ROGERS, long prominent in the film industry, announces the formation of the Frank B. Rogers Motion Picture Corporation, with offices at 1482 Broadway, the Fitzgerald building. Mr. Rogers is president and general manager of the new company. Augustus M. Wise is vice-president and treasurer, and T. J. Tevlin, secretary. Mr. Tevlin will also be sales manager.

The new motion picture corporation will enter at once upon a novel plan of nation-wide distribution, details of which will be announced later. They will release five productions during the first year, each of which is to be an unusual subject treated in an unusual manner.

The first release is to be "The Peak of Fate," a thrilling love story replete with the daring adventures of mountain climbers which was filmed in the Tyrolese Alps and which has been developed and constructed by Eugene Walter, the American dramatist, author of the stage plays, "Paid in Full," and "The Easiest Way," and other stage successes.

A Broadway showing of "The Peak of Fate" has been arranged by Mr. Rogers, who will present the feature picture at the Central Theatre, Broadway and 47th Street, commencing Friday, June 12. An elaborate musical score which was especially composed abroad for "The Peak of Fate" will be played during the presentation by a large orchestra.

In "The Peak of Fate" the general policy of the new distributing organization will be seen. This picture is filled with thrilling feats by the two lovers who are mountain climbers. They and others are shown ascending one of the loftiest mountains of the Tyrolese Alps. Two of their rivals in the ascent of the mountain after thrilling feats in mountain climbing are killed by a fall when their rope breaks from its fastening. In all three mountain climbers are killed by falls during the development of the story.

The setting is the beautiful, inspiring scenes in the Alps amid the clouds, storms and snow. The principal roles are enacted by professional mountain climbers, since none others could have lived through the risks which were necessary in filming this film drama of the clouds and mountain peaks. There is a happy ending in the success and union of the two daring central figures.

This unusual picture sets and defines the policy of the Frank B. Rogers Motion Picture Corporation which will present other unusual and absorbing film dramas during the season and the seasons to come.

Mr. Rogers, president of the motion picture corporation which bears his name, will be remembered as an important factor in former years with Pathe, Fox, J. Stewart Blackton, Robinson-Cole, Vitagraph and other leading film organizations, both producing and distributing.

F. B. O. Studios Busy

Casting For Two Productions Under Way At West Coast Plant

With four productions in course of filming, each week brings new activity to the F. B. O. Studios. At least two of F. B. O.'s own productions are scheduled to begin this week, for which casting is now in progress under the supervision of B. P. Fineman.

The new productions are "Lady Robinhood" a Spanish story in which Evelyn Brent will be featured and "The Wild Bull's Lair" starring Fred Thomson and his horse, "Silver King."

Casting for Richard Talmadge's next production, "The Isle of Hope" will begin at an early date as well as arrangements for a new series of two reel "featurettes" starring Alberta Vaughn.

Pathe Comedies Continue Popularity on Broadway

AT least one and very often two or more Pathe comedies are current attractions each week at big Broadway picture theatres like the Capitol, Strand, Rivoli, Rialto and Colony.

During the week of June 1, a Harry Langdon and a Charley Chase comedy represented Pathe on Broadway.

Harry Langdon's two-reel comedy "The White Wing's Bride," was the comedy feature of the bill at the Rivoli. Referring to this film Norbert Lusk, in the "Morning Telegraph," said:

"Harry Langdon is presented in a comedy 'The White Wing's Bride,' which evoked the customary amount of laughs."

Last week, Langdon's comedy "Horace Greeley, Jr." was featured at the Colony. Principal Pictures Corporation produced these Langdon comedies mentioned, and Alf Goulding directed.

Charley Chase, the Hal Roach star, appeared in two reels of mirth at the Colony, which received favorable notice from the critics of the dailies.

The Colony is billing the Pathe comedies as "extra attractions" and featuring them prominently in all newspaper advertising.

Get on the band wagon!

A. H. SEBASTIAN Presents — "The Prince of Pilsen"

from the famous musical comedy success by FRANK PIXLEY & GUSTAV LUDERS

DIRECTED BY RUPERT JULIAN

Released by — PRODUCERS DISTRIBUTING CORPORATION

Scenes from "Just a Woman," a First National release

N. Y. World Editorial Rooms Will Be Seen in "Headlines"

IN order to secure absolutely correct atmosphere for the newspaper office sequences of "Headlines," the new Associated Exhibitors' feature being directed by E. H. Griffith, permission was obtained to stage these scenes in the editorial rooms of the "New York World," located in the World Building on New York's famous newspaper street, Park Row.

As the editorial rooms are on the twelfth floor, the transportation of lights and cables entailed quite a task and particularly so since electric power had to be secured from the pressroom in the basement of the building.

Director Griffith and his players, including Alice Joyce, the star, worked at the World from 12 o'clock on a Sunday night until 10 o'clock Monday morning.

"Headlines" is an original newspaper romance written by Dorian Neve, and is being produced by St. Regis Pictures Corporation who sponsored "Bad Company," with Conway Tearle and Madge Kennedy, an Associated Exhibitors' current release.

Both the Cecil B. DeMille and the F. B. O. studios were used for the making of the forthcoming Associated Exhibitors' feature "Keep Smiling," starring Monty Banks, whose "Racing Luck" proved a great audience attraction.

Elaborate interiors were taken at the Cecil B. DeMille Studios in Culver City. One of the most attractive sets built in the studio represented an "exterior" graden wherein a large part of the plot of "Keep Smiling" transpires.

Upon completion of the interiors, Howard Estabrook, president of the Monty Banks Pictures Corporation, moved his company back to Hollywood because it formed a more accessible base for the company's operations in Los Angeles harbor and vicinity. Headquarters were established at the F. B. O. Studios at Melrose and Gower streets.

Supporting Monty Banks are Anne Cornwall, leading woman; Robert Edeson, Stanhope Wheatcroft, Martha Franklin, Syd Crossley, Glenn Cavender, Ruth Hally and Mrs. Tom Forman. Albert Austin and Gilbert W. Pratt co-directed this Associated Exhibitors picture.

Nita Naldi, who came from the Pacific Coast to play a prominent role in "The Miracle of Life," is now busy under the direction of S. E. V. Taylor at the Cosmopolitan Studios in New York where this feature is being produced for Associated Exhibitors' release.

In addition to Miss Naldi, the cast will feature Mae Busch and Percy Marmont, with many well known screen names added from time to time as production advances.

"The Miracle of Life" offers a story of mother-love and revolves around the home life of a wealthy young girl who narrowly escapes a domestic tragedy.

Declare yourself some big profits!
METROPOLITAN PICTURES INC.
'SIMON THE JESTER'
from the novel by WILLIAM J. LOCKE
A FRANCES MARION PRODUCTION
RELEASED BY PRODUCERS DISTRIBUTING CORPORATION

This Game Starts July 19

"Johnny" McGraw's Baseball Serial for Pathe Has New York Locale

Stunt scenes for the new Patheserial "Play Ball," which is based upon a story by John J. McGraw, were staged on the Harlem River, New York, last week. Allene Ray is the star and Walter Miller, leading man. Spencer Bennet is directing the chapter-play which will be in ten parts.

One of the stunts which won the applause of the crowd was performed by Walter Miller, who raced down an old pier, tripped over a beam and plunged head-first into the Harlem River. The fight scenes between Miller and several opponents also won acclaim from the onlookers.

"Play Ball!" is now in its eighth week of production, with a supporting cast which includes J. Barney Sherry, Wally Oettel, Harry Semels, Mary Milnor, and Franklyn Hanna. Frank Leon Smith adapted the McGraw story to the screen.

The first chapter of "Play Ball" will be released on July 19th.

Novelty Reel Here

First of "Guess Who" Series Received by Artclass Pictures Corporation

Louis Weiss, Managing Director of Weiss Brothers Artclass Pictures Corporation announces that he has received the first reel of the new "Guess Who" novelty series which he will distribute in the coming season.

These reels contain thirty shots of stars well known to the movie-going public. The audience shown this reel is invited to participate in a contest in which they will attempt to identify the players flashed on the screen and to mark their names and the order of their appearance on a card which will be given them at the time of their entrance into the theatre.

This novelty reel is produced by R. B. Staub, and with the special contest card is fully copyrighted by him. The first reel will be released on the open market about August 1st and will be followed by the next five in the series in regular order.

Richard Thorpe Directing

Richard Thorpe is directing the second Buffalo Bill Jr. feature which will be released under the title of "The Desert Demon." The scenario is by Betty Burbridge from the story by Alex McLaren. The cast includes Betty Morrissey, Frank Ellis, Harry Todd, Jack O'Brien, Frank Austin, Raye Hampton, Margaret Martin, and Charles Colby.

Scenes from the B. P. Schulberg production, "My Lady's Lips," which has a star cast, including Clara Bow, Frank Keenan and many equally well known players

Comedy Demand Almost Unparalleled, Says Fred C. Quimby, of Fox, Starting Tour

"IT'S a Comedy Year; pronounced and almost unparalleled," said Fred C. Quimby, Sales Manager for Short Subjects for the Fox Film Corporation.

And he voiced the statement with an air of conviction and finality, like a Rotarian president whose output is always optimism.

"Why the public is eager for amusing 'shorts' is a question that one is at a loss to answer," continued Mr. Quimby. It is a known fact that the public wish runs in cycles; the problem play, the Western, the costume picture and the historical romance. Now I note a most pronounced demand for the higher class two-reel comedies. Exhibitors eagerly ask for them and contracts are signed at good figures. Our Van Bibbers, Varieties, the O'Henry Stories, the 'Helen and Warren' series and the Fox News Reel have never been as popular, nor as eagerly demanded.

"So pronounced is this quick awakening that I am going to travel a number of miles to find the reason and fill the demand. I am going to start tomorrow on a pilgrimage that will embrace all of the leading cities from Coast to Coast and from the Great Lakes to the Gulf. About 70 days and many, many miles."

Asked to volunteer a reason for the sudden demand for comedy pictures, Mr. Quimby advanced one that was nationally psychological and one that was practical from the producer's angle.

"The people are enjoying unprecedented prosperity," he said. "Because John Jones finds business bad in Saginaw it doesn't follow that business is bad throughout Michigan. John may be a bad business man. Because Lafe Hoot is out of a job in Nashville it doesn't follow that there is much unemployment in Tennessee; Lafe never did hold a job more than a month. Conditions generally are very good and people with money in their pockets are always willing to spend some of it for amusement. That, I believe, accounts to a pronounced degree for the universal popularity of short subject comedies.

FRED C. QUIMBY
Sales manager for short subjects for the Fox Film Corporation

"Other reasons directly relate to the quality of the comedies we are now furnishing. Never in the history of the industry has any producer used such discretion or gone to such expense as has Mr. Fox this year. Recall that he bought the motion picture rights to Richard Harding Davis's greatest comedy productions, the Van Bibber stories. He also bought the even more famous O'Henry stories and the incomporable Helen and Warren stories, now syndicated in the country's leading papers.

"Stories by such famous authors were not bought for two-reel comedies before. Mr. Fox has dignified the short comedies by seeking works of famed authors, has engaged noted directors and is giving to their production the costly surroundings and artistic finish that was formerly devoted only to big features. We call it our Two Million Dollar program.

"Consider then the universal wish of the public to be wholesomely entertained and we have one powerful reason for the increasing demand. Add to that a pronounced step forward in selection and presentation and all of the reasons are in."

Mr. Quimby prophesies an unprecedented year for Fox Film Corporation for though his energies are devoted primarily to advancing the sale of short subjects he finds an unusual appreciation of the Corporation's program and early signing of contracts.

Scenes from "The Talker," a First National picture

(Continued from page 870)

running slightly into the margin through the broken rule. This took a little notching to get around the curved title, but the work has been well done, and the space has all of the solidity of a hand lettered space with the added advantage of type legibility. It would be a good idea to take this page over and show your local office. It might help you to get better displays, which means more for your money or as much for less money. With good composition it seldom should be necessary to go above eight inches for the average attraction unless the newspaper gauges the free reading according to the advertising account. In that case, of course, you have to buy more space and get more reader, but you should be able to sell so well in eight inches that you would not need much reader.

Newspaper Serial a Help to Territory

This half page from a Milwaukee newspaper is an advertisement for that paper's serialization of the story of The Fighting Ranger, a Universal chapter play, made by Adventure. The bank down in the lower left

A Universal Release

ADVERTISING A SERIAL

gives the names of the local houses and some of the outlying territory showing the serial on the screen. Probably a part of the cost of this space was paid by Universal, but it was well worth its cost in the help it gave the exhibitors who had the serial booked. This differs from the usual serial publication in that the story is more directly hooked to the houses than with a first run single-showing feature, where the hook is apt to be with the first run house only, the lesser houses being left to get what they can when their turn comes.

Gets Good Flash on Quo Vadis Ad

Working mostly with a plan book cut, the Temple Theatre, Toledo, put over Quo Vadis for a circus flash because it did not shovel in the black type. A few big, black lines could have killed that space with about half an effort, but through holding the space open and giving the cut a chance the story was put over on the title. This is not saying that there was no talk. There is plenty enough about the play and the smaller features and the prices. It's all there, but it is not jammed up against the title. It does not have to be in a five elevens, and so the title shows up like a 24-sheet, the cut has a chance to shine, and the cut sells more tickets than would 500 lines in two inch letters. Quo Vadis is a sight picture, and it will sell better on cut, but the copy carries nine eight point lines about items you really

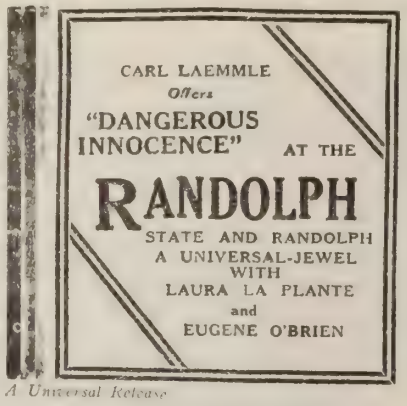
A First National Release

A NICELY HANDLED DISPLAY

ought to see, and that is plenty. As the house was opening under a new management, it was all the more important that the picture should be put over, and we think that this did the trick. If it didn't, we don't know what could.

Telling It All in Thirty Lines

This is a thirty line, single, from the Chicago papers, for Dangerous Innocence at the Randolph Theatre, Chicago. Thirty lines is a shade more than two inches, and the cut is the same size as the original. This is



A Universal Release

JUST THIS SIZE

a week day advertisement, following the opening, but it carries through well, and gives the stars as well as the title, and the rest as well. It's a nice example of the very small display.

Gets Good Results with Small Spaces

R. M. Kennedy, of the Capitol Theatre, Birmingham, Ala., uses comparatively small spaces for his Sunday displays, yet by holding them open he gets very good results, as witness this two fives on The Gaiety Girl.

A Universal Release

THE KENNEDY FORM

Often he uses considerable selling talk, but the size seems to be standard and the border is always the same; probably used for a trade mark. It is a good example of small display, and probably sells as well as would double the space.

THE FIRST RUN

PRESENTATIONS — PROLOGUES — MUSIC

Edited by Colby Harriman

Your Big Opportunity

GREATER MOVIE SEASON which will be observed during the month of August, offers an unusual opportnity to the producer to sell patrons on his ideas. Napoleon said that Opportunity knocks at your door but doesn't break it down. Too often we find ourselves demanding the result without expending the effort.

Well laid plans on the part of the various organizations and companies under the supervision of Mr. Will H. Hays will undoubtedly get the people in, but to keep them coming, to make their patronage voluntary, will depend upon the kind of show each house offers, particularly during August, when the various managers will be expected to present unusual programs. This not only requires foresight but is the real test of showmanship.

If the programs are arranged in a hackneyed manner; if the various prologues, presentations and musical offerings savor of indifference and an adherence to stereotyped forms, the patron is going to say the show may be good but there is nothing of unusual interest. The show is the thing. The quality of the program is paramount, and by the kind of goods you have to offer, the benefit of such a season to you will be ascertained.

This argument is based not on theory, but by personal contact with audiences throughout the country, where we have been able to study the effects of various stage presentations, hearing the comments, noting the reaction. The public knows. The motion picture public has been educated to expect much, and of good quality. If business is bad the public cannot be blamed.

Towards a Definite Artistic Goal

ART is life depicted with a spiritual color. It must not be too much like life nor too unlike. If it be too natural, it is not art for a certain artfulness is the necessity of art. At times the actor on the stage plays his part too truly and consequently his acting is not that; he must flirt with both actuality and imagination at the same time.

Art must grow out of life; it musn't so much mirror life as show it in certain colors. It cannot be a photograph; it must be actuality aglow.

The art of any nation must grow out of its own life, else there cannot be art. The one greatest hindrance to American art is the tendency to ape that of other nations. Too many Greek temples, too many Roman towers, too many Flemish pictures, etc., are exhibited in America to permit the growth of art from native themes.

Have we not enough of legend, romance and beauty? The Indians, the Colonists, the Pioneers, the Old South, the plains, the mountains, the lakes, the industries, and a hundred other American themes await the artist and the producer. American art must begin at home and until these rich and yet barely interpreted themes are properly developed and the aping of foreign themes wholly unknown in American history and life is needed, we shall not have an American art.

Let kings and lions, satyrs and windmills, to their native haunts. Enough glory and quaintness await the American artist in his native land.

The stage of the First Run theatre is an ideal place to sow the seeds of a standard American theatrical art, which may be reflected in design and motif whether in costume, scene, action or color.

Taking infinite pains with the subject in hand. Taking time to develop it. Not rushing into a production unprepared. Demanding the details given attention. These are stepping stones.

The Buyer's Guide

We will put you in touch with the firms. All communications relative to materials listed in this section should be addressed directly to Mr. Harriman or this department.

Concentrated Flood Light

A flood light which can be used as a balcony front light is on the market, each unit having a spill-light attachment, called a Louvre which confines the beams to the actual acting area of the stage and prevents the unnecessary illumination of the auditorium when the curtain is up.

Practical Dress Paint

A textile paint is six colors—red, yellow, blue, brown, purple and green, which is simple to apply to costumes and other fabrics. It does not harden the fabric when it is applied, but leaves it soft and pliant after painting as before. It is washable and cleanable. Several patterns are also given with the set which includes instructions and sufficient materials.

Wearing Proper Costumes

An excellent book has just been published which is a valuable handbook of information to the producer in correctly arranging the costumes of his various productions. It gives an outline of "period" costumes from the Egyptian and Assyrian down to the days of the American Civil War, with sufficient accuracy for its purpose. The plates are schematic but clear, each chapter includes a brief description of the materials and colors in use at the given epoch, supplemented by valuable research data for further information. Separate chapters are given relative to the historic development of the costume, in dyeing and decorating textiles, to stage lighting and its effect upon different materials and colors.

Attaching Rhinestones

The use of rhinestones is becoming more popular and is one of the methods of creating universal commendations for costumes of extreme beauty. A patented method of attaching rhinestones to any flexible material has been devised by a firm specializing in various rhinestone products. Instructions are given with an order as low as two dollars.

Special Toe and Ballet Slippers

A firm which specializes in shoes for the profession have a product which is enjoying a rapidly increasing popularity. A toe slipper which makes no noise while dancing, and ballet slippers which are perfectly adjusted.

A Moving Picture World Presentation

Detailed information relative to the production of the presentation suggested are printed herewith. Permission is given to any producer or exhibitor to use the Colby Harriman suggestions appearing in this section. Any other information desired to stage the presentation may be secured upon request.

The Greater Movie Season Novelties

(a) PROLOGUE TO GREATER MOVIE SEASON

(b) AN EPILOGUE

"Moving Picture World Presentations"

Devised by Colby Harriman

FOR the next four weeks, beginning with this issue we will submit matter which will be particularly suitable for use during Greater Movie Season which is scheduled to be observed during the month of August.

Novelty is, of course, imperative, and in the subjects submitted we will endeavor to be as variable as possible, keeping in mind the spirit of this especial season and affording the various producers several new ideas which have been gleaned from many sources.

The two subjects offered in this issue have no exact routine but possess such flexibility that practically any subject matter along the lines herein mentioned, may be applied.

(a) The Prologue

This subject is one which forms an excellent background for music, dancing and even personal appearances. The setting is simple and carries out the motif of the motion picture industry.

It consists chiefly of a platform with steps leading to it from the stage, flanked on either side with stairways which are decorated with two large pedestals surmounted by urns, with flowering set pieces to mask.

A silver toned drop with an arched opening is hung up stage. Upon the face are two masks backed by a circular motif suggesting a reel. The scroll work may be done to represent film, a border of the arch being done in the same motif.

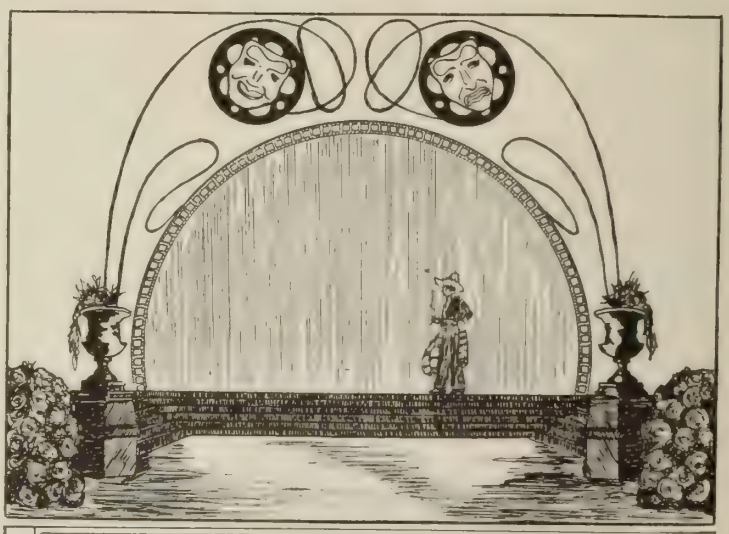
A white or light blue drop is hung back of the stairway, and may be split to permit characters to enter through the opening. In the archway is hung long strands of tinsel.

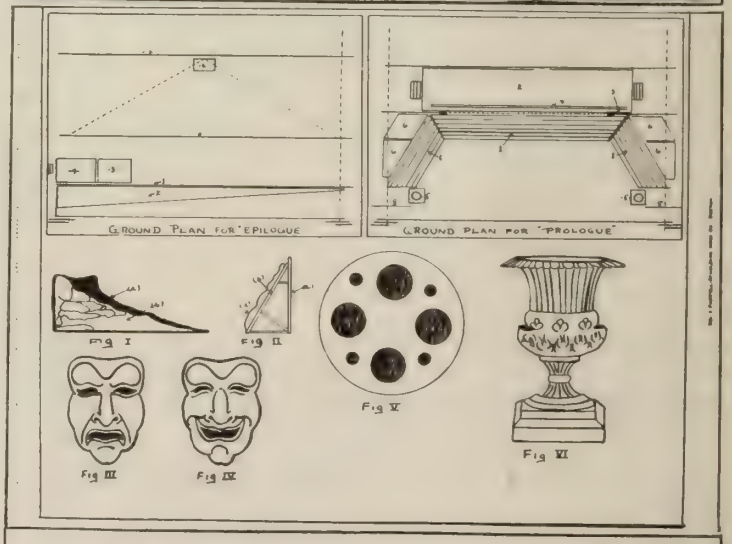
Various characters dressed in costumes to represent certain motion picture stars who will appear at the theatre during the coming season, may enter through the light drop and come downstage doing the number assigned to them.

Two pages can be used to dress the action, and as these selected stars or characters make their appearance the two pages, carrying wands surmounted by the trademark of the particular producing companies appear as an accompaniment.

It would be possible to have a slide made and thrown upon the tinsel which would also be caught on the white drop, carrying the title similar to "Coming Attractions to this theatre cast their shadows before them," etc.

There is practically no limit to the possibilities for such a number. A ballet may be introduced dressed in costumes symbolizing the various production companies, cos-





tumes carrying spangled designs of the trademarks, etc. A contest may be arranged for the theatre to secure the best "double" of well known stars from among the local people, and the winners can be used to appear in the impersonations in this number.

The action each star may be assigned will depend entirely upon the type of character they will represent in the picture.

This department will be glad to submit a suggested program if the exhibitor will send a list of his best pictures to be played during the coming year.

(b) The Epilogue

This phase of the program has been sadly neglected, and there are so many instances where an epilogue can be used to advantage and round out a program in a manner which serves to maintain the atmosphere created by the preceding prologue and subsequent picture.

This scene may be duplicated or another used similar to the dominating scene in the picture. With the aid of a very simple lighting device the major part of the scene serving as a background can be projected upon the white drop which will blend with the screen, making the "take away" simple without any sudden change.

This setting simply consists of a platform upon which the two characters appear, and is masked with a rock piece and a thickness piece adjusted to it in the foreground.

A scrim can be hung down at the curtain line, and as the picture fades out on the last scene, the scrim lighted, the beams from the projection machine slowly iris out, the scrim taken away, the lights on stage gradually brought up.

The principal thing in offering an epilogue is to maintain continuity and if there is a considerable lapse of time between the end of the picture and the first part of the epilogue there are many patrons who will leave the theatre during this interval, causing a disturbance.

It is suggested that the theme song in the picture be started by the singer during the last moments of the picture and maintained during the change. This arrests the attention.

THE PROLOGUE. GROUND PLAN OF SET

The plot is not scaled but is proportioned to permit its adjustment to any stage. Up center is a bank of steps (1) running across stage to right and left center, where another step unit is attached, these smaller units set on an angle. Back of the center steps is a platform (2) which extends the width of the opening. The platform should be deep enough to permit a limited action, that is, four to six feet. Between the center and the platform, the drop with arched opening (3) should be hung. Light fabrics of metalline texture can be used to mask ends of drop. Back of the arched opening of the drop, batten should be suspended (4) from which strands of tinsel hang, long enough to bridge opening. The back drop (7) can be a white drop to resemble a screen with a center opening through which the various principals can appear, or it can be a gold spangles-on-net drop over a body of deep toned material. Two large marble toned pedestals (5) are down stage right and left at the lower end of the raked steps. These pedestals are surmounted with large urns from which foliage and vines are hung. Two flowered set pieces, which can be flats painted in design (8) mask the ends of the steps and carry off from the extreme sides of the pedestals. Platforms (6) are placed on either side of the stage to carry off from the side steps.

Fig. III Mask of Tragedy (Drama)

Line drawing of mask which is backed with "reel" motif and used as a medallion over archway.

Fig. IV. Mask of Comedy

Same treatment as previous figure.

Fig. V. Reel Motif

The base upon which the masks are placed, thereby forming the medallion used to adorn the space on the drop over the archway. The shaded portions in the diagram should be cut out.

Fig. VI. The Urn

If possible to secure a practical urn, this is recommended. If same is not procurable in a large size, have the artist paint a flat design of same as indicated in diagrams and nail on a small frame. Give proper attention to contour of the urn. A boxed pedestal is used to support the urn, but no particular design is necessary.

Scenic Treatment

The drop should be given a silver body. The medallions painted in black bases, the masks in gold. Have a dark toned line in scroll formation running from the two medallions painted to represent motion picture film. A border of similar design should be painted along the arch line. The steps can be toned a deep blue or given a checkered treatment. The pedestals and urns painted in deep buff tones. Green foliage with red flowers fixed in the urns. The set pieces painted in large rose designs, impressionistic if desired by the producer. Silver tinsel hung up in the archway. Use light fabrics to mask drop, with deep red legs and border down at the curtain line.

Lighting Treatment

This naturally depends on the action occurring in the set, but emphasize the glittering appearance of the scenic treatment, with canary and light blue to flood with varicolored treatment in mediums used on spots which are masked down to high light the tinsel hanging in the archway. The lighting treatment back of the archway should be cut to envelop the various characters as they appear, the back top toned a green blue, which can be gradually brought up with a canary and rose mixture. Highlight the green and flowered setpieces with green from the sides.

THE EPILOGUE. GROUND PLAN OF SET

The plot is not scaled but is proportioned to permit the adjustment to any stage. A rock piece (1) runs across stage from right to left, which has a thickness piece (2) superimposed upon it running on an angle from right up left. This can also be made a part of the rock piece. A high platform (3) is right center, and is reached by an incline (4) which descends from off stage right, giving the effect of the characters coming down from a higher mountain slope to the ledge and overlooking a valley. The drop with the landscape motif (5) is hung in two. If this scene is painted on the drop hang the drop well back. A very effective and simple treatment is to hang a sheet drop down in two. With a lighting device (6) which consists of a large hood similar to that of a flood light, a glass medium is inserted, upon which is painted the scenic design and this is projected on the drop, being visible from the house side. Place the lamp against the back wall (7).

Fig. I. Rock Piece

This rock piece which is the only portable piece of scenic equipment used aside from the drop and can be in two sections or made in one piece with convenient splits for handling. The back (a) which runs horizontally is given a thickness with another piece (b) painted or padded to give thickness placed on an angle and raked against the back.

Fig. II. Cross Section of Rock Piece

The back piece (a) can be a flat with profile adjusted on the edge to give the contour of the incline. The thickness piece (b) can be another flat, with padding (c), which can be fastened to the back piece.

SCENIC TREATMENT

The crest of the incline or back piece should be painted in grass greens, punctuated with various mountain herbage. The thickness piece painted on rock tones, with some green visible in crevices. Paint the entire rock piece to give a substantial mountain appearance. The back drop or the projected medium should be painted in colorful tones, suggesting that the "Remington Paintings" be consulted for suggestions.

LIGHTING TREATMENT

The foreground should be toned in green and green-blue, the edge of the back set piece tipped with amber. The two characters on the edge can be spotted from below and above with canary, a rose highlighting them from left and deep blue from right. The drop should be lighted to bring out th beauty of the scene, a purple haze being effected at the base. If the projected scene is used, this will all be worked out in the painting, no front lighting being necessary on the drop.

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MARK STRAND THEATRE
New York City

Featured Picture: "I'll Show You The Town"
(Universal-Jewel)

Music

Excerpts from "Romeo and Juliet," the Gounod composition, are offered for the overture selection by the Mark Strand Symphony Orchestra, Carl Edouarde, conducting. The Waltz Song is sung by Emily Day, Coloratura Soprano. Miss Day, wearing a Juliet costume of rhinestone cap and gown of white silk with a rhinestone and spangled bodice, stands in front of a large mauve and reddish brown tapestry hung in small folds on the red plush. Red is shot in from the sides with canary and red flooding from the proscenium sides. The singer works in a white spot.

The Porcelain Clock

A very simple but highly effective setting. Black patent leather drop hung back in three. An enlarged set piece painted and cut out to represent the face of a porcelain clock is placed in front of the drop up center. The face of the clock is in white with a greyish blue tone for the body. The clock is of such dimension that the three figures grouped at the bottom of the clock are in proportion appearing as part of the clock. Mlle. Klemova dressed in a white dancing costume poses at the center of the pedestal; on either side M. Daks and Bourman dressed in white patent leather Colonial costumes which have been painted in gold designs stand right and left of the clock. A blue flood is used with blue and orange amber highlighting the back drop. Bridge spots and side spots are in light blues and white. A canary spot is used on the dancers during the numbers, and blue to tone. The action opens with Edward Albano, baritone, dressed in a silver and blue trimmed Colonial costume singing Schubert's "Serenade." He exits whereupon Mlle. Klemova executes dance interpretations of Grieg's "Papillon." She exits and the two made characters, M. Daks and Bourman come down stage and render the first movement introductory to the finale. Mlle. Klemova enters and with the two men dance Chopin's "Valse."

Nick Lucas

Joseph Plunkett presents for the first time in New York City this exclusive Brunswick artist who is known as "The Crooning Troubadour." A very effective setting has been arranged for this artist consisting of a very conventional garden design of Versailles motif at eventide. Blue sky drop hung well back. The ends of two high box hedges probably twelve feet in height come on from right and left of center, leaving an opening which is masked at the bottom by a marble designed balustrade with a flowered set piece visible over the rail, beyond which a rippler toned light amber plays beneath a yellow moon. Each hedgerow is crowned at the top with a small box tree. A garden bench is left of the center. Up center is a green bronze fountain. Light blue and green highlight the set. Dark plush is used to mask the hedge rows and carry off. Mr. Plunkett has taken particular cognizance of the value of shadows, and the setting is very realistically lighted. The artist works in a light blue spot from the booth.

EASTMAN THEATRE
Rochester

Featured Picture: "Forty Winks"
(Paramount)

The Overture feature is "Orpheus in the Underworld," by Offenbach. Elsie Walter and Sayde Levin render atwo number Piano Duo, (a) "Espana" and (b) Jazz Study (Hill). The organ recital by Harold Osborn Smith features a selection from the "Peer Gynt" Suite by Grieg. The Eastman Theatre Company present the first act of "The Pirates of Penszance," by Gilbert and Sullivan. The production is produced by Vladimir Rosing, Scenery and Costumes by Norman Edwards and musical direction under Guy Fraser Harrison.

CAPITOL THEATRE
Chicago

Featured Picture: "The Mad Dancer"

Francis A. Mangan offers a very pretentious program this week. The musical part of the program consists of a special number arranged by Albert E. Short, musical director, for the overture feature and termed a "Polite Syncopation."

Eight acts are offered in the divertissement spot. These features are Yvette, violinist, supported by her band of syncopators; the Abbott Synco-Steppers consisting of nine dancers; Frosini, who presents Jazzoligy on the Piano-Accordian; Hayden, Dunbar and Hayden, offering their interpretation of syncopation in England; Miss Belle Story, New York Hippodrome Prima Donna; David Reese, tenor, singing "Pack Up Your Sins and Go to the Devil," with a finale number, "Syncopation in Hades." The featured number on the program is entitled "Mexicana," a specially arranged stage number headed by Fowler and Tamara and including acompany of singers, dancers and musicians, with the South American Troubadours. The following program is offered:

(a) "Danza Del Sombrero" (Jarabe Tapatio) —The Troubadours
Dance by Miss Rose Kirsner
(b) "En Cuba" .....David Reese, Tenor
(c) "Valso"—Cielito Lindo (Beautiful Heaven)—Fowler and Tamara
(d) "Danza Espanola" ...The Abbott Dancers
(e) "Serafina" .....The Troubadours
(f) "Barle del Manton" (Dance of the Shawl) Miss Tamara, Mr. Fowler and Ballet Corps.

RIVOLI THEATRE
New York City

Featured Picture: "Are Parents People?"
(Paramount)

Music

"Light Cavalry" (Von Suppe) played by the Rivoli Orchestra, Hugo Riesenfeld and Willy Stahl conducting. The finale of the overture is given color with the introduction of five trumpeters dressed in French uniforms similar to a fatigue outfit, red jackets, black trousers and high red caps. Two striped gendarme sentry boxes are right and left against black plush. Riesenfeld's Classical Jazz is presented as the second number, and Harold Ramsbottom at the console plays "Somewhere a Voice is Calling" by Harold F. Fate. This theatre also announces six o'clock organ recitals each day with Frank Stewart Adams as soloist.

Divertissements

(a) "Silhouette Dance."

A very beautiful little number given a simple but highly effective setting and generally well done. A large gnarled tree with trunk extreme right extends over to left, its large branches forming a border. The tree is in dull silhouette against a green and blue sky, the outline of a Pan bust on a high pedestal is beside the trunk of the tree up right. Five dancers in nymph-like garb execute a rhythmic dance which is colored with the introduction of a singer who renders a selection from the orchestra pit.

(b) Ann Douglas.

Miss Douglas presents a very effective Scarf Dance which is one of the simplest and most unusual things the Rivoli has recently offered. Clad in white one-piece tights with large enveloping scarfs Miss Douglas renders a "Scarf Dance" in serpentine motion. A black plush was used as the backing and red, blue, canary, green and magenta were shot in from the sides which were caught on the scarfs as the dancer moved about the stage. During one movement the artist appeared enveloped in flaming red, then green and canary were mingled, etc. The audience were particularly appreciative.

(c) Joe Thomas' Sax-O-Tette.

This clever quintette make a second week appearance. The first part of their act is rendered in front of the close-ins which is flooded with light blues, and canary on soloists. A thin small box tree is placed on extreme right and left in front of curtains. For the finale the curtains are drawn revealing a drop painted in impressionistic style, which may be called nothing more than jazz scenery. The motif is to represent a cabaret and in the melee of color one can discern figures of musicians, tables, here and there legs of dancers, electric signs, etc. Light fabrics are used to mask and carry off on either side of the drop with red crepe paper ribbons and strands of tinsel hung in the folds. Three long boxed shaped lanterns tied with tinsel are hung from first border.

The five musicians clad in the black carnival costumes work in a light blue flood. Blue, green and ambers tone from the sides. Four members of the Rivoli Ensemble dressed in yellow ballet costumes come in for a finale.

COLONY THEATRE
New York City

Featured Picture: "The White Monkey"
(Sawyer-Lubin)

Music

The Colony Melody Masters with E. Charles Eggett, present selections from "The Student Prince," introducing a novelty jazz arrangement of "Mamie" as the overture feature.

Erlay and Hallock

These two American coloraturists dressed in attractive gowns, one of pink and the other of light blue, appear in front of a circular window with bars back of which a pine tree branch in black is silhouetted over the upper part of the window against a sky drop tinted rose and blue. The window and drapings in front which carry off are in black. Light green and white from the sides with pink from the booth is used to tone the set, and highlight the singers.

Grant and Wing

These two dancers of various musical comedy successes accompanied by Wheeler Wadsworth Orchestra, present a program of conventional style, introduce a shadow dance and a Charleston which is highlighted with symphonic novelties by the Orchestra. A black fabric drop with small figured design in Oriental pattern which is done in gilt, is hung in two. A wide yellow border runs across the lower part of the drop about six feet from the floor. The orchestra is seated extreme right, dancers making their appearance through center which is drawn, revealing a pedestal draped with batik scarf. Red from sides, canary foots highlighted with green and pink is the color scheme.

STRATFORD THEATRE
Chicago

Featured Picture: "The Little French Girl"
(Paramount)

The program offered at this theatre for the current week includes the following musical features: "The Stratford Versatile Orchestra," with Edourad Perrigo, conducting, play a two number feature, (a) "Naughty Marietta," by Herbert, (b) Classical Jazz with the theme of "O'Katherina." Leo Terry at the console of the organ renders "Moonlight and Roses," assisted by Lola Scofield, soprano. Two divertissements are offered. First, "You're Just a Flower From an Old Bouquet," featuring Mabelle Sherman, soprano, and three girls as Flower Dancers. Second, "Revue De Variety," (a) Macy and Scott in Harmonistic Humor, (b) The Return of Jimmie Dunn, (c) Anna May Wong, who presents three selections, Anna May Wong Numbe, Chinese Lullaby and Tay Mohamed (Indian Love Lyric).

CAPITOL THEATRE
New York City

Featured Picture: "Wildfire"
(Vitagraph)

Music

Selections from Rigoletto (Verdi) assisted by Male Ensemble of thirty and four principals, Caroline Andrews, Mary Allen, Douglas Stanbury and Guiseppe Reschiglian, is the overture feature played by the Capitol Grand Orchestra. David Mendoza conducting, with Graham Harris as associate. The same box setting and oratoria arrangement similar to last week is used. The Ensemble and principals appear in the major part of the selection.

Roxy's Gang at the Races

Mr. Rothafel is presenting his famous group of popular entertainers in a series of diversified settings. This week's presentation, while simple in its construction and scenic treatment, forms an excellent background as an atmosphere creator for the featured picture. The scene represents the section of the interior of a clubhouse at the "Downs," where the spirit of the Kentucky Derby is emulated. The setting consists of a back drop hung in three painted to represent a wall of the clubhouse; three large windows are painted on it with two fan shaped trellises on either side of the center window. A three-step platform runs across the stage in front of the drop upon which are wicker chairs and small tables. In the foreground a white rail fence with a six-foot opening in center is placed at the bottom of the steps and carries off right and left. Two large flowered set pieces resembling small lilac bushes are back of the fence on either side of the opening. A sapling tree is down at the tormentors with foliage and vines running in a direct line from the tree to the house. A large awning is hung above over the platform in two down to one. The awning is treated with broad black and orange stripes. The scenic treatment is buff toned on the drop which is highlighted with amber and canary from the sides and to flood. Canary back of the windows is toned with amber giving an old ivory color. Green highlights the trees, with canary, white and light amber for working spots and flood. The various characters are dressed in outing togs of the season. One number introducing the ballet is very effective where Miss Niles and the six members of the ballet enter dressed in jockey costumes with colorful blouses, during which they portray a horse race. Miss McKee, the Whistler, appears in a boy's outfit of red jersey, grey cap and trousers. The following program consists the action which ends with the customary racetrack ensemble routine:

(a) Opening Chorus: "Tally-ho,"
Entire Ensemble
(b) "She was Bred in Old Kentucky"
Misses Rice and Harcum,
Messrs Lang and Abbott
(c) Jockey Ballet
Miss Niles and Capitol Ballet Corps
(d) "Invitation Waltz".....Miss McKee
(e) "Life is all Sunshine"
Miss Rice and Lieutenant Rice
Assisted by Capitol Ballet Corps
(f) "Bunk".....Mr. Moulan
(g) "Honey, Dat's All".....Miss Harcum
(h) Finale: "The Race is Over"
Entire Ensemble

RIALTO THEATRE
New York City

Featured Picture: "Eve's Secret" (Paramount)

"William Tell," by Rossini, is the selection played by the Rialto Orchestra for the overture. Frank Tours is the guest conductor. This number is followed by Riesenfeld's Classical Jazz; Michael Rosenker plays a violin solo, "Valse-Bluette," by Drigo-Auer. He works from the pit in an amber spot. Alexander D. Richardson at the organ plays "Poet and Peasant," by Suppe.

Dolores Farris, Danseuse

Miss Farris, dressed in a very abbreviated costume consisting of neckpiece of red ostrich feather strands and a shirt of the same material, with anklets made of the red plumes, does an excellent little dance number to "Doo Wacka Doo." The setting is a composite one, with black plush hung back, a figured design panel in center, with two legs in similar design hung right and left and caught at the bottom. The design is a colorful mosaic treatment with a Russian motif. Blue borders and red and blue foots, with a blue flood and a pink spot for the artist.

John Wenger's new stage setting for the Rivoli Theatre, now under construction, promises to be this prominent artist's best work. The entire stage is being remodeled and enlarged and the plans indicate a new aspect for the auditorium. Wenger is noted for the originality of his creations and his various settings in the Rivoli, Capitol and Strand theatres have been models of artistic ingenuity. Several genuine innovations will be used in the new Rivoli designs and the entire proscenium is to be transformed. The present stage decorations at the Rivoli were made by Joseph Urban eight years ago.

Frank Tours, conductor, who has just completed the season with Irving Berlin's "Music Box Review" has been engaged by Hugo Riesenfeld as guest conductor at the Rialto Theatre. Mr. Tours is well known in music and theatrical circles, having composed and directed the ballet music for all of "The Music Box Reviews." He was formerly conductor of Ziegfeld's "Follies" and directed the production of "Robinhood" during the revival of that opera at the New Amsterdam Theatre. He graduated from the Royal College of Music in London and has to his credit many well known compositions including the popular ballad "Mother O' Mine."

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Scenes from "The Cloudhopper," an Educational Special Comedy starring Larry Semon.

Columbia Has 18 Pictures for Release Next Season

MAKING pictures which the public want has been the course faithfully followed by Columbia Pictures Corporation whose growth during the past five years has been consistent and steady so that today the enterprising executives behind the Columbia banner, Joe Brandt and Jack and Harry Kohn are up with the fore ranks of the independent producers.

For the season of 1925-26 they have a series of 18 pictures, six to be known as Columbias, six as Waldorfs, and an equal number as Perfections. Last year they released sixteen, all of which were consistent box office winners, so much so that on the strength of the 1924-25 showing they had virtually no problem in selling the country 100 per cent, and every foreign territory even before the season opened.

Production manager Harry Cohn's latest report is to the effect that the first Columbia release, "The Danger Signal," featuring Jane Novak with Dorothy Revier, Robert Gordon, Gaston Glass, Pat Harmon, Lincoln Stedman and Gertrude Short has been given the biggest production in the history of Columbia Pictures, under Erle C. Kenton's direction.

Elaine Hammerstein who starred in "The Midnight Express," and many Columbias of the past season, has been signed to play in a number of the 1925-26 product.

Pauline Garon of the blonde tresses and delicious smile; William Fairbanks, the dashing, fighting, loving hero of the Perfection series; and lovely Edith Roberts are featured in six box office attractions: "Fighting Youth," "The Speed Demon," "A Fight to a Finish," "The Great Sensation," "The New Champion," and "The Handsome Brute."

After "The Danger Signal," the five other Columbia releases in order of their release are: "SOS Perils of the Sea," "Ladies of Leisure," "The Unwritten Law," "The Lure of Broadway," and "Midnight Flames."

The six Waldorf releases, the first of which "The Thrill Hunter" features Dorothy Revier with Cullen Landis, Barbara Lutty, Charles Clary, Cesare Oramore and Virginia Marshall, will be followed by "Sealed Lips," "The Fate of a Flirt," "The Price of Success," "The Penalty of Jazz," and "An Enemy of Men."

New Brent Picture Started

Lifting Evelyn Brent momentarily out of the roles of crook-melodrama which she has been so successful in interpreting upon the screen, the next Brent production under the direction of Ralph Ince will give the actress the role of a sort of Spanish Joan of Arc, and will be laid in a locale at the foot of the Pyrenees.

"Lady Robinhood" is the title of the new picture, which is now being cast at the F. B. O. studios. The production will be started within a few days.

De Mille Signs New Beauty

"The girl on the magazine cover" has been transplanted to the screen, by Cecil De Mille in his quest for new faces and talent.

Josephine Norman, five feet four inches of vivid brunette beauty, whose likeness has graced the front cover of many a magazine has been signed as a member of the De Mille Cinema Stock Company, and is now in California.

Those
STAY-AT-HOMES

Might have come out if they'd known about the corking short subjects on your program. Advertise the short subject!

Sennett and Roach 2-Reelers on Pathe's June 14th Program

COMEDIES from the studios of Hal Roach and Mack Sennett provide the two-reel comedy portion of the Pathe program for the week of June 14, while a Grantland Rice "Sportlight" reveals Gilda Gray, Jack Dempsey, and other stars of the stage and screen in scenes showing how they keep in physical training.

"Super-Hooper-Dyne Lizzies" is the title of the Mack Sennett two-reel comedy which was directed by Del Lord from a story by Jefferson Moffitt and Frank Copra. The quartette of Sennett funsters who are seen in this automobile comedy are Billy Bevan, Andy Clyde, Lillian Knight, and J. J. Richardson.

"The Royal Four-Flush" is the newest Hal Roach two-reeler with the famous "Spat" Family. Frank Butler, Laura Roessing and Sydney D'Albrook, providing their usual excruciatingly funny actions, this time in the foreign land of Rhubarbia where they disturb the peace of his mirthful majesty the king. Jay A. Howe directed.

"In Double Peril" is the intriguing title of the sixth chapter of "Sunken Silver," the current Patheserial starring Allene Ray. In the two reels of mystery and thrills the star is supported by Walter Miller as leading man, Albert Roccardi, Wally Oetel, Frank Wunderlee, and Frank Lackteen. George B. Seitz directed this screen adaptation of one of Albert Payson Terhune's most popular stories, "Black Caesar's Clan."

"Twinkle-Winkle," the Grantland Rice "Sportlight" release, shows how the stars of the stage and screen keep physically fit. Among the celebrities presented are Gilda Gray, Harold Lloyd, Jobyna Ralston, Charles Ray, Jack Dempsey, Douglas Fairbanks, Estelle Taylor and "Our Gang." John L. Hawkinson produced this entertaining reel.

Pathe Review No. 24 brings the noted Albertina Rasch dancers to the screen. The Pathecolor section shows "The City of Legends"—the old fortress town of Fourgeres, France; while "The Secrets of Nature" series brings "Beaks and Bills," a collection of pelicans, flamingoes and cormorants.

"The End of the World" arrives in the latest Paul Terry creation of the "Aesop's Film Fables" series. Other releases on the June 14th program distributed by Pathe are "Topics of the Day" No. 24, and Pathe News Nos. 50 and 51 with the last-minute views of world happenings.

Larry Kent, the newest of the stars signed by Film Booking Offices of America, Inc.

F. B. O.'s "If Marriage Fails—?" Inspires Enthusiastic Reviews

THE enthusiastic reception tendered "Drusilla With A Million" and "Parisian Nights" at the Capitol Theatre, New York, prompted B. S. Moss to book "If Marriage Fails?" the third F. B. O. Gold Bond production on the company's fall and winter program, for his Colony Theatre. "If Marriage Fails?" opened at the Colony Theatre on Sunday, May 31, simultaneously with the opening of "Parisian Nights at the Capitol. This is the first time since the inception of Film Booking Offices that two F. B. O. productions have played two Broadway houses in one week.

The reviewers on the New York newspapers found "If Marriage Fails?" a highly artistic and interesting production, and prophsied that it would prove the usual F. B. O. box office success.

Below are brief excerpts from the notices:

Norbert Lusk in the "Morning Telegraph" says: "C. Gardner Sullivan can always be depended on to give us a story. 'If Marriage Fails?' holds attention from beginning to end and there is considerable suspense. It develops smoothly and rapidly, punctuated by bits of business, numerous elaborate settings, many changes of costume and some very good acting and shrewd titling."

Dorothy Herzog in the "Daily Mirror" says: "'If Marriage Fails?' is presented in an adroit, and unusually delicate fashion."

The New York "American" says: "'If Marriage Fails?' is a real afternoon's entertainment. John Ince's directoin is admirable."

Mordaunt Hall in the New York "Times" says: "'If Marriage Fails?" at the Colony this week, contains surprise after surprise, with the result that one is thoroughly interested in this narrative. The way in which the director achieves contrasts in scenic effects is decidedly skillful."

"Adventures of Maisie" New F. B. O. Series Starring Vaughn

THE success of "Fighting Blood," "The Telephone Girl," "The Go-Getter" and "The Pacemakers" has impelled Film Booking Offices to remain actively in the short subject field, and a new series, "The Adventures of Maisie," from the pen of Nell Martin, well known short story writer, will shortly be launched by F. B. O. on its lot in Hollywood, with petite and dainty Alberta Vaughn starred.

It is probable that Larry Kent, who has been recently signed to a starring contract by F. B. O., will play opposite Miss Vaughn, while Albert Cooke and Kit Guard will support Miss Vaughn and Mr. Kent.

"The Adventures of Maisie" appeared as a series of stories in Top Notch Magazine, and center around Maisie St. Clair, the beautiful and supposedly dumb stenographer in the office of George Dorsey, a struggling young lawyer.

Maisie is desperately in love with George, but does not let him know it, while George is always firing Maisie on some pretext or other. But Maisie doesn't stay fired.

Her activities lead her into many adventures. She is often in danger but she always thinks: "It's for George's sake," and the thought gives her courage to fight and win.

Production on "The Adventures of Maisie" will start just as soon as a director is selected.

F. B. O. Changes Titles

The titles of two F. B. O. feature productions, and one "Pacemaker" have been changed.

"The Mysterious Stranger," a Richard Talmadge story, was originally known as "Twenty Years After," and with comedy variations, is based on Dr. Samuel Johnson's story, "The History of Rasselas, Prince of Abyssinia."

"Lady Robinhood" is Evelyn Brent's newest photodrama for F. B. O. The production is an original by Clifford Howard and Burke Jenkins, and was formerly known as "Tizona—The Firebrand." Ralph Ince is slated to direct.

Casting Begins on "Lady Robinhood"

B. P. Fineman, general manager of the F. B. O. Studios is casting "Lady Robinhood," in which Evelyn Brent will next be starred by Film Booking Offices. The star will portray a sort of female "Mark of Zorro" character in the development of which the comedy highlights will be stressed. Robert Ellis will play opposite the star.

Katherine Bennett Signed

Katherine Bennett, sister of Enid Bennett, has been signed to play opposite Fred Thomson, the F. B. O. Western star, in his next production "The Wild Bull's Lair." Work began this week at the F. B. O. Studios with Del Andrews directing. The story is by Marion Jackson.

"Miss Me Again"

"Miss Me Again" has been selected as the title for the twelfth and last of "The Pacemakers" series, based on the H. C. Witwer stories, co-starring Alberta Vaughn and George O'Hara, and directed by Wesley Ruggles. "Miss Me Again" was formerly called "The Last Lap."

"If Marriage Fails," a C. Gardner Sullivan F. B. O. Gold Bond production, co-starring Jacqueline Logan and Clive Brook

Warner Bros. Announce Fine Comedies for Next Season

WARNER BROS. have arranged an uncommonly attractive schedule of high class comedies for the coming year, their announcement shows.

The offerings cover a wide range of subjects and some of the best known and most popular names in the comedy world are in the list of players.

Special interest attaches to the arrangements to star "Syd" Chaplin in three supercomedies, in the first of which, "The Man on the Box," he will be supported by Alice Calhoun, whose contract with Vitagraph, in many of whose successes she had been featured, has been taken over by the Warners.

Fred Newmeyer, who has directed Harold Lloyd in his biggest and funniest triumphs, is directing, and "Syd" Chaplin has the advantage also of the services of "Chuck" Reisner, for years Charles Chaplin's inimitable gag man.

Matt Moore and Dorothy Devore also will be featured in three comedies, the first of them "Three Weeks in Paris," from the whimsical story by Gregory Rogers. Possibly the biggest hit so far scored by the Moore-Devore combination was "The Narrow Street," but much is promised also by "How Baxter Butted In," which they have just finished.

In "Three Weeks in Paris," Mr. Moore and Miss Devore will be directed for the first time by Roy Del Ruth, whom Warner Bros. tied up to a long term contract following his notable success with the Warner production, "Eve's Lover." Darryl Francis Zanuck wrote the scenario. Among those in the cast beside Mr. Moore and Miss Devore are Willard Louis, Gayne Whitman, John Patrick, Helen Lynch and Frank Bond.

The story has to do with a bashful young American who is torn away from an unkissed bride to face the perils of Paris alone, or rather in the company of a fellow who had made the rounds of that city before. All sorts of things happen and there is no limit to the possibilities of fun in the picture.

Also on the new schedule are twelve two-reelers starring Larry Semon, and produced by Vitagraph. This collection of winners includes: "The Grocery Clerk," "The Fly Cop," "School Days," "Solid Concrete," "The Stage Hand," "The Suitor," "Bears and Bad Men," "Friends and Frenzies," "Humbugs and Husbands," "Scamps and Scandals," "Traps and Tangles," and "Pluck and Plotters." These are reissues, each of which made a great hit on its original presentation.

Mae Busch and "Buttons" (the dog—of course); the former plays in Metro-Goldwyn-Mayer's "The Unholy Three"

"Triumph for Lubitsch," Says Critic, of "Kiss Me Again"

"KISS ME AGAIN," Ernst Lubitsch's latest Warner Bros. production, is winning newspaper approval and attracting crowded houses wherever it is appearing. Lubitsch himself comes in for much praise from reviewers, who consider this production in part a great personal triumph for him. Thus W. Ward Marsh, the distinguished critic of the Cleveland "Plain Dealer," says in the course of an appreciation in that paper.

"You will find, if you will go to the Stillman this week—and if you are an adult and appreciate sound humor, I hope you'll go—that Ernst Lubitsch has 'done it' again. He has discussed the solemn [illegible] of matrimony in what Americans popularly believe to be the French methods. In other words he has treated it frivolously, harmlessly and most amusingly. 'Kiss Me Again' is the picture, and it's splendid humor and entertainment. Lubitsch did it the first time with 'The Marriage Circle.' His new one treats the subject a little more broadly and a little more humorously.

"I'd certainly try to see 'Kiss Me Again' if I were you. It's fine sport, and I say it's adult entertainment not because it's unfit for children. It is fit. The treatment of the play is new. And in these days of film making the treatment is everything."

Rudolph Valentino and Nita Naldi in "Cobra," a Ritz-Carlton picture for Paramount

"Bobbed Hair" Completed

Mr. and Mrs. Kenneth Harlan (Marie Prevost) in New Warner Picture

After experiencing everything from real train wrecks to imaginery abductions and battles with rum runners, Marie Prevost and Kenneth Harlan have finished their latest picture, "Bobbed Hair," for Warner Bros. This is the first one they have had the opportunity to work in together since their marriage. Now, however, they are to go their separate ways—of course, for pictures only.

Marie has been cast for "Wanted By The Police," a story by Lewis Milestone and Darryl Zanuck and is to be directed by the former. Mr. Milestone is a former assistant director for the Warners, and has co-directed several pictures on the outside, but is now to have his chance to make a picture on the home lot. He was responsible for the script on "Bobbed Hair."

The cast to date on "Wanted By The Police" includes Marie Prevost, Clive Brook, Claude Gillingwater, John Patrick and "Heinie" Conklin—others will be announced later.

ELEANOR BOARDMAN

In Metro-Goldwyn-Mayer features, among them being "The Circle" and "The Only Thing"

Praise for Star and Cast of New Warner Bros. Drama

WARNER BROS.' "My Wife and I," having its Pacific Coast premiere at the Forum, Los Angeles, got off to a fine start. Extracts from the Los Angeles papers follow:

Record—"As a piece of film work it is one of the best shown here for some time, for it has a perfect roundness and a lack of unnecessary detail. Casting, direction, acting and title work are all exceptionally good. Irene Rich is especially lovely and lovable. Huntly Gordon is his usual self and John Harron does an excellent piece of work."

Herald—"Millard Webb has handled this story with such splendid understanding that it is a picture that cannot fail to please. Miss Rich plays with her usual ease and is at all times pleasing to the eye. Huntly Gordon gives her splendid support. His expressive face and understanding of his part put him on a par with Miss Rich for an all-round good performance. Constance Bennett enacts her part in a very convincing manner."

Examiner—"The picture is well worth seeing. The cast is particularly good. Millard Webb directed, with a deft appreciation of Miss Rich's best qualities."

Times—"Miss Rich is appealing and extremely sympathetic. Huntly Gordon plays in his usual adequate fashion, while Johnny Harron is most convincing."

Following the opening of the run at the Circle, Cleveland, the Cleveland News said: "If there is an expert at the art of playing neglected wives, Miss Rich is it. Her restrained actions play on the heart-strings."

Warner Bros. Will Produce "Climbers" and "Third Degree"

TO the long list of celebrated stage plays which are to have places on their 1925-26 production schedule, Warner Bros. added this week Clyde Fitch's "The Climbers" and Charles Klein's "The Third Degree."

"The Climbers" made its debut at the Bijou Theatre, New York, January 15, 1901, and a long Broadway run was followed by a series of triumphant road trips. Amelia Bingham was the star, with Robert Edeson and Madge Carr Cook among the best known players in a splendid supporting cast.

Helen Ware starred and Wallace Eddinger played the leading man's role in "The Third Degree," which, as a stage production had its world premiere at the Hudson Theatre, New York, February 1, 1909, and scored an instant hit. Its success, too, was continued in repeated tours of the country.

Both "The Climbers" and "The Third Degree" are modern and thoroughly American, the former having to do with the ambitions of social "climbers" and the latter being an expose of police methods alleged to have been in vogue in New York City at the time the play was written.

Clyde Fitch and Charles Klein stood high in the list of American playwrights. They are now dead. Mr. Klein, it will be recalled, was one of the victims of the Lusitania tragedy in May, 1915. Among his many great plays were "The Music Master" and "The Lion and the Mouse."

Silverman Appointed

Special Representative of Warner Bros. To Locate in Chicago

Sam E. Morris, general manager of distribution for Warner Bros., is back at the helm after a busy two weeks on the west coast attending the Warners sales convention, and one of the first announcements made on his return was the appointment of Edwin Silverman as special representative of Warner Bros., with headquarters in Chicago.

In his new capacity Mr. Silverman will have supervision of the Chicago, Milwaukee, Indianapolis, Omaha and Des Moines territories.

Mr. Silverman has long been connected with the motion picture industry, and until recently had charge of the Chicago office of Lubliner and Trinz, who formerly handled the Warner product in that district.

"Warner Bros. Week"

Malden, Mass., Showman Books "Kiss Me Again," and "Baree, Son of Kazan"

The Malden, Mass., Strand made virtually a Warner Bros. Week of the seven days from June 1. It might, indeed, have been in celebration of the Warner purchase of Vitagraph, for one of the attractions bore the Vitagraph label.

The first half of the week was devoted to the Ernst Lubitsch production, "Kiss Me Again," with Monte Blue and Marie Prevost.

During the latter half of the week the special feature was "Baree, Son of Kazan," the picturization of James Oliver Curwood's novel, starring Anita Stewart.

Crowded houses were the rule at every showing of each picture.

"Off the Highway," a Hunt Stromberg production, released by Producers Dis. Corp.

Universal's Traveling Studio Finishes First Leg of Trip

LOS ANGELES bade farewell with elaborate ceremonies to the huge "studio on Wheels" which departed from Los Angeles to New York to film "See America First," a picture which will have among its scenes practically every city of importance in the United States. The official farewell was staged before the Chamber of Commerce Building recently with officers of the chamber conducting the ceremonies.

A pennant, bearing the signature of Los Angeles leaders in civic and political life was presented to C. E. Holah, who is to direct the trip of the big motor studio, and Norman Sprowl, business manager of Universal City, represented General Manager Raymond L. Schrock. Reginald Denny, star of "California Straight Ahead," in which the huge motor car was used, Harry Pollard, director, Gertrude Olmstead, Mary Philbin, Lola Todd, Olive Hasbrouck, and other stars were in attendance.

Following the official farewell at the Chamber of Commerce, the motor studio proceeded through the streets, escorted by studio celebrities and the police, and stopped at Universal City, where the studio staged its farewell. Following this it proceeded by the inland route to San Francisco, where the first portion of the picture is now being taken. Salt Lake City, Omaha, Chicago, Boston, New York, New Orleans, and many smaller cities are in the itinerary to follow.

The "Studio on Wheels," is a big Pullman-shaped trailer, containing every convenience of a modern bungalow, from bathroom to radio, sleeping four men. A laboratory for handling film is included. It is drawn by a huge roadster containing a truck motor, and equipped with gas, electric and heat plants and every possible convenience for modern travel.

A director, two cameramen, and two drivers, together with manager and technicians, will make the trip.

The "See America First" unit made its first night's stop in Bakersfield, Cal., and the next day motored on to Merced, Cal. There a tie-up was made with M. J. Cohen, manager of the Merced Theatre, a Universal customer, who acted as host to the crew, and whose theatre greatly benefitted by the presence of the trailer.

The next stop was made at San Jose, Cal., as the guests of N. D. Niedus, manager of the Liberty Theatre, in front of which the trailer was parked for the night. Next day the unit made Palo Alto and helped Manager Bliss of the Stanford Theatre to exploit his current picture with the Stanford University students. The unit then proceeded on to Burlingame.

On the next morning, the unit was met by a large motorcycle escort from San Francisco, and a caravan of pretty girls in automobiles.

During the ten day period preceding the arrival of the Universal caravan in San Francisco, the San Francisco Bulletin had been running a beauty contest to select the prettiest girl in the Golden Gate City. This girl was slated to play the leading role in the See America First pictures taken in and around San Francisco by the Universal voyagers.

The winner and many of the other contestants were in the delegation which met the unit on the outskirts of the city. Thence the caravan proceeded to the City Hall where Mayor Rolph and other city officials welcomed them.

The caravan, followed by the bevy of pretty girls in touring cars then was paraded before the Granada Theatre and thence to the New Civic Center of that city, where it remained on display for the thousands of San Franciscans who wished to inspect it. That night, the unit took up its position in front of the Grenada. Sam Denbow and Jack Partington of the Granada Theatre were so delighted with the exploitation which accrued to the theatre by this move, Holah reports, that they sought and gained permission for the unit to remain in front of the Granada, in busy Market Street for two more days.

The next prolonged stop of the train will be in Salt Lake City.

Metro-Goldwyn-Mayer played an important part in the recent Shriner's Pageant held in California. This float together with a number of others represented the company in the Shriner celebration. Metro-Goldwyn-Mayer took first prize for its display. On the float reading from left to right are Fred Niblo, Gertrude Olmstead, Renee Adoree, Louis B. Mayer, Claire Windsor, Irving Thalberg and Harry Rapf, all Shriners of the Metro-Goldwyn-Mayer studios.

HELENE CHADWICK
Appearing in "The Woman Hater," which is a Warner Brothers feature

"Helen and Warren"

Their "Married Life" Series, by Mabel Urner, Comes to the Screen

Preliminary work has been started on the first series of eight stories of "The Married Life of Helen and Warren," one of the best known and most widely read series of articles in newspapers throughout America for the past fifteen years. Director J. G. Blystone has been placed in charge of the production of this series to be released by Fox Film Corporation.

The pictures will be made in two reels each and the first one is scheduled for early fall release. This will be the first time that these popular stories from the newspaper magazine pages have been made for the screen, although Mabel Herbert Urner, the author, has been writing them for more than fifteen years.

They have been, perhaps, the most popular of all stories ever written about modern married life and the domestic problems confronting the young couple in these stories are familiar to every young couple.

Neapolitan Beauty Signed

Fresh from the operatic successes in Palermo, Sicily, and three years before the camera in Italian film studios, Rosa Rudami has been signed by Cecil De Mille as the latest member of his rapidly growing cinema stock company.

Miss Rudami, although born in New York City, went to Italy when a child and was educated in Rome and Brazil. Since her return from Europe and South America, she has been the leading lady of the Italian theatre in New York playing such roles as "Zaza," "Madame X" and "A Daughter of Destiny."

Banner Engages Hattons

Frederick and Fannie Hatton have been engaged by Banner Productions to title the series of pictures for the entire 1925-26 schedule.

The first production titled by the Hattons is "The Love Gamble" which arrives in New York next week. They are at work at the present time on "Wreckage," the second Banner picture, an Izola Forrester story published under the name of "Salvage."

Josephine Norman, the new and beautiful Cecil B. DeMille player. You will see her in Producers Distributing pictures

"Lost World" Boosted

"Watt" Rothacker Gets Eulogy for His Work on Big Film

Watterson R. Rothacker, widely and affectionately known as "Watt" in spite of his position as President of Rothacker Film Mfg. Co., received an unexpected eulogy in a letter from Neil G. Caward, formerly of the trade paper fraternity. In part, Mr. Caward wrote:

"Dear 'Watty,' It ill behooves one of my humble station to even attempt to toss any more bouquets in the direction of 'The Lost World,' since those already received would fill a good sized conservatory, but it is such a truly exceptional production in every way, that I've just gotta blow off steam or blow up. Consider this letter therefore not as a tribute to your production, but as a safety valve for my pent up enthusiasm.

"Having read the trade press reviews of the earlier showings as well as the original story, I was in a sense prepared for what the Roosevelt screen revealed, but I didn't half begin to guess the marvels of camera work you were about to uncork. I was expecting we'd be given some good, but reasonably distant views of the prehistoric monsters prowling about a property landscape, with the usual stop and start camera work to account for their movement. But my gosh when the close-ups began and we could see the darn things breathe—well a hardened old movie fan who is rarely astonished found himself almost speechless.

"Honest, Watty, I can't begin to tell you how many jumps in advance this production places you over the ordinary producers of drawing room drahma! It's positively revolutionary."

Burr Signs Players

Two more important players were signed last week by C. C. Burr to assist Johnny Hines in his forthcoming First National production, "The Live Wire," which goes into production in New York City this week. These include the famed J. Barney Sherry and Bradley Barker, both of whom have given excellent support to the comedy star in his previous pictures.

Summer Speed-Up Urged by Carl Laemmle, of Universal

CARL LAEMMLE, president of the Universal Pictures Corporation, has sent word to all Universal Exchanges to double their activity and efforts during the summer months. This move is prompted by his opinion that most exhibitors need better service and more attention in the summer time than at any other time of the year. Any let down on the part of the exchanges during the months of June, July and August invariably results in poorer service to exhibitors, states the Universal chief.

This is Laemmle's third season of accelerated summer activity. Both in 1923 and 1924 all Universal exchange managers and salesmen were put on their mettle to keep Universal service up to 100 per cent. "If the beaches, amusement parks and other outdoor activities tend to draw patronage away from our exhibitor customers during the summer, it is all the more reason why we should make the best possible pictures available to them and do our utmost to help them win back their public," says Laemmle.

This summer policy has been very popular in the past. Many exhibitors have kept their theatres open in the summer only by reason of concessions obtained from Universal. Also, of course, the co-operative policy has been of advantage to Universal, **not** only in an increased volume of summer business but in the cementing of good-will and the creation of new accounts for the firm.

As a means of stirring the Universal exchanges to increased interest and activity, Laemmle has created a Sales Trophy to be held for one year by the exchange which does the best work each summer. The trophy is an immense silver ormament, standing four feet high, and valued at $10,000.

It was designed by Black, Starr and Frost, jewelers in New York City. The firm specializes in elaborate designs for trophies, cups and memorials. The Carl Laemmle Trophy stands on a Carrera marble base and is encrusted with silver filagree work. From the base arises the Universal whirling globe with rings, a large silver reproduction of Universal's well-known trade mark. Surmounting the globe is a winged statue representing victory. Other figures are mounted around the globe.

Each year, the name of the winning exchange will be engraved on a silver panel near the base. The exchange which wins it each year will place it in a conspicuous place in the exchange quarters, to be held until the end of the following summer.

In addition to the first White List, which are available in Universal Exchanges for summer showing, including such success as "Smouldering Fires," "Oh Doctor," "Fifth Avenue Models," "Up the Ladder," "Dangerous Innocence," "Siege," "I'll Show You the Town," the long list of Universal's western features are expected to save more than one exhibitor's show this summer.

Universal's Complete Service Plan also is expected to form a large part of the activities of each exchange, present sales indications promise.

Finally, the Universal Exchanges are receiving instructions to bend their activities towards a country-wide and hearty observance of Greater Movie Season, the movement which is bound to increase the receipts of all theatres during the month of August. Universal salesmen have been commanded to boost Greater Movie Season everywhere and all the time, this summer—on trains, in hotels, to theatre managers and to the public.

Sidney Olcott, Paramount producer, explains opening scenes of "Not So Long Ago" to Edwards Davis, Ricardo Cortez and Betty Bronson

Six Months' Business Shows a Gain for First National

FIRST NATIONAL'S predictions of a great increase in its business for the present year, due to the superior merit and increased box-office power of its new releases, has been more than justified by the results obtained for the first twenty-six weeks of the year 1925. The receipts for these twenty-six weeks will surpass by several hundred thousands of dollars the receipts for the first twenty-six weeks of the year 1924.

The above statement is on the authority of E. A. Eschmann, of First National. Although four of the first twenty-six weeks' business remains to be played, Mr. Eschmann's figures are accurate.

His figures for the estimate of the first half year's business in 1925 were arrived at in the following manner: All billed business up to the end of May was totaled, and to that was added the income from the bookings for the month of June reported by the various branches—business signed up to be played during June.

"An increase of several hundred thousands of dollars in a half year over the same period of the previous year is a significant fact," said Mr. Eschmann in making the announcement. "There are too many pictures made and the competition for business is too keen for such a big increase to be accidental. It is the result of the increasing merit of First National pictures, of the satisfaction of exhibitors with the box-office results of the past releases, of the entertainment value to the public of First National pictures, of a sane and equitable sales policy and a far greater consideration of the splendid work of the boys in the field.

"This fine showing, accomplished with our special and Leader group of pictures for the first half of the year, is something of a prophecy as to what First National specials and the Winner group of releases will accomplish for the company and the exhibitors playing the new product during the twenty-six weeks beginning July 1. From the story material obtained, the continuity writers, directors and players signed up, we know that the forthcoming product will be superior to our past releases, and the sales policy adopted and communicated to our branch managers and salesmen will obtain for them a more widespread distribution than during the six months now coming to its close."

"Fair Play" Goes Big

William Steiner announces that "Fair Play" featuring Edith Thornton, has gone over big in England and the United States. Lou Tellegen appears in the leading male role.

GRETA NISSEN

As she appears in the Raoul Walsh Paramount feature, "The Wanderer"

Lasky Signs Gilda Gray; New Paramount Film Star

GILDA GRAY, a picturesque figure in the American theatre, has signed a contract to star in Paramount pictures, it was announced recently by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation. Miss Gray, with her husband, Gil Boag, as manager will start her career in pictures in a story written by Robert E. Sherwood and Bertram Block. The picture will be directed by Paul Bern.

"In Gilda Gray we feel we have signed one of the greatest box-office attractions the theatre has developed in recent years," said Mr. Lasky. "Her popularity is phenomenal, as was proved recently when she drew $49,000 in one week at the Metropolitan Theatre in Los Angeles. This record has been repeated in other places where she has appeared in the last two years, and the reason for it is Miss Gray's amazing personality. None of this personality will be lost on the screen. We have tested her thoroughly and the same magnetism which has attracted thousands of people all over the country will be manifest in her pictures."

The story of Gilda Gray is a striking American success story. Born in Poland, Miss Gray came to this country at the age of seven as a refugee in the steerage. She began her career as a dancer in a Milwaukee cabaret. Later she went to Chicago, and then came to New York in 1919. Here she nearly starved until, dancing in a demobilization camp, she attracted the attention of Sophie Tucker. Through Miss Tucker's intervention Miss Gray appeared at a Sunday night concert at the Winter Garden and made such a hit the Shuberts engaged her for the "Gaities of 1919." This was one of the plays stopped by the actors' strike, and it was during her enforced idleness that Gil Boag signed her to a contract to dance in his restaurants. Later she danced in the "Follies" and it was as the star of that attraction that she introduced the "shimmy" to the American dancing public.

Graduating class of Brooklyn Navy Yard's Motion Picture School "snapped" at factory of Nicholas Power Company, which they visited, continuing a practice of several years duration. Photo shows: John Sasse, Chief Electrician Mate (Instructor) (center), Anval Arquello, Joseph Yellen, Elias Todd, Leon Welch, Mitchell Dougard, Clayton Sherman, Lewis Dawkins, Emmett Godsey, H. Griffin, General Sales Manager at left and P. A. McGuire, Advertising Manager of Nicholas Power Co., Inc., at right.

"A Son of His Father" Cast

According to an announcement by Paramount the cast for "A Son of His Father" is complete. This is the Harold Bell Wright novel which Victor Fleming is producing for Paramount with Warner Baxter, Bessie Love, Raymond Hatton, and Walter McGrail in the featured roles.

Those who have been engaged to fill other important parts are, John Eberts, Lou Mochan, and Eagle Eye, an Indian actor.

Willard Louis in character in Warner Brothers' "The Limited Mail"

Picked for Selected List

By including "The Crackerjack" in its selected list of photoplays, the National Board of Review gave a 100 per cent representation to the latest Johnny Hines series which included "The Speed Spook," "The Early Bird," and "The Crackerjack." Particularly gratifying also is the fact that these three C. C. Burr productions also received perfect ratings from each of the trade papers, which along with Photoplay's classification of "The Early Bird" and "The Crackerjack" among its best bets, gives a record to the last independent Hines series that is not only unusual, but an excellent augury of the calibre of productions that First National Pictures may expect from its new comedy star.

Editors to Write Serial Play

Carl Laemmle has added five thousand trained writers to his scenario staff and has won the gratitude of every movie press agent all in one step.

Through an offer which was accepted by the National Editorial Association at their convention in Richmond, Va., June 1, 2 and 3, Laemmle has taken decided steps to open up the heretofore "tight" papers of the small towns. Mr. Laemmle revealed the plan by which ten members of the association of country editors will collaborate on a story to be produced in films at Universal City, Cal.

The story to be written is a serial or chapter play, in ten episodes. The details and working out of the story are left entirely to the imagination and ingenuity of the writers.

Six months or more will be given the editors to prepare the stories, and the picture will be produced at Universal City next year. When the 1926 convention is held in Universal City, the editors will be given an opportunity to see the work of the ten scribes being recorded on celluloid and appear in the film themselves.

Producers Distributing Starts National Newspaper Campaign

ONE of the most comprehensive newspaper advertising campaigns ever undertaken by a motion picture distributing company, in the merchandising of its releases was inaugurated this week by Producers Distributing Corporation, in a national flash in thirty-nine of the biggest newspapers in the United States.

This national campaign is designed to create a public demand well in advance of release dates. Also by special arrangement with the business promotion departments of the various newspapers, proofs of the announcement, as printed in their respective publications will be circulated to all theatre owners and selected lists of individuals in each city, by the newspapers carrying the advertisement.

The first advertisement in this campaign is a full page announcement carrying a message on the importance of individuality and independence in the production of motion pictures, the record of achievements of the producers affiliated with Producers Distributing Corporation, and a pledge that every effort will be expended to furnish entertainment of the highest quality in the coming releases.

The advertisement also advances the names of the prominent playwrights, authors and scenarists whose works will be filmed, and lists the big stars and popular players that will appear in the first thirty-two pictures to be released during the coming year.

Included in the thirty-two pictures announced are, the two personally directed Cecil B. De Mille productions adapted by Jeanie Macpherson, "The Road to Yesterday," featuring Joseph Schildkraut, Jetta Goudal and Vera Reynolds, and "The Volga Boatman," by Konrad Bercovici. The ten De Mille supervised pictures, "Three Faces East" with Agnes Ayres and Robert Ames, "Hell's Highroad," "Made for Love," "Eve's Leaves," and "The Wedding Song," all starring Leatrice Joy. "The Coming of Amos," "The American," "The Untamed Gentleman" and "Red Dice" the Rod La Rocque starring vehicles, and "Silence" featuring Lewis Stone. Eight Hunt Stromberg titles include "The Last Frontier," "Shipwrecked," "The Open Switch," Priscilla Dean in "The People vs. Nancy Preston" and "The Flame of the Yukon." Harry Carey in "The Man from Red Gulch," "Roaring River" and "The Valley of Fear." Al. Christie is represented by "Seven Days" and "Madame Lucy" featuring Julian Eltingle and Ann Pennington. "Fifth Avenue" with Lewis Stone and "Clothes Make the Pirate" with Leon Errol are two Sam Rork features.

Four George Melford productions include "Without Mercy" featuring Vera Reynolds, "The Million Dollar Handicap" with Lillian Rich, "Steel Preferred" and "Her Two Men." "Simon the Jester" and "The New Magdalen" are two Frances Marion productions. A. H. Sebastian is represented by the Edward Belasco production "The Prince of Pilsen" and Renaud Hoffman lists "The Unknown Soldier."

Renown Has "Passionate Youth"

Renown Pictures, Inc., announces for release on their 1925-1926 Quality program—"Passionate Youth," with a cast including Frank Mayo, Beverley Bayne, Pauline Garon and Bryant Washburn.

Patsy Ruth Miller, Dorothy Devore and June Marlowe (left to right) with some of the roses used in decorating the Warner Bros. float in the Shriner's Parade in Hollywood.

Christie's "Stop Flirting" Wins Los Angeles' Commendation

THE West Coast premiere of Al. Christie's newest feature "Stop Flirting" which took place last week at The Forum, Los Angeles, was marked by a rousing reception from the public and unprecedented praise from the newspaper critics.

Patterson Greene's criticism in the Los Angeles Examiner is illustrative of the general tone of the newspaper opinion, and in addition it sums up the big points of the production in a manner that will be of interest to every exhibitor, Mr. Greene says:

"Not in many years has the screen shown such a comedy as 'Stop Flirting,' now at the Forum. Not, in fact, in about fifteen years. Some of the younger movie fans have probably never seen such a film. It's a knock-down, drag-out stuff of the pre-Chaplin era.

"And the funniest thing about it is—it's funny. Early in the picture your better judgment takes the air, your self-respect passes into a coma, and you join in the chorus of guffaws that waxes stronger with every reel.

"It may not be edifying—but neither is a ride on the Jack Rabbit at Ocean Park. They both have entertainment value of their kind, and it's about the same kind. 'Stop Flirting' is drawing capacity audiences, and pleasing them mightily.

"It may fairly be called a comedy hit—everybody gets hit with something, and some get hit with everything. And it cannot be callep a flop, even though they all take turns flopping on their dorsal vertebrae and going on backwards to complete the spinal circuit.

"Wanda Hawley heads the feminine can of crockery smashers, and John Murray is the chief male performer of rear somersaults. Others in the fray are Jack Duffy, Hallam Cooley, Ethel Shannon, Vera Steadman, Jimmie Adams and Jimmie Harrison.

"There really is a technique in acting of this sort—it requires nerve, speed, and a sense of timing. The actors all know their stuff, and don't try to be subtle. Scott Sidney, recognizing that he had slapstick to direct, stuck to the style and made a thorough job of it. The film was produced by Christie.

"I'll Tell the World" Completed

William Wellman, the latest directorial acquisition of the Metro-Goldwyn-Mayer forces, has completed the selection of the cast for "I'll Tell the World," his first production at the Culver City Studios.

George K. Arthur has been assigned the leading role and the cast includes Gertrude Olmstead, Charles Murray, Antonio D'Algy, Effie Ellsler, Joseph McCray, Floyd Sheffield, Jack Holbrook, Harvey Perry and Red Thompson.

HER WEDDING GIFT

Claire Windsor displays a necklace presented by her husband, Bert Lytell. She has the lead in "The White Desert" and he plays opposite Anita Stewart in "Never the Twain Shall Meet." Both are Metro-Goldwyn pictures

Cecil B. De Mille Ready For "Road To Yesterday"

EVERYTHING humanly possible is now being done to assure in advance, the complete success of the initial De Mille-directed offering "The Road to Yesterday." Exceptional talent has been secured for every type of work which goes into the making of a production of the tremendous proportions of this picture. Cecil B. De Mille will give the production his personal attention and will work from a script prepared by Jeanie Macpherson and Beulah Marie Dix.

The strength of the production will be carried out in the cast. Joseph Schildkraut, who took New York by storm as the lead in "The Firebrand," will be the featured actor, playing opposite Jetta Goudal, colorful French actress. Vera Reynolds, who has taken big strides toward stardom in recent pictures, has also been cast for a featured part, while the rest of the cast will be completed from the wealth of talent in De Mille's cinema stock company.

The photography is to be handled by Arthur Miller, a camera man high in repute in the screen world because of his excellent work in filming George Fitzmaurice productions. Frank Urson and Paul Iribe will assist De Mille in the directing.

"The Road to Yesterday" includes a spectacular transition from modern to medieval times, with the same characters portrayed in strange surroundings. The play from which the screen story was adapted was written by Miss Dix and E. G. Sutherland, and enjoyed unusual success on the stage twenty years ago.

A dramatic moment from "After Business Hours," the Columbia picture featuring Elaine Hammerstein with Lou Tellegen

Quick Work by Fox News

Less than five hours after the finish of the annual automobile races at Indianapolis on Saturday, June 1, views of the race taken by Fox News cameramen were shown in two out of three theatres in the Loop district in Chicago. The Fox News negative was rushed to Chicago by airplane and developed in that city for the Midwest territory. The showing on Broadway was flashed on the screen at eight o'clock Sunday evening just thirty hours after the completion of the race.

LEON ERROL
Leading comedian who has just been signed on a long term contract with First National to be presented in a series of pictures

Mary Pickford in "Scraps"; "Little Annie Rooney" Ready

MARY PICKFORD'S new screen feature, "Little Annie Rooney," in which this star returns to the ragamuffin, hoydenish roles which so endeared her to the public and won her the title "The World's Sweetheart," has been finished and is now being edited and titled and made ready for general release in September through United Artists Corporation.

Miss Pickford expresses herself as so pleased with the picture that she has re-engaged practically the entire staff for her next production, "Scraps," which will be started at once.

William Beaudine, who directed "Little Annie Rooney," also will direct "Scraps."

"I have never found a director who better understood the type of picture I want to make than Mr. Beaudine," says Miss Pickford. "He understands child life and children and has a splendid sense of dramatic values."

Tom McNamara, famous for his kid comic strips, also will be with Miss Pickford on "Scraps." He acted as "gag man" for "Little Annie Rooney" and also wrote the titles.

Charles Rosher, who has been with Miss Pickford for several years, and did the camera work on "Little Annie Rooney," will photograph "Scraps."

"Scraps" will tell the story of a baby farm in a swamp country and is a vehicle that will be ideal for "The World's Sweetheart." It was adapted for the screen from an original by Katherine Hennessey. Winfred Dunn did the story and the scenario.

E. DeB. Newman is general manager for Miss Pickford and George H. Thomas is in charge of publicity and exploitation at the studio.

Henry Ginsberg Announces Banner and Royal Sales

THE Henry Ginsberg Distributing Corporation announces the closing of further territory for the exclusive output of Banner Productions and Royal Pictures.

The Liberty Film Distributing Corporation of Philadelphia as previously stated has the Eastern Pennsylvania and Southern New Jersey rights and with contracts closed with the Columbia Film Service, Western Pennsylvania and West Virginia are taken care of. The deal was consummated after a series of conferences between James Alexander representing the Columbia interests and Henry Ginsberg.

The Celebrated Players Film Corporation of Indianapolis under the management of S. Golden have contracted for Indiana while Harry Hynes manager of the St. Louis Film Exchange in association with Skouras Brothers has closed for the Banner and Royal product for Eastern Missouri and Southern Illinois.

Jeffrey Bernard, continental representative for Henry Ginsberg is on his way to New York and with his arrival will be given the details of a deal which takes care of the European situation.

With the closing of the territory noted, Henry Ginsberg stated that he had practically sold the entire country with the exception of one or two spots which will be closed in a day or so.

Clara Bow Named for Lead

An announcement is made by B. P. Schulberg to the effect that the leading feminine role in Percy Marks' novel of college life, "The Plastic Age," would go to Clara Bow. Marcel De Sano will direct and opposite Miss Bow in the masculine lead will be Donald Keith. Production on the story will begin early in July as soon as De Sano completes his screen version of "The Girl Who Wouldn't Work."

"Marrying Money" for Truart

"Marrying Money," one of the six Truart Blue Ribbon series, will be released for the Fall program. A cast of well-known screen players will enact the principal characters. The story deals with the problems of marrying for money as compared to the marriages for love only.

For
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Subjects!

"Just a Woman," a First National production

Scenes from "Horace Greeley, Jr.," a Pathe two-reel comedy made by Principal Pictures Corporation, starring Harry Langdon

Tremendous Crowds Welcome Tom Mix Back to Hollywood

THE reception accorded Tom Mix and Tony throughout the Middle-West was even greater if possible than the ovation he received in the Eastern cities following his return from Europe. After leaving Washington and Philadelphia the Mix party stopped at seven of the largest Mid-West cities on the way to Hollywood.

One of the biggest receptions was in Cincinnati, Ohio, where the Redland ballpark was thrown open for twenty thousand children invited to see the game and to see Tom Mix and Tony perform in right field under the auspices of the Cincinnati Times-Star. The National Sunshine Club presented Tony with a gold plaque to be attached to his bridle and this presentation was made at the park by four ballplayers who formerly lived in California.

The Kentucky Breeders' Association presented Mix with a colt named "Kentucky Pride." This presentation which was scheduled to take place in the ballroom of the Sinton Hotel at a luncheon to newspapermen and exhibitors was made by a girl from the Junior League. Following a reception at the City Hall Mr. Mix entertained the crippled children at the Zoo at a party arranged by the Rotary Club. Although it was necessary to set back the entire schedule from Cincinnati because of a wreck which held up the Mix train near Harrisburgh, Pa., the same big ovation was received from every city.

In addition to calling on the Governor of Indiana and Mayor Shank of Indianapolis, while in that city, Mix visited the James Whitcomb Riley Hospital for Children, and also attended a reception given by the Board of Motion Picture Endorsers. Tom Mix rode Tony around the Circle Monument and later put on a small rodeo at the ballfield at Broad Ripple Park. In Indianapolis the newsboys presented Mr. Mix with a goat as his mascot until he reached Hollywood.

Fifteen thousand children and as many adults gathered in front of the Art Institute in Forest Park, St. Louis, to see Tom Mix ride Tony. Before riding in the park Mr. Mix attended the St. Louis-Cleveland ball game. Tony was placed on display for one hour in the Boys' Department of one of the leading department stores. One feature of the St. Louis visit was the fact that nearly forty prints of Tom Mix's pictures had been booked for that day by the local Fox Film Exchange.

In both Omaha and Kansas City the cowboys on duty at the stockyards escorted Tom Mix from the railroad station to his hotel. Mr. Mix gave one of his sombreros to the mayor in each city visited and in every town he spoke over the radio. From Omaha the Mix party went to Denver and Salt Lake City and then right on to Hollywood.

Tom Mix was welcomed home to Hollywood from his European tour on June third, by a tremendous crowd which is declared to be the greatest reception ever accorded to a homecoming star in the entire history of the motion picture industry. The tremendous greeting given to Mr. Mix in his home city was a fitting close to the successful European and domestic tour of the William Fox star and which proved conclusively that Tom Mix is the most popular motion picture star of today.

Cowboys and cowgirls on horseback, Indian chiefs in war bonnets and full holiday regalia, a large delegation of Shriners, Mexican plainsmen, a cowboy band, an American Legion band, stage coaches with four horse teams and a long line of automobiles filled with other players and motion picture executives and city officials greeted Tom Mix on his arrival in Hollywood.

Despite a downpour of rain, Mr. Mix rode Tony through thronged streets to the City Hall from the railroad station, a distance of more than a mile. Here he presented Mayor George Cryer with one of his famous ten-gallon hats. This was the first time that Mayor Cryer has ever officially welcomed a motion picture star in behalf of the city.

From the City Hall the parade then passed on to the William Fox West Coast Studio where another reception was held and the popular star greeted by detachments of Boy Scouts, several uniformed companies of local military schools and hundreds of school boys and girls. The entire studio suspended work for one hour until the players, directors, electricians and mechanics could welcome the return of Mr. Mix and Tony. Throughout the line of march there were welcoming legends and the entire studio was draped in flags and bunting for the greatest day in its history since the opening ceremony.

This was the week of the Shriners Convention and seventy-five thousand Nobles were enough interested to stand in the rain until the Mix parade had passed. The police department issued a special permit to allow the Mix party to parade through the downtown business section and also provided a motorcycle escort and uniformed patrolmen to handle the traffic.

There's *Extra* MONEY in the short subject!

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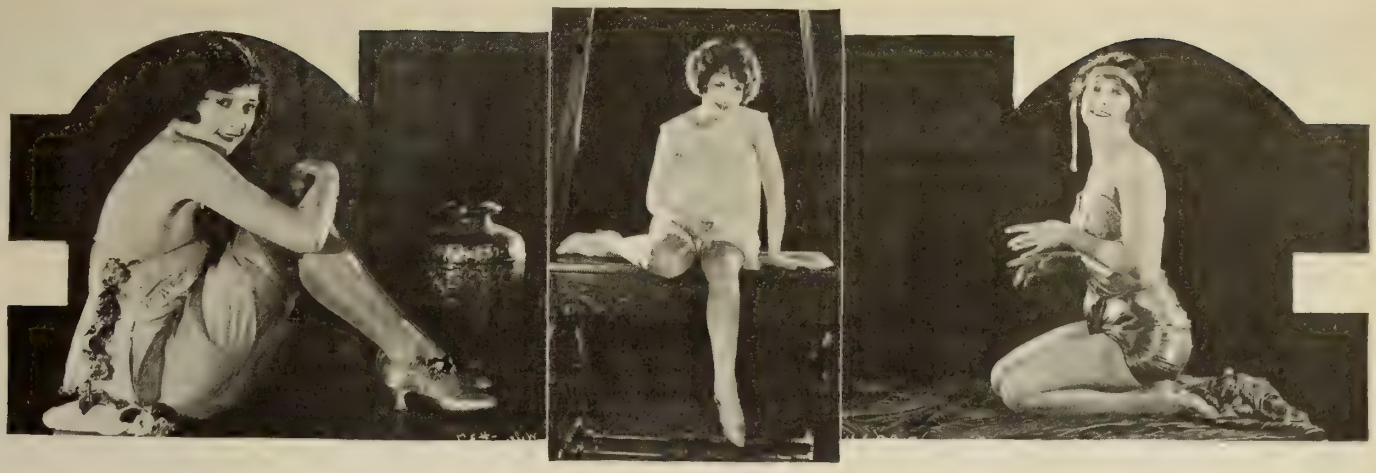

Wanda Wiley, the beautiful Century Comedy (Universal) star visited New York City, taking Gotham by storm last week. Wanda has returned to the West Coast, thus eluding the Eastern hot spell.

Planes Lay Smoke Screen Around the Los Angeles

FOR the first time in history a smoke screen was laid by aeroplanes around a navy dirigible when at Washington, on Wednesday, June 3, a Martin bomber dropped a silvery curtain over the "Los Angeles" as the gigantic balloon sailed majestically over the capitol.

The demonstration was arranged by the Bureau of Aeronautics, U. S. Navy and the Marine Corps, at the suggestion of International Newsreel, and the thrilling motion pictures of the epochal event are being shown at leading theatres exclusively by International Newsreel in issue No. 48.

For the past two months, representatives of International Newsreel have been negotiating with the Navy Department to make such a picture, not only in order to secure the unexampled pictures themselves, but also to demonstrate that aeroplanes can protect a great army balloon from attack by laying a smoke screen around it.

International Newsreel agreed to pay all of the expenses of the enterprise, but a suitable time had to be arranged.

The auspicious day came last week when the "Los Angeles" went to Annapolis for the commencement exercises. It was arranged that she should return to Lakewood from Annapolis by way of Washington and that the smoke screen should be dropped over as she flew over the capitol.

Fourteen representatives of International Newsreel, including a dozen cameramen, went to Washington. Some of them were in aeroplanes, from which to photo the demonstration, while others were scattered about the city photographing from every vantage point, including the Washington Monument. Two men climbed to the top of the high shaft (for the elevator was not running) carrying their cameras with them.

The actual smoke screen was laid by a Martin bomber, operated by Lieut. Stanley E. Ridderhoff. In another Martin bomber, piloted by Lieut. Frank G. Cowle, was U. K. Whipple, International Newsreel cameraman, who followed in the wake of the dirigible. In another bomber was Norman Alley, International Newsreel cameraman, piloted by Lieut. H. D. Palmer.

At the moment the "Los Angeles" left Annapolis, the Anacostia Naval Air Station at Bolling Field was notified by telephone. The aeroplanes were primed and ready and at the first signal of the sighting of the "Los Angeles" as she rode lazily up the Anacostia River, they took to the air. When the "Los Angeles reached the War College, she was completely surrounded by the other aircraft and, at a signal from the ground, Lieut. Ridderhoff started to lay the smoke screen. The other planes, with cameramen photographing it from every angle, followed the gigantic dirigible across the city, over the Capitol, and remained with her until she slowly headed toward her hangar at Lakewood. She was commanded by Capt. George W. Steele.

The visit of the "Los Angeles" to Washington and the laying of the smoke screen was a complete surprise to everyone in the Capitol; all of the preparations having been made and carefully guarded by International Newsreel. Navy officers said that the demonstration would prove of incalculable value, while motion picture experts declared the picture to be among the most beautiful and thrilling ever made.

Thomson Launches New Picture

"The Wild Bull's Lair" from the pen of Marion Jackson, will be Fred Thomson's first new vehicle for F. B. O. under the terms of his new contract with the distributing organization which makes him one of the highest paid stars in filmdom. Work began this week under the direction of Del Andrews.

Scenes from "The Sporting Venus," a Metro-Goldwyn-Mayer release with Ronald Colman, Blanche Sweet and Lew Cody in the cast

"Proud Flesh" Registers Hit At Loew's State, Los Angeles

"PROUD FLESH," the Metro-Goldwyn-Mayer production, directed by King Vidor, from the Laurence Rising novel, adapted to the screen by Harry Behn and Agnes Christine Johnstone, has registered a tremendous hit with the critics and public of Los Angeles, where this popular film played recently at Loew's State Theatre. Eleanor Boardman, Pat O'Malley and Harrison Ford are the featured players.

"Thanks to a keen sense of humor expressed by King Vidor and his cast," wires Orlando Northcutt, in the Los Angeles Evening Express, "'Proud Flesh' is a scintillant comedy as fresh as a breath of spring air. The thing is so well co-ordinated as to direction, title writing and acting that it has a delightful lilt to it. No one who had anything to do with the picture took himself or the story seriously. As a consequence there is a brightness to the film that is rarely seen.

"Eleanor Boardman as Fernanda is beautiful and spirited. Pat O'Malley, curiously enough, plays Pat O'Malley and he makes it one of the most likable roles he has ever played. The outstanding playing of the picture is that of Harrison Ford as Don Jaime Diego. Ford plays the role with finesse and injects much subtle charm by the suavity with which he clothes his movements. Trixie Friganza and William J. Kelly are splendid as the aunt and uncle of Fernanda. Trixie films like a million. 'Proud Flesh' is highly amusing."

"King Vidor," reports the Los Angeles Examiner, "has directed the story for all there was in it. Harrison Ford as the Spanish don, does the best work of his career. He is most effective as the suave, nonchalant balcony climber of Barcelona, and puts a neat little devilish twist into the finals of the picture which evoked plenty of mirth at the performances yesterday. Pat O'Malley as the plumber, is great. He is the typical young American to the core. He stands up for his rights and demands an honest love in exchange for his heart's devotion, with a courage which would justify a better cause. He is good at it too, and whether his attire is that of the smart young business man, or the working plumber, he commands more than the usual ohs and ahs of admiration from his house. Eleanor Boardman makes the most of her role and Miss Friganza plays Mrs. McGee with plenty of good clothes and good comedy."

"Eleanor Boardman, Harrison Ford and Pat O'Malley do the honors in the acting," says the Los Angeles Daily Times, "and King Vidor's direction keeps things moving. The cleverest portrayal in many respects is that of Ford as the Spaniard. I do not believe I have ever seen him do anything more finished. At the same time Miss Boardman's work as the heroine is splendid. She exhibits more decided comedy talent than ever. O'Malley performed very valiant service as the hero."

"It's one of the most entertaining pictures in town," says Kenneth Taylor in the Los Angeles Record. "Take 'Proud Flesh' for that tired feeling; for that dejected spirit; for what ails you. There is unusual freshness in its treatment, sparkle in its titles and novelty in its plot."

Buys Two Screen Stories

First National has purchased the screen rights to the new and as yet unpublished novel by Gertrude Atherton, "The Crystal Cup," which will later be published in book form by Doubleday, Page & Co. First National has recently contracted for the screen rights to a story by William H. Crawford, "Jail Birds, Incorporated," for one of its young featured players. Mr. Crawford has written the scenarios for several successful motion pictures.

EIGHT STARS IN PRODUCERS DIST. CORP.'S SPECIAL, "SEVEN DAYS," A CHRISTIE PRODUCTION

Upper row: Hallam Cooley, Lilyan Tashman, Lillian Rich, Creighton Hale. Lower row: Charles Clary, Tom Wilson, Mabel Julienne Scott, Rosa Gore

CURRENT and ADVANCE FILM RELEASES

Containing in compact, comprehensive form, the title, star, kind of picture, date of review in Moving Picture World, and footage on past, present and future releases

	Kind of Picture	Review.	Feet
ARROW			
Come On, Cowboys (Hatton)	Western drama	May 24..	4,700
Mysteries of Mah Jong	Novelty	May 24..	2,000
Two After One (West)	Comedy	May 24..	2,600
Lash of Pinto Pete (Dearholt)	Stunt drama		4.437
Two Fisted Sheriff (Canutt)	Western drama	Dec. 6..	4,625
Sell 'em Cowboy (Hatton)	Western drama		4.821
Ridin' Mad (Canutt)	Western drama		4.927
Desert Hawk	Western drama		4,828
Horse Sense (Hatton)	Western drama		4.648
His Majesty the Outlaw (Wilson)	Western drama		4,069
Romance and Rustlers (Canutt)	Western drama	Nov. 15..	4,939
Rip Snorter (Hatton)	Western	Nov. 22..	4,998
The Fugitive (Ben Wilson)	Western dr.	Nov. 29..	4.920
Lost Chord (Powell-Lake-Binney)	Heart interest dr.	Dec. 20..	6,751
Lena Rivers (Earle Williams)	Drama		6,000
ASSOCIATED EXHIBITORS			
Spitfire (all-star)	Modern drama	July 5..	6,109
Racing Luck (Monty Banks)	Comedy-drama	July 26..	6,000
Never Say Die (MacLean)	Comedy of thrills	Sep. 13..	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
Is Love Everything?	Sex melo.	Nov. 15..	6.000
Adventurous Sex (C. Bow)	Action drama		5,039
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,718
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21..	6,710
Sky Raider (Logan)	Drama		6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28..	5,628
Camille of the Barbary Coast	Underworld dr.		5,600
His Buddy's Wife (Hynter)	Domestic dr.		5,600
Manhattan Madness (Dempsey-Taylor)	Comedy-drama		5,500
EDUCATIONAL FILM CORP.			
Heads Up	Cliff Bowes	July 12..	1,000
Jumble in the Jungle	Hodge-Podge	July 12..	1,000
Never Again	Tuxedo comedy	Aug. 2..	2,000
Turn About	Cameo comedy	Aug. 2..	1,000
Frozen Water	Hodge Podge	Aug. 9..	1,000
Savage Love	Jimmie Adams	Aug. 9..	2,000
Good News	Cliff Bowes	Aug. 23..	1,000
Oh, Teacher	Juvenile comedy	Aug. 23..	2,000
Boneyard Blues	Earl Hurd cartoon	Aug. 23..	1,000
Drenched	Cliff Bowes	Aug. 30..	1,000
Wild Game	Mermaid comedy	Aug. 30..	2,000
Don't Fail	Cameo comedy	Sep. 6..	1,000
Jonah Jones	Lloyd Hamilton	Sep. 6..	2,000
Hazardous Hunting	Hodge-Podge	Sep. 13..	1,000
Rough and Ready	Lige Conley	Sep. 13..	2,000
Cheer Up	Cliff Bowes	Sep. 20..	1,000
Stupid but Brave	Al St. John	Sep. 20..	2,000
Dirty Hands	Juvenile comedy	Sep. 27..	2,000
Short Change	Hiers comedy	Sep. 27..	2,000
Bright Lights	Vernon comedy	Sep. 27..	2,000
Her Boy Friend	Larry Semon	Oct. 4..	2,000
Court Plaster	Neal Burns	Oct. 4..	1,000
The Hoboken Nightingale	Hurd cartoon	Oct. 4..	1,000
Crazy-Quilt of Travel	Hodge Podge	Oct. 11..	1,000
Fast and Furious (Conley)	Comedy	Oct. 11..	2,000
No Foolin' (Bowes)	Comedy	Oct. 18..	1,000
Sawmill Four	Hurd cartoon	Oct. 18..	2,000
Why Hurry? (Adams)	Comedy	Oct. 25..	2,000
Kid Speed (L. Semon)	Comedy	Oct. 25..	2,000
Crushed (L. Hamilton)	Comedy	Oct. 25..	2,000
Empty Heads (Bowes)	Comedy	Nov. 1..	1,000

How to Use This Chart

First—Booking! Get accurate footage and look up date review appeared in Moving Picture World. Then you can decide if the picture will suit your audience.

Second—Play date! When you set your play date, consult this Chart to set the picture on a date that will not conflict with preceding and following pictures; avoid a sequence of similar type of story; space out your specials.

Third—Laying Out Program! This chart shows star and kind of story as well as accurate length; you can lay out a balanced program easily, avoid over—and under-length program.

Fourth—Exploitation! Through this chart find the review in Moving Picture World; this will give a good synopsis, the all-important cast and a fine line on exploitation possibilities as well as the things you'll want to soft-pedal.

Always! Turn to this Chart when you want accurate information in simple form and easy to get at a glance. AND—

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Many exhibitors tell us that Moving Picture World Guide to Releases is the most accurate available to them. We know it is the most complete in that it is the only chart containing names of stars, type of picture, and all necessary information to the exhibitor.

We want it to be absolutely accurate—Moving Picture World recognizes the importance of accurate footage information, etc.

If you notice an error in FEATURE footage, or any other major error, we will pay you $1 for the effort on your part of writing us a letter telling us the correct facts.

In many territories local censorship cuts alter the footage to a minor extent. Don't write to tell us of these unimportant variations. But in any case where you feel that our figures will work a real hardship on the exhibitor following them—shoot us the word and we will shoot the dollar for your trouble.

Moving Picture World is willing to back up its complete confidence in the accuracy of its chart with its money.

We can't do more. No one else does as much. We thank you.

	Kind of Picture	Review.	Feet
High Gear (Vernon)	Comedy	Nov. 1..	2,000
The Mosquito	Instructive	Nov. 15..	1,000
Artist's Model	Hurd cartoon	Nov. 15..	1,000
Poor Butterfly	Mermaid comedy	Nov. 15..	2,000
Watch Your Pep (Bowes)	Cameo comedy	Nov. 22..	1,000
Easy Pickin's	Christie com.	Nov. 22..	2,000
Cut Loose (Dunham-Vance)	Cameo comedy	Nov. 29..	1,000
A Fat Chance (W. Hiers)	Comedy	Nov. 29..	1,000
Go Easy (Bowes)	Cameo com.	Dec. 6..	1,000
Low Tide (J. White prod.)	Comedy	Dec. 6..	2,000
Little People of the Garden	Instructive	Dec. 13..	1,000
Earth's Oddities	Hodge-Podge	Dec. 13..	1,000
Goat Getters	Juvenile com.	Dec. 20..	2,000
French Pastry (Vernon)	Christie com.	Dec. 20..	2,000
Broadcasting	Hurd cartoon	Dec. 27..	1,000
Lovemania (St. John)	Tuxedo comedy	Dec. 27..	2,000
Mad Rush (Bowes)	Cameo comedy	Jan. 3..	1,000
Step Lightly (Lige Conley)	Mermaid com.	Jan. 3..	2,000
Hi-Fliers	Hodge-Podge	Jan. 17..	1,000
Hooked (Hamilton)	Comedy	Jan. 17..	2,000
Weak Knees (Bowes)	Cameo Com.	Jan. 17..	1,000
Have A Heart (Ruth Hiatt)	Cameo Com.	Jan. 24..	1,000
Good Spirits	Christie com.	Jan. 24..	2,000
Motor Mad	Mermaid com.	Jan. 31..	2,000
Sea Legs (Neal Burns)	Christie com.	Jan. 31..	2,000
Judge's Crossword Puzzles	Novelty	Jan. 31..	1,000
Paris Creations	Fashions	Feb. 7..	1,000
Topsy Turvy Travel	Hodge-Podge	Feb. 7..	1,000
His High Horse (Lee Moran)	Mermaid com.	Feb. 7..	2,000
He Who Gets Socked	Hurd cartoon	Feb. 14..	1,000
High Hopes (Cliff Bowes)	Cameo comedy	Feb. 14..	1,000
Wild Cat Willie	Juvenile com.	Feb. 21..	2,000
Our Six-Legged Friends	Secrets of Life	Feb. 21..	1,000
Great Guns (Bobby Vernon)	Comedy	Feb. 21..	2,000
Welcome Danger (Cliff Bowes)	Cameo comedy	Feb. 28..	1,000
Paris Creations in Color	Fashions	Feb. 28..	1,000
Half a Hero (Lloyd Hamilton)	Comedy	Mar. 7..	2,000
Two Cats and a Bird	Cartoon	Mar. 7..	1,000
Lots of Knots	Hodge-Podge	Mar. 7..	1,000
Voice of the Nightingale	Novelty	Mar. 14..	1,000
Love Goofy (Adams)	Christie com.	Mar. 14..	2,000
Hello, Hollywood (Conley)	Mermaid com.	Mar. 14..	2,000
Dynamite Doggie (Al St. John)	Tuxedo com.	Mar. 21..	2,000
Judge's Crossword Puzzles	Novelty	Mar. 21..	1,000
Merrymakers (Cliff Bowes)	Cameo comedy	Mar. 21..	1,000
Rarin' Romeo (Walter Hiers)	Comedy	Mar. 28..	2,000
Red Pepper (St. John)	White-Mermaid	Apr. 4..	2,000
Inside Out (Bowes)	Cameo comedy	Apr. 4..	1,000
Movie Morsels	Howe Magazine	Apr. 4..	1,000
Mellow Quartette	Hurd cartoon	Apr. 4..	1,000
Why Hesitate? (Burns)	Comedy	April 11..	2,000
In the Spider's Grip	Novelty	April 11..	1,000
Ship Shape (Bowes)	Comedy	Apr. 18..	1,000
Iron Mule (St. John)	Tuxedo com.	Apr. 18..	2,000
Don't Pinch (Bobby Vernon)	Comedy	Apr. 25..	2,000
Dome Doctor (Larry Semon)	Comedy	Apr. 25..	2,000
Village School	Hodge-Podge	May 2..	1,000
Wide Awake (Lige Conley)	Mermaid comedy	May 2..	2,000
King Cotton	Hamilton comedy	May 9..	2,000
Dragon Alley	Juvenile comedy	May 9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May 9..	1,000
Tender Feet (Hiers)	Hiers comedy	May 16..	2,000
Fares Please (St. John)	Mermaid com.	May 16..	2,000
Only a Country Lass	Novelty	May 16..	1,000
Wild Waves	Cameo comedy	May 23..	1,000
Balto's Race to Nome	Special	May 23..	2,000
Curses (St. John)	Comedy	May 30..	2,000
Hello Goodbye (Conley)	Mermaid comedy	May 30..	2,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Two Poor Fish	Hurd cartoon	May 30..	1,000
Earth's Other Half	Hodge-Podge	June 6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June 6..	1,000
Clodhopper (Larry Semon)	Comedy	June 6..	2,000

FILM BOOKING OFFICES OF AMERICA

Swords and the Woman (DeCordoba)	Romantic drama	July 12..	6,000
Fools in the Dark (Patsy R. Miller)	Melo. farce	July 26..	7,002
Neglected Women (Seena Owen)	Society drama	Aug. 9..	6,265
Messalina	Italian spectacle	Sep. 6..	8,473
American Manners (R. Talmadge)	Thrill-com.-dr.	Sep. 6..	5,200
Desert Sheik (Hawley)	Sheik picture	Sep. 20..	5,044
Vanity's Price (A. Q. Nilsson)	Society drama	Sep. 20..	6,124
Woman Who Sinned (Busch)	Society drama		6,102
Thundering Hoofs (F. Thomson)	Western	Dec. 6..	5,033
Stepping Lively (R. Talmadge)	Comedy drama		5,317
Life's Greatest Game (J. Walker)	Baseball epic	Oct. 11..	7,010
Millionaire Cowboy (M. B. Flynn)	Western		4,841
Broken Laws (Mrs. W. Reid)	Drama	Jan. 31..	6,413
Cheap Kisses (all-star)	Jazz-drama	Nov. 15..	6,538
Go-Getters Series	Thrill comedy	Oct. 18..	2,000
Dangerous Flirt (Evelyn Brent)	Drama	Dec. 6..	5,297
Miss in the Dark (Vaughn)	Go-getters	Dec. 6..	2,000
On The Stroke of Three (Harlan)	Drama	Dec. 13..	6,767
Trigger Fingers (Bob Custer)	Tex. Ranger	Dec. 13..	4,775
Going of Cumming	Go-Getters	Dec. 13..	2,000
Laughing at Danger (R. Talmadge)	Thrill drama	Dec. 20..	5,442
Air Hawk (Al Wilson)	Airplane dr.	Dec. 20..	5,000
Who's Hooligan?	Go-getters	Dec. 20..	2,000
Heebie Jeebies (Aubrey)	Comedy	Dec. 27..	2,000
Silk Stocking Sal (Brent)	Underworld dr.	Jan. 3..	5,367
West of Hot Dog (Stan Laurel)	Comedy	Jan. 3..	2,000
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,000
Sleeping Cutie	Go-Getters	Jan. 31..	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000
Range Terror (Bob Custer)	Western	Feb. 14..	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28..	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar. 7..	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr. 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 9..	2,000
Texas Bearcat (Bob Custer)	Western drama	May 16..	4,770
Speed Wild (Flynn)	Melodrama	May 23..	4,700
Alias Mary Flynn (Brent)	Regeneration melo.	May 30..	5,550
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
Three Bases East	Pacemakers	June 6..	2,000

FIRST NATIONAL

Why Men Leave Home (J. M. Stahl prod.)	Comedy-drama	May 3..	8,002
Woman on the Jury (all-star)	Drama	May 17..	7,408
Son of the Sahara (all-star)	Melodrama	May 24..	7,603
Sea Hawk (all-star)	Romantic drama	June 14..	11,527
Marriage Cheat (all-star)	Drama	June 21..	6,622
Those Who Dance (Ince prod.)	Drama		7,512
White Moth (LaMarr)	Drama	June 21..	6,571
Perfect Flapper (C. Moore)	Comedy	June 28..	7,030
Self-Made Failure (B. Alexander)	Comedy	June 28..	7,285
For Sale (all-star)	Drama	July 5..	7,304
Born Rich (C. Windsor)	Society drama	Dec. 20..	7,389
Single Wives (C. Griffith)	Society drama	Aug. 9..	7,526
Girl in the Limousine (Semon)	Farce comedy	Aug. 30..	5,260
Flirting With Love (C. Moore)	Comedy	Sep. 6..	5,926
In Hollywood With Potash and Perlmutter (all-star)	Comedy	Sep. 20..	6,685
Husbands and Lovers (all-star)	Dom. drama	Nov. 8..	7,822
Madonna of the Streets (Nazimova)	Drama	Oct. 25..	7,674
Tarnish (all-star)	Comedy-drama		6,907
Her Night of Romance (C. Talmadge)	Comedy	Dec. 6..	7,211
In Every Woman's Life (all-star)	Drama	Nov. 15..	6,298
Sandra (LaMarr)	Drama	Dec. 6..	7,905
Classmates (R. Barthelmess)	Drama	Nov. 29..	6,923
Christine of the Hungry Heart (Vidor)	Drama	Nov. 1..	7,678
Silent Watcher (Glenn Hunter)	Drama	Oct. 18..	7,530
Love's Wilderness (Griffith)	Drama	Dec. 20..	7,037
So Big (C. Moore)	Drama	Jan. 17..	8,562
If I Marry Again (Doris Kenyon)	Drama	Jan. 24..	7,401
Idle Tongues (Marmont)	Comedy-drama	Dec. 27..	5,447
Sundown (all-star)	Western epic	Oct. 25..	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,567
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17..	7,307
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31..	7,649
Enticement (Mary Astor)	Drama	Feb. 7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14..	7,289
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28..	8,745
Lost World (Conan Doyle story)	Special	Feb. 28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb. 28..	7,811
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7..	5,831
One Year to Live (Pringle)	Drama	Mar. 7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7..	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21..	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28..	8,806
Declasse (Corinne Griffith)	Society dr.	Apr. 4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4..	5,600
My Son (Nazimova)	Emotional dr.	Apr 18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr 18..	6,179
His Supreme Moment (B. Sweet)	Romantic dr.	Apr. 25..	6,565
Chickie (Mackaill)	Drama	May 9..	7,600
Soul Fire (Barthelmess)	Emotional dr.	May 16..	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May 23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23..	8,307
Just a Woman (Windsor-Tearle)	Drama	June 6..	6,363

FOX FILM CORP.

A Man's Mate (Gilbert)	Drama	Apr. 5..	5,812
Circus Cowboy (Jones)	Western drama	May 3..	6,400
Trouble Shooter (Mix)	Western drama	May 17..	5,702
Lone Chance (Gilbert)	Western drama	May 24..	4,385
When Wise Ducks Meet	Comedy	May 24..	2,000
Western Luck (Jones)	Comedy-drama	June 28..	5,000
Magic Needle	"Etching"	June 28..	1,000
Romance Ranch (Gilbert)	Comedy-drama	July 12..	4,471
Heart Buster (Mix)	Comedy-drama	July 19..	4,500
Beaten Gold	Educational	July 19..	1,000
Against All Odds (Jones)	Comedy-drama	Aug. 9..	4,899
Pain as You Enter (Moran)	Comedy	Aug. 9..	2,000
That French Lady (Mason)	Comedy-drama	Aug. 16..	5,470
Man Who Came Back (special)	Drama	Sep. 6..	8,273
It Is the Law (all-star)	Drama	Sep. 13..	6,895
Dante's Inferno (special)	Drama	Oct. 11..	5,480
Cyclone Rider (all-star)	Drama	Sep. 20..	6,672
Last of the Duanes (Mix)	Drama	Aug. 30..	6,942
Iron Horse (special)	Railway drama	Sep. 13..	11,400
The Fool (all-star)	Drama	Apr. 25..	9,500
Oh, You Tony (Mix and Tony)	Comedy-drama	Sep. 27..	6,302
Winner Take All (Jones)	Comedy-drama	Oct. 25..	5,949
Hearts of Oak (all-star)	Drama	Oct. 11..	5,336
Great Diamond Mystery (Mason)	Comedy-drama	Nov. 1..	5,096
Warrens of Virginia (all-star)	Drama	Nov. 1..	6,535
Rambles of a Raindrop	Instructive	Sep. 27..	1,000
Daughters of the Night (all-star)	Modern drama	Dec. 13..	5,701
Painted Lady (Mackaill)	Modern drama	Oct. 4..	6,936
Jerusalem Today	Instructive	Oct. 4..	1,000
Last Man on Earth	Novelty special	Dec. 27..	
Gold Heels	Race track dr.	Feb. 7..	6,020
Flames of Desire	Love drama		5,438
The Dancers	Drama	Jan. 24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14..	5,250
Teeth (Mix-Tony Duke)	Western drama	Nov. 15..	6,190
Tainted Souls	Modern drama		
Darwin Was Right	Monkey novelty com.	Nov. 8..	4,992
Everyman's Wife	Modern mystery-drama		
In Love With Love	Comedy drama	Jan. 3..	5,677
Hunting Wild Animals in Hollywood	Novelty		
Honor Among Men (E. Lowe)	Romance-drama	Oct. 18..	4,980
Unreal News 4	Novelty	Oct. 11..	2,000
Van Bibber Series	Polite com.	Oct. 25..	2,000
Age of Oil	Educational	Nov. 1..	750
Deep Sea Panic (Parrott)	Comedy	Nov. 1..	2,000
Nickle Plated West	Sunshine comedy	Nov. 15..	2,000
The Bull Fight	Educational	Nov. 15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov. 22..	4,509
Paul Jones, Jr.	Van Bibber com.	Nov. 22..	2,000
Finger Lakes	Instructive	Nov. 22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov. 29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov. 29..	2,000
Salt of the Earth	Educational	Nov. 29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec. 6..	6,074
Masked Marvel (Parrott)	Comedy	Dec. 6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec. 13..	7,619
The Burglar	Van Bibber	Dec. 13..	2,000
Man Who Played Square (Jones)	Western drama	Dec. 20..	6,700
Deadwood Coach (Mix)	Western drama	Jan. 10..	6,346
Troubles of a Bride	Melodrama	Dec. 27..	4,915
Dick Turpin (Mix)	English drama	Feb. 7..	5,224
Arizona Romeo (Jones)	Western drama	Jan. 31..	4,694
Curlytop (Mason)	Melodrama	Jan. 10..	5,828
Stardust Trail (Mason)	Melodrama	Mar. 7..	4,686
Scuttlers (W. Farnum)	Western drama		4,684
Movie-Mad Maid (Babe London)	Slapstick	Dec. 20..	2,000
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24..	2,000
Hell-Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,000
Nobody Works But Father	Slapstick	Feb. 7..	2,000
Trail Rider (Jones)	Western	Feb. 21..	4,752
Man Without a Country (all-star)	Special	Feb. 28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14..	5,080
Mysterious Stranger	Comedy	Mar. 14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar. 21..	5,574
House of Flickers	Imperial com.	Mar. 21..	2,000
Gold and the Girl (Jones)	Western	Mar. 28..	4,512
Amateur Detective	Van Bibber	Mar. 28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr. 4..	2,000
From Mars to Munich	"arieties"	Apr. 4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11..	4,800
Where the Waters Divide	"Varieties"	Apr. 25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May 2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May 9..	5,783
Neptune's Stepdaughter	Comedy	May 9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May 9..	5,340
Concerning Cheese	Varieties	May 9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May 23..	5,000
White Paper	Varieties	May 23..	1,000
Papa's Darling	Sunshine comedy	May 23..	2,000
Scandal Proof (Shirley Mason)	Drama	June 6..	4,400
Scientific Husband	Sunshine comedy	June 6..	2,000

METRO-GOLDWYN

Rejected Woman (Rubens-Nagel)	Drama	May 3..	7,761
Heart Bandit (Dana)	Comedy-dr.	Jan. 19..	4,909
Fool's Awakening (Ford)	Drama	Feb. 16..	5,763
Man Life Passed By (Marmont)	Drama	Mar. 1..	6,459
Thy Name Is Woman (LaMarr)	Drama	Mar. 1..	9,087
Uninvited Guest (Tolley)	Drama	Mar. 8..	6,146
Happiness (L. Taylor)	Comedy-dr.	Mar. 8..	7,434
Women Who Give (all-star)	Sea drama	Mar. 21..	7,300
Boy of Flanders (Coogan)	Comedy-dr.	Apr. 5..	7,010
Shooting of Dan McGrew (all-star)	Drama	Apr. 12..	6,319
Sherlock, Jr. (Keaton)	Comedy	May 17..	8,900
Arab (Novarro-Terry)	Drama	July 12..	6,700

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Bread (all-star)	Drama	Aug. 2..	6,726
Tess of D'Urbervilles (Sweet)	Drama	Aug. 9..	7,736
Little Robinson Crusoe (Coogan)	Comedy-dr.	Aug. 16..	6,126
Broken Barriers (all-star)	Drama	Aug. 16..	5,717
True As Steel (all-star)	Drama	Jun. 28..	6,454
Revelation (Dana)	Drama	July 5..	8,752
Recoil (Blythe-Hamilton)	Drama	July 12..	7,089
Wine of Youth (all star)	Drama	July 26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug. 2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug. 16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,558
Bandolero (all star)	Drama	Oct. 11..	6,904
Great Divide (all star)	Drama	Feb. 21..	7,811
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Ben Hur (special cast)	Drama		
Merry Widow (Murray)	Comedy-dr.		
The Scandal (Novarro)	Drama		
Sporting Venus (Sweet)	Drama		
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Romola (Lillian Gish)	Famous novel	Dec. 13..	12,974
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star) ..	Drama	Feb. 14..	5,921
A Man's World (Joyce-Marmont)	Drama		
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb. 7..	5,084
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7..	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958

PARAMOUNT

Bedroom Window (W. DeMille prod.)	Mystery dr.	Jun. 21..	6,550
Guilty One (Ayres)	Heavy mystery	Jun. 28..	5,365
Tiger Love (Melford prod.)	Modern dr.	Jun. 28..	5,325
Changing Husbands (Joy)	Dual role dr.	July 5..	6,799
Unguarded Women (Daniels-Dix)	Society dr.	July 5..	6,051
Enemy Sex (Compson)	Romantic dr.	July 12..	7,861
Side Show of Life (Torrence)	Clown dr.	Aug. 2..	7,511
Manhandled (Swanson)	Comedy-dr.	Aug. 9..	6,908
Man Who Fights Alone (W. Farnum)	Drama	Aug. 9..	6,337
Monsieur Beaucaure (Valentino)	Spectacle melo.	Aug. 23..	9,932
Empty Hands (Holt)	Forest Melo.	Aug. 30..	6,976
Lily of the Dust (Negri)	Drama	Sep. 6..	6,811
The Female (Compson)	Society dr.	Sep. 13..	6,167
Merton of the Movies (Hunter)	Travesty	Sep. 20..	7,655
Sinners in Heaven (Daniels-Dix)	Drama	Sep. 20..	6,621
Open All Night (all star)	Demestic dr.	Sep. 20..	6,881
Feet of Clay (C. DeMille prod.)	Drama	Oct. 4..	9,741
Alaskan (Meighan)	Drama	Sep. 27..	6,736
Her Love Story (Swanson)	Romance dr.	Oct. 11..	6,736
Story Without a Name (Ayres-Moreno)	Prize title	Oct. 18..	5,912
Dangerous Money (Daniels)	Comedy-dr.	Oct. 25..	6,864
Border Legion (Moreno)	Drama	Nov. 1..	7,048
Worldly Goods (Ayres)	Drama	Nov. 15—	6,055
Fast Set (Compson-Menjou)	Domestic dr.	Nov. 29..	6,574
Forbidden Paradise (Negri)	Drama	Nov. 29..	7,000
Sainted Devil (Valentino)	Drama	Dec. 6..	8,633
City That Never Sleeps (Cruze prod.)	Mother-love melo.	Oct. 11..	6,097
Manhattan (Dix)	Romantic com.	Nov. 8..	6,415
Garden of Weeds (Compson)	Drama	Nov. 15..	6,230
Wages of Virtue (Swanson)	Drama	Dec. 6..	7,093
Tongues of Flame (Meighan-Love)	Melodrama	Dec. 27..	6,763
North of 36 (Torrence-Holt-Wilson)	Historic romance	Dec. 13..	7,908
Argentine Love (Daniels-Cortez)	Spanish romance	Jan. 3..	5,970
Peter Pan (Betty Bronson)	Barrie classic	Jan. 3-10,	9,593
Locked Doors (Compson)	Original story	Jan. 24..	6,221
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24..	5,903
East of Suez (Negri)	Drama	Jan. 17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb. 21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr. 4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May 2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar. 21..	6,186
New Lives for Old (Compson)	Drama	Mar. 7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar. 28..	7,000
Air Mail (feature cast)	Melodrama	Mar. 28..	6,000
Grass	Drama	April 11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April 11..	6,732
Men and Women (Dix)	Feature	April 11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr. 18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr. 18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr. 25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May 2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May 9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May 16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May 23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May 30..	5,909
Old Home Week (Meighan)	Comedy	June 6..	6,780

	Kind of Picture	Review.	Feet

PATHE

Our Congressman	Will Rogers	July 19..	2,000
A Woman's Hour	Terry cartoon	July 19..	1,000
A Ten-Minute Egg	Charles Chase	July 19..	1,000
It's a Bear	"Our Gang"	July 26..	2,000
The Sport of Kings	Terry cartoon	July 26..	1,000
Our Defenders	"Sportlight"	July 26..	1,000
Seeing Nellie Home	Charles Chase	July 26..	1,000
Into the Net	Mulhall-Murphy serial	Aug. 2..	
Romeo and Juliet	Sennett comedy	Aug. 2..	2,000
Flying Fever	Terry cartoon	Aug. 2..	1,000
Short Kilts	Hal Roach comedy	Aug. 2..	2,000
A Hard Boiled Tenderfoot	"Spat Family"	Aug. 9..	2,000
The Puritans	"Chronicles" series	Aug. 9..	3,000
Amelia Comes Back	Terry cartoon	Aug. 9..	1,000
The First Hundred Years	Sennett comedy	Aug. 16..	2,000
A Truthful Liar	Will Rogers	Aug. 16..	2,000
The Battling Orioles	Special	Aug. 23..	5,500
East of the Water Plug	Sennett comedy	Aug. 23..	2,000
High Society	"Our Gang"	Aug. 23..	2,000
The Prodigal Pup	Terry cartoon	Aug. 23..	1,000
Hoofbeats	"Sportlight"	Aug. 23..	1,000
House Cleaning	Terry cartoon	Aug. 23..	1,000
Alexander Hamilton	"Chronicles" series	Sep. 6..	3,000
Lizzies of the Field	Sennett comedy	Sep. 6..	2,000
Barnyard Olympics	Terry cartoon	Sep. 6..	1,000
South of the North Pole	"Spat Family"	Sep. 6..	2,000
One Third Off	Cobb-Rice comedy	Sep. 6..	2,000
The Happy Years	"Sportlight"	Sep. 6..	1,000
Why Men Work	Charles Chase	Sep. 6..	1,000
Message From the Sea	Terry cartoon	Sep. 6..	1,000
Luck of the Foolish	Harry Langdon	Sep. 13..	2,000
Outdoor Pajamas	Charles Chase	Sep. 13..	2,000
Three Foolish Weeks	Ben Turpin	Sep. 13..	2,000
In Good Old Summertime	Terry cartoon	Sep. 13..	1,000
Danger Lure	Sportlight	Oct. 11..	1,000
Dixie	Chronicles	Oct. 11..	3,000
Goofy Age (Glenn Tryon)	Comedy	Oct. 11..	2,000
10 Scars Make a Man (Allene Ray)	Serial	Oct. 18..	
Black Magic	Terry cartoon	Oct. 18..	1,000
Sporting Rhythm	Sportlight	Oct. 18..	1,000
Riders of the Purple Cow	Sennett com.	Oct. 18..	2,000
Every Man for Himself	Our Gang	Oct. 18..	2,000
Hot Water (Harold Lloyd)	Feature com.	Oct. 18..	5,000
On Leave of Absence	Detective	Oct. 25..	2,000
Bungalow Boobs (Chase)	Comedy	Oct. 25..	1,000
Sky Plumber (Arthur Stone)	Comedy	Oct. 25..	2,000
Galloping Bungalows	Sennett com.	Nov. 1..	2,000
Stunts	Sportlight	Nov. 1..	1,000
Hot Stuff	Spat family	Nov. 1..	2,000
Cat and the Magnet	Terry cartoon	Nov. 1..	1,000
Fast Company	Our Gang	Nov. 15..	2,000
She Knew Her Man	Terry cartoon	Nov. 15..	1,000
Gridiron Glory	Sportlight	Nov. 15..	1,000
Love's Sweet Piffle (R. Graves)	Comedy	Nov. 22..	2,000
Are Blond Men Bashful? (Stone)	Comedy	Nov. 22..	2,000
Out of the Storm	Detective	Nov. 22..	2,000
Good Old Circus Days	Terry cartoon	Nov. 22..	1,000
All Wet (Chase)	Comedy	Nov. 29..	1,000
Deaf, Dumb and Daffy ..	Spat Family	Nov. 29..	2,000
Cannon-Ball Express	Sennett com.	Nov. 29..	2,000
Champions	Sportlight	Nov. 29..	1,000
Lumber Jacks	Terry cartoon	Nov. 29..	1,000
White Sheep (Glenn Tryon)	Special dr.	Dec. 6..	6,091
Feet of Mud (Sennett cast)	Comedy	Dec. 6..	2,000
Meet the Missus (Tryon)	Comedy	Dec. 6..	2,000
Bucking the Bucket Shop	Detective series	Dec. 6..	2,000
She's In Again	Terry cartoon	Dec. 6..	1,000
Mysterious Mystery	Our Gang	Dec. 13..	2,000
Off His Trolley (R. Graves)	Sennett com.	Dec. 13..	2,000
Noah's Athletic Club	Terry cartoon	Dec. 13..	1,000
Just a Good Guy (Stone) ..	Comedy	Dec. 20..	2,000
Royal Razz (Chase)	Comedy	Dec. 20..	1,000
Mysteries of Old Chinatown	Terry cartoon	Dec. 20..	1,000
Nature's Rouge	Sportlight	Dec. 20..	1,000
Rubber Neck	Spat Family ..	Dec. 27..	2,000
Bull and Sand	Sennett comedy	Dec. 27..	2,000
Invaders	Sportlight	Dec. 27..	1,000
Down on the Farm	Terry cartoon	Dec. 27..	1,000
The Sea Squawk	Sennett com.	Jan. 3..	2,000
On the Ice	Terry cartoon	Jan. 3..	1,000
Galloping Hoofs (Allene Ray)	Serial	Jan. 3..	
Wages of Tin (Tryon)	Comedy	Jan. 3..	2,000
Rat's Knuckles (Chase)	Comedy	Jan. 10..	1,000
Rough and Tumbling	Sportlight	Jan. 10..	1,000
Our Game Pup	Terry cartoon	Jan. 10..	1,000
The Big Town (Our Gang)	Comedy	Jan. 10..	2,000
Plumber (Graves)	Comedy	Jan. 10..	2,000
Wild Goose Chaser (Turpin)	Sennett Com.	Jan. 17..	2,000
Hello Baby (Chase)	Comedy	Jan. 17..	1,000
Laugh That Off	Spat Family	Jan. 24..	2,000
Honeymoon Hardships	Sennett comedy	Jan. 24..	2,000
Brain and Brawn	Sportlight	Jan. 24..	1,000
Boobs in the Woods (Langdon)	Sennett comedy	Jan. 31..	2,000
Hold That Thought	Terry cartoon	Jan. 31..	1,000
Fighting Fluid (Chas. Chase)	Comedy	Jan. 31..	1,000
Beloved Bozo (R. Graves)	Sennett comedy	Feb. 7..	2,000
Circus Fever	Our Gang	Feb. 7..	2,000
Biting the Dust	Terry cartoon	Feb. 7..	1,000
Transatlantic Flight	Terry cartoon		1,000
Change the Needle (Arthur Stone)	Comedy	Feb. 14..	2,000
Family Entrance (Chas. Chase)	Comedy	Feb. 14..	1,000
Bigger and Better Jails	Terry cartoon	Feb. 14..	1,000
Fisherman's Luck	Terry cartoon	Feb. 21..	1,000
A Fox Hunt	Spat Family	Feb. 21..	2,000
Sporting Armor	Sportlight	Feb. 21..	1,000
Idaho (Vivian Rich)	Serial	Feb. 21	10 ep.
Water Wagons	Sennett com.	Feb. 21..	2,000
His Marriage Wow (Langdon)	Comedy	Feb. 28..	2,000
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb. 28..	1,000
Clean-Up Week	Terry cartoon	Feb. 28..	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb. 28..	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb. 28..	2,000
Neptune's Nieces	Sportlight	Mar. 7..	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar. 7..	2,000
In Dutch	Terry cartoon	Mar. 7..	1,000
Dog Days	Our Gang	Mar. 7..	2,000

	Kind of Picture	Review	Feet
Percy (Charles Ray)	Typical dr.	Mar. 14	6,000
Should Husbands Be Watched	Comedy	Mar. 14	1,000
Hard Boiled (Chase)	Comedy	Mar. 14	2,000
Jungle Bike Riders	Terry cartoon	Mar. 14	1,000
Excuse My Glove	Spat Family	Mar. 21	2,000
Giddap (Billy Bevan)	Comedy	Mar. 21	2,000
Traps and Troubles	Sportlight	Mar. 21	1,000
Pie Man	Terry cartoon	Mar. 21	1,000
Zowie!	Stereoskopik	Mar. 21	1,000
At the Zoo	Terry cartoon	Mar. 28	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar. 28	1,000
Plain Clothes (Langdon)	Comedy	Mar. 28	2,000
Sailor Papa (Tryon)	Comedy	Mar. 28	2,000
Breaking the Ice (Graves)	Comedy	Apr. 4	2,000
Love Bug	Our Gang	Apr. 4	2,000
Housing Shortage	Terry cartoon	Apr. 4	1,000
Marriage Circus (Turpin)	Sennett com.	April 11	2,000
Bad Boy (Chase)	Comedy	April 11	2,000
Are Husbands Human? (Findlayson)	Comedy	April 11	1,000
Sunken Silver (Ray-Miller)	Serial	Apr. 18	10ep
Lion's Whiskers	Sennett com.	Apr. 18	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr. 25	2,000
S-O-S	Terry cartoon	Apr. 25	1,000
Adventures of Adenoid	Terry cartoon	Apr. 25	1,000
Deep Stuff	Terry cartoon	Apr. 25	1,000
Beauty Spots	Sportlight	Apr. 25	1,000
Remember When (Langdon)	Comedy	Apr. 25	2,000
Shootin' Injuns	Our Gang com.	May 2	2,000
Big Red Riding Hood (Chase)	Comedy	May 2	1,000
Sporting Judgment	Sportlight	May 2	1,000
He Who Gets Smacked	Sennett comedy	May 2	2,000
Permanent Waves	Terry cartoon	May 2	1,000
Looking For Sally (Chase)	Comedy	May 9	2,000
Grief in Bagdad	Comedy	May 9	1,000
Darkest Africa	Terry cartoon	May 9	1,000
Wild Papa	Spat Family	May 16	2,000
Skinners in Silk	Sennett com.	May 16	2,000
Fast Worker	Terry cartoon	May 16	1,000
Luna-cy	Stereoskopik	May 16	1,000
Tell it to a Policeman (Tryon)	Comedy	May 23	2,000
Sure Mike (Martha Sleeper)	Comedy	May 23	1,000
Echoes From the Alps	Terry cartoon	May 23	1,000
Good Morning Nurse	Sennett comedy	May 30	2,000
"Dude Ranch" Days	Sportlight	May 30	1,000
Ask Grandma	Our Gang comedy	May 30	2,000
What Price Goofy? (Chas. Chase)	Comedy	June 6	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June 6	2,000
The Runt	Terry cartoon	June 6	1,000

PRINCIPAL PICTURES

Listen Lester (all-star)	Comedy-drama	May 10	6,242
Daring Youth (Daniels)	Comedy-drama	May 17	5,975
Daughters of Pleasure (Prevost)	Drama	May 24	6,000
Masked Dancer (H. Chadwick)	Mystery drama	May 31	4,987
Good Bad Boy (Joe Butterworth)	Comedy-drama	June 7	5,198
Captain January (Baby Peggy)	Sea story	July 12	6,194
Helen's Babies (Baby Peggy)	Comedy-drama		
Mine With Iron Door (all-star)	Adventure drama	Dec. 27	7,800
Re-Creation of Brian Kent	Drama	Mar. 14	6,878

PRODUCERS DISTRIBUTING CORP.

Love's Whirlpool (Lee-Kirkwood)	Drama	Mar. 22	6,605
Hoosier Schoolmaster (Hull)	Drama	Mar. 29	5,556
His Darker Self (L. Hamilton)	Comedy	Apr. 5	5,000
Try and Get It (Washburn)	Comedy-dr.	Apr. 12	5,607
Not One to Spare (all star)	Pathos dr.	Apr. 19	5,000
Wandering Husbands (Lee-Kirkwood)	Drama	May 10	6,300
Hold Your Breath (Devore)	Thrill com.	Jun. 7	5,900
Miami (Compson)	Drama	Jun. 14	6,317
Night Hawk (Carey)	Western	Jun. 14	5,115
Lightning Rider (Carey)	Western	Jun. 21	6,000
What Shall I Do? (Mackaill)	Drama	Jun. 28	6,000
Legend of Hollywood (Marmont)	Drama	Jan. 10	5,414
Wise Virgin (Miller)	Drama		5,951
Welcome Stranger (Vidor)	Comedy-dr.	Oct. 25	6,618
Ramshackle House (Compson)	Comedy-dr.		6,257
Barbara Frietchie (Vidor)	Civ. War dr.	Oct. 11	7,179
Chalk Marks (M. Snow)	Drama		
House of Youth (Logan)	Drama		6,669
Roaring Rails (Carey)	Railway dr.	Oct. 25	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov. 1	7,000
Another Man's Wife (Lee-Kirkwood)	Drama		5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.		6,452
Reckless Romance	Comedy feature	Nov. 22	5,530
Siren of Seville (Dean)	Drama	Nov. 29	6,724
Girl on the Stairs (Miller)	Comedy-dr.		6,214
Chorus Lady (Livingston)	Comedy-dr.	Feb. 21	6,020
Cafe in Cairo (Dean)	Drama	Mar. 28	5,656
Flaming Forties (Carey)	Western		5,770
The Mirage (Vidor)	Drama		
Let Women Alone (O'Malley-Hawley)	Drama		
Soft Shoes (Carey)	Western		
Off the Highway (Logan)	Drama		
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb. 21	7,243
Her Market Value (Ayres)	Drama		
Girl of Gold (Vidor)	Drama		
On the Threshold (all-star)	Drama		
Beyond the Border (Carey)	Western		
Crimson Runner (Dean)	Drama		
Beauty and the Bad Man (Star)	Western		
Friendly Enemies (Weber & Fields)	Comedy dr.	May 16	6,288

B. P. SCHULBERG PROD.

Breath of Scandal (Blythe)	Society drama		6,940
White Man (Joyce)	Jungle romance	Nov. 22	6,370
Triflers (Busch-Mayo)	Paris soc. dr.	Dec. 27	6,626
Capital Punishment (Clara Bow)	Prison dr.	Jan. 24	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar. 21	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar. 14	6,147
Go Straight (Star cast)	Drama	May 9	6,107

UNITED ARTISTS

Dorothy Vernon of Haddon Hall (Pickford)	Romantic drama	May 17	9,351
America (Griffith prod.)	Historical drama	Mar. 8	11,442
Isn't Life Wonderful? (Dempster)	Realism	Dec. 13	8,000
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar. 29	12,000
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb. 14	5,930
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April 11	4,892

	Kind of Picture	Review	Feet

UNIVERSAL

The Gaiety Girl (Philbin)	Drama	Jun. 7	7,419
High Speed (Rawlinson)	Drama	Jun. 7	4,927
Back Trail (Hoxie)	Western	Jun. 21	4,615
Fight and Win (Jack Dempsey)	Fight series	Jun. 21	...
Blue Wing's Revenge (Lawrence)	Western	Jun. 28	2,000
Dark Stairway (Rawlinson)	Drama	Jun. 28	5,000
Iron Man (Albertini)	Serial	Jun. 28	...
Behind the Curtain (Bryson)	Drama	July 5	4,875
Young Ideas (LaPlante)	Comedy-dr.	July 12	4,845
Her Fortunate Face	Century com.	July 12	2,000
Little Savage	Short Western	July 12	2,000
Sawdust Trail (Gibson)	Western	July 19	5,500
Cry Baby (Summerville)	Comedy	July 19	1,000
Starving Beauties (Wiley)	Comedy	July 26	2,000
Flying Eagle (Lawrence)	Short Western	July 26	2,000
Patching Things Up (Roach)	Comedy	July 26	2,000
Fighting Fury (Hoxie)	Western	Aug. 2	4,491
Kid Days (Snooky)	Comedy	Aug. 2	1,000
Her City Sport (Wiley)	Comedy	Aug. 2	2,000
The Gun Packer (Morrison)	Western	Aug. 2	2,000
Big Timber (Desmond)	Forest dr.	Aug. 9	4,650
Paging Money	Century com.	Aug. 9	2,000
King's Command (Lawrence)	Short Western	Aug. 9	2,000
Love and Glory (all star)	Drama	Aug. 16	7,084
Hit and Run (Gibson)	Baseball dr.	Aug. 16	5,504
Wolves of the North (Duncan)	Serial	Aug. 16	...
Wine (C. Bow)	Drama	Aug. 23	6,220
Hysterical History (Z Series)	Novelty	Aug. 23	1,000
Sagebush Vagabond	Western	Aug. 23	2,000
Butterfly (LaPlante)	Comedy-dr.	Aug. 30	7,472
The Blow Out (Messinger)	Comedy	Aug. 30	2,000
K—The Unknown (Valli-Marmont)	Drama	Sep. 6	8,146
All's Swell on the Ocean (Dempsey)	Fight and win	Sep. 6	2,000
So This Is Paris (Dempsey)	Fight and win	Sep. 6	2,000
Scared Stiff	Century com.	Sep. 6	2,000
Mind the Baby (Pal)	Comdey	Sep. 13	2,000
College Cowboy	Western	Sep. 13	2,000
Traffic Jams (McCoy)	Comedy	Sep. 13	2,000
Tempest Cody Gets Her Man (Walcamp)	Western	Sep. 13	2,000
That's the Spirit (Roach)	Comedy	Sep. 13	1,000
Measure of a Man (Desmond)	Drama	Sep. 20	4,979
Fast Worker (Denny-LaPlante)	Drama	Sep. 20	6,506
Low Bridge (Messinger)	Comdey	Sep. 27	2,000
Game Hunter (Roach)	Comdey	Sep. 27	1,000
Between Fires	Western	Sep. 27	2,000
Rose of Paris (Philbin)	Drama	Oct. 4	6,362
Rip Van Winkle	Hysterical Hist.	Oct 4	1,000
Trouble Fixer	Century com.	Oct. 4	2,000
Western Wallop (Hoxie)	Ex-convict dr.	Oct. 11	4,611
Hello, Frisco (Summerville-Dunn)	Comedy	Oct. 11	1,000
Snappy Eyes (Wiley)	Comedy	Oct. 11	2,000
Pocahontas & John Smith	Hysterical hist.	Oct. 18	1,000
What an Eye	Comedy	Oct. 18	2,000
Ridin' Kid From Powder River (Gibson)	Western	Oct. 25	5,727
Riddle Rider (Desmond-Sedgwick)	Serial	Nov. 1	...
Robinson Crusoe	Hysterical hist.	Nov. 1	1,000
Some Tomboy (Wiley)	Comedy	Nov. 1	2,000
The Tornado (H. Peters)	Melodrama	Nov. 15	6,373
Sweet Dreams	Century comedy	Nov. 15	2,000
Antony and Cleopatra	Gysterical History	Nov. 15	1,000
Speed, Boys (Trimble, Bobbles)	Century (kid)	Nov. 22	2,000
Oh, Doctor (R. Denny)	Comedy	Nov. 29	6,587
Omar Khayyam (Hysterical history)	Comedy	Nov. 29	1,000
Double Cross (Sullivan)	Drama	Nov. 29	2,000
Smouldering Fires (Frederick-LaPlante)	Drama	Dec. 13	7,356
Hurricane Kid (Gibson)	Western	Jan. 3	5,286
Secrets of the Night (Kirkwood-Bellamy)	Drama	Dec. 20	6,138
Mad Whirl (May MacAvoy)	Comedy-dr.	Dec. 27	6,184
Saddle Hawk (Gibson)	Western dr.	Mar. 7	4,419
Fifth Avenue Models (Mary Philbin)	Drama	Jan. 24	6,581
Up The Ladder (Valli)	Drama	Jan. 31	5,922
Let 'Er Back (Gibson)	Western	Jan. 3	5,500
Dangerous Innocence (LaPlante-O'Brien)	Drama	Mar. 28	6,739
Man in Blue (Rawlinson-Bellamy)	Drama	Feb. 28	5,684
Taming the West (Gibson)	Western	Feb. 28	5,304
Paul Revere	Hysterical histy.	Dec. 20	1,000
Border Maid (Ed Cobb)	Drama	Dec. 20	2,000
Family Row (Messinger)	Comedy	Dec. 20	2,000
Present Arms (Wiley)	Comedy	Dec. 27	2,000
Red Age (Sullivan)	Drama	Jan. 3	2,000
Ponce de Leon	Hysterical history	Jan. 3	1,000
Prehistoric Man	Hysterical history	Jan. 3	1,000
Sign of the Cactus (Hoxie)	Western	Jan. 10	4,928
Ridin' Pretty (Desmond-Forrest)	Western com.-dr.	Jan. 17	4,812
Looking Down (Wiley)	Comedy	Jan. 24	2,000
Aggravatin' Kid (Messinger)	Comedy	Jan. 31	2,000
Pistol Point Proposal (Eddie Polo)	Western dr.	Jan. 31	2,000
Whip Hand (Billy Sullivan)	Western dr.	Jan. 31	2,000
Rembrandt	Hysterical histy.	Jan. 31	1,000
Last Laugh (Emil Jannings)	Human drama	Feb. 7	6,500
Fighting Ranger (Sedgwick-Daugherty)	Serial	Feb. 7	...
Roaring Adventure (Jack Hoxie)	Western	Feb. 14	4,800
Sir Walter Raleigh	Hysterical Histy.	Feb. 14	1,000
Taming the East (Messinger)	Comedy	Feb. 14	2,000
Tempest Cody's Man Hunt (Walcamp)	Western series	Feb. 21	2,000
Seeing Red (Billy Sullivan)	Cowboy drama	Feb. 21	2,000
Lost Chord (Bert Roach)	Comedy	Feb. 21	1,000
Nobody's Sweetheart (Wanda Wiley)	Century comedy	Feb. 21	2,000
Itching for Revenge (Eddie Gordon)	Comedy	Mar. 7	2,000
Kicked About (Gordon)	Comedy	Mar. 7	2,000
Puzzled by Crosswords (Gordon)	Comedy	Mar. 7	2,000
Olympic Games	Hysterical histy.	Mar. 14	1,000
Dangerous Peach (Al Alt)	Century com.	Mar. 14	2,000
Don't Worry (Wanda Wiley)	Century com.	Mar. 21	2,000
Cowpuncher's Comeback	Mustang westn.	Mar. 21	2,000
Storm King	Mustang westn.	Mar. 21	2,000
Both Barrels	Mustang westn.	Mar. 21	2,000
Girl Problem	Sweet 16 com.	Mar. 21	1,000
Headwinds (H. Peters-Patsy R. Miller)	Drama	Mar. 28	5,456
Fighting Terror (Sullivan)	Mustang westn.	Mar. 28	2,000
Powdered Chickens (Edna Marian)	Century com.	Mar. 28	2,000
Tenting Out (Neely Edwards)	Comedy	Mar. 28	1,000
Burning Trail (Wm. Desmond)	Western	April 11	4,783
Loaded Dice (Ed. Cobb)	Mustang western	April 11	2,000
Papa's Pet (Roach-Edwards-Howell)	Bulls-eye com.	April 11	1,000
Putting On Airs (Edna Marian)	Century comedy	April 11	2,000
Smoked Out	Bulls-eye com.	April 11	1,000
Getting Trimmed (Wiley)	Century com.	Apr. 18	2,000
Raisin Cain (Beth Darlington)	Century com.	Apr. 18	2,000

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Valley of Rogues (Perrin)	Mustang western	Apr. 18..	2,000
Black Gold Bricks	Bullseye com.	Apr. 25..	1,000
Spook Ranch (Gibson)	Western	May 2..	5,147
Open Trail (Hoxie)	Blue Streak westn.	May 9..	4,800
Tourists De Luxe	Century comedy	May 9..	2,000
Here's Your Hat	Comedy	May 9..	1,000
Line Runners	Western reissue	May 9..	2,000
Ridin' Thunder (Hoxie)	Western	May 16..	4,354
Raffles (House Peters)	Drama	May 16..	5,537
Queen of Aces (Wiley)	Century comedy	May 16..	2,000
Roaring Waters	Mustang western	May 16..	2,000
Wild West Wallop	Mustang western	May 16..	2,000
The Meddler (Desmond)	Western melo.	May 23..	4,890
Sleeping Sickness (Edwards)	Bulls-eye comedy	May 23..	1,000
Rolling Stones (Chas. Puffy)	"Fat man" com.	May 23..	1,000
Love Sick (Lake)	Sweet 16 comedy	May 23..	2,000
The Teaser (LaPlante-O'Malley)	Comedy-drama	May 30,..	6,800
Slick Articles (Karr-Engle)	Century comedy	May 30,..	2,000
Locked Out	Sweet 16 comedy	May 30..	1,000
I'll Show You the Town (Denny)	Comedy	June 6..	7,400
Nobody Wins	Sweet 16 Comedy	June 6..	1,000
Showdown (Art Acord)	Mustang western	June 6..	2,000

VITAGRAPH

One Law For The Woman (Landis)	Mining camp		6,000
Code of the Wilderness (Bowers-Calhoun)	Modern west.	July 12..	6,480
Behold This Woman (Rich)	Movie romance	Aug. 2..	6,425
Captain Blood (Star Cast)	Sabatini romance	Sep. 20..	10,680
Clean Heart or Cruelties of Life	Modern dr.	Sep. 27..	7,950
Greater Than Marriage (Tellegen-Daw)	Theatre dr.		
Beloved Brute (De La Motte)	Melodrama	Nov. 22..	6,719
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama	Feb. 21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31..	6,227
Fearbound (Daw-Welch)	Melodrama	Feb. 14..	5,700
Steele of Royal Mounted	Special		
Tides of Passion	Drama	May 2..	6,279
Happy Warrior	Special		
Road That Led Home	Special		
Unknown Story	Special		
School for Wives (Tearle-Holmquist)	Drama	April 11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May 30..	6,893

WARNER BROTHERS

Daddies (Belasco)	Comedy-drama	Feb. 23..	7,228
Conductor 1492 (Hines)	Comedy-drama	Feb. 23..	7,080
Beau Brummel (J. Barrymore)	Romantic drama	Apr. 12..	10,930
Broadway After Dark (Menjou)	Comedy-drama	May 31..	7,019
Babbitt (all-star)	Character drama	July 1..	7,900
Being Respectable (all-star)	Society drama	Aug. 16..	6,040
How to Educate a Wife (star cast)	Society drama		6,000
Her Marriage Vow (all-star)	Society drama		7,100
Cornered (all-star)	Society drama		7,300
Lovers' Lane (all-star)	Character drama	Nov. 29..	5,100
Tenth Woman (all-star)	Society drama		6,250
Find Your Man (Rin-Tin-Tin)	Melodrama	Oct. 4..	7,300
This Woman (Rich)	Society drama	Nov. 1..	7,100
Lover of Camille (all-star)	Romantic drama	Nov. 29..	7,180
Dark Swan (Prevost-Blue-Chadwick)	Drama	Dec. 6..	6,800
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan. 17..	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan. 10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb. 7..	6,700
Broadway Butterfly (Devore-Landis)	Broadway dr.		7,705
On Thin Ice (Moore-Roberts)	Crook drama		7,298
Man Without a Conscience (Rich-Lewis)	Drama		6,838
Recompense (Prevost-Blue)	Society drama	May 2..	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar. 21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr. 4..	6,694
My Wife and I (Rich)	Emotional drama	May 30..	

MISCELLANEOUS

IVAN ABRAMSON

Lying Wives (C. K. Young)	Domestic dr.	May 2..	7,000

ARTCLASS PICTURES CORP.

Battling Buddy (B. Roosevelt)	Thrill dr.	Sep. 13..	4,000
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20..	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18..	5,000
Gold and Grit (B. Roosevelt)	Thrill dr.	April 11..	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.		4,650
After Six Days	Biblical spec.		10,000
Woman Who Believed (Ann Luther)			5,700
Deerslayer (J. W. Kerrigan)			5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr. 4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May 2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June 6..	5,000

BANNER PRODUCTIONS

The Truth About Wives	Sherman-Hampton	Aug. 2..	5,600
The Man Without a Heart	Novak-Harlan	Aug. 2..	6,000
Those Who Judge	All star	Aug. 2..	5,700
Empty Hearts	Bow-Bowers		6,300
Daughters Who Pay	All star cast	May 30..	5,800

COLUMBIA

Battling Fool (R. Fairbanks)	Prize fight		4,975
Foolish Virgin (E. Hammerstein)	Social drama		5,900
Price She Paid (A. Rubens)	Marriage dr.		5,957
Fight for Honor (Fairbanks-Novak)	Railroad dr.		4,570
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6..	5,967

C. C. BURR

Speed Spook (J. Hines)	Thrill drama	Aug. 30..	6,000
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,500
The Early Bird (Hines)	Comedy	Dec. 27..	7,000
Crackerjack (Hines)	Typical comedy	May 23..	6,700

CHADWICK PICTURES CORP.

Fire Patrol (all-star)	Melo. of Sea	May 24..	6,600
Meddling Women (L. Barrymore)	Dom. melo.	Oct. 18..	6,400
Painted Flapper (all-star)	Comedy-drama	Oct. 25..	5,600
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,600
Flattery (Bowers)	Political dr.	Nov. 8..	6,000
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar. 28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr. 25..	6,300

CRANFIELD & CLARKE

Lily of the Alley (Chrissie White)	Slum drama		6,289
Strangling Threads (Alma Taylor)	Society drama		5,410
A Soul's Awakening (LeBreton)	Slum drama		5,597
Speak No Evil (Alma Taylor)	Society drama		5,500
Comin' Thru The Rye (all-star)	Romantic dr.		6,500

DAVIS DISTRIBUTING CORP.

Tales of 1,001 Nights (French Cast)	Arabian Nights	Feb 14..	6,300
Red Love (Lowell-Russell)	Indian drama	May 23..	6,300

J. J. FLEMING PROD.

Shackles of Fear (Ferguson)	Melodrama		5,000
Trail of Vengeance (Ferguson)	N. W. Police		5,000
Phantom Shadows (Ferguson)	Melodrama		5,000
Scarlet and Gold (Ferguson)	N. W. Police		5,000

INDEPENDENT PICTURES CORP.

Blood and Steel (Desmond-Holmes)	Society dr.		5,000
Calibre 45 (F. Farnum)	Western dr.		4,950
Courage (F. Farnum)	Western dr.		5,020
In Spider's Web (Alice Dean)	Melodrama		6,000
Moonshine (B Cody)	Western		4,980
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb. 7..	4,356
Riders of Mystery (Bill Cody)	Western	May 2..	5,000
Range Terror (Bob Custer)	Western	May 9..	5,000
Gambling Fool (F. Farnum)	Western	May 9..	5,000
Fighting Sheriff (Bill Cody)	Western	May 23..	5,000
Border Intrigue (F. Farnum)	Western	May 30..	5,000

RAYART

Battling Brewster (Farnum)	15 ep. ser.		6,087
Easy Money (All-Star)	Drama		
Butterfly Comedies (Gloria Joy)			
Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7..	5,227
Geared to Go (Howes)	Drama		5,117
Right Man (Larkin)	Drama		4,571
Winning a Woman (Perrin-Hill)	Drama		4,865
Getting 'Em Right (Larkin)	Drama		4,669
Snob Buster (Howes)	Drama		
Quick Change (Larkin)	Drama		
Youths Gamble (Howes)	Drama		
Double Fister (Perrin)	Drama		
Fear Fighter			
Crack O' Dawn			
Goat Getter			

RED SEAL PICTURES CORP.

Film Facts	Magazine	Jan. 10..	1,000
Marvels of Motion (Issue B)	Slow motion nov.	Jan. 17..	1,000
Animated Hair Cartoons	Marcus cartoon	Jan. 24..	300
Cartoon Factory	Cartoon nov.	Jan. 24..	1,000
Mother Goose Land	Cartoon	Jan. 24..	1,000
Storm (Out of Inkwell)	Cartoon	Mar. 21..	1,000
Do You Remember	Scenic novelty	Mar. 21..	1,000
Animated Hair (Issues R and UU)	Marcus cartoon	Mar. 28..	300
Film Facts (Issue D)	Magazine	Mar. 28..	1,000
Ko-Ko the Barber (Out of Inkwell)	Cartoon novelty	Mar. 28..	1,000
Day With the Gypsies	Screen Gem	April 11..	1,000
Animated Hair Cartoon F	Novelty	April 11..	300
Shakespeare (Special)	Life of poet	Apr. 18..	1,000
Film Facts (Issue E)	Magazine	Apr. 18..	1,000
Suwanee River	Song Car-tune	Apr. 25..	1,000
Hair Cartoons (Subject RR)	Marcus cartoon	Apr. 25..	300
Hair Cartoons (Issue O. O.)	Marcus cartoon	May 2..	300
Big Chief Ko-Ko (Out of Inkwell)	Fleischer cartoon	May 2..	1,000
River Conway	Scenic	May 9..	1,000
Ko-Ko Trains 'Em (Out of Inkwell)	Fleischer cartoon	May 9..	1,000
Hair Cartoons (Issue K K)	Marcus cartoon	May 23..	300
Marvels of Motion	Novelty	May 30..	1,000
Daisy Bell	Song Cartoon	May 30..	1,000

RUSSELL PRODUCTIONS

Passing of Wolf MacLean (All-Star)	Western melo.	Nov. 29..	4,712
Courageous Coward (Jack Meehan)	Western	Dec. 6..	4,052

WM. STEINER PROD.

Tucker's Top Hand (N. Hart)	Western dr.		4,618
Rainbow Rangers (Morrison)	Western dr.		4,982
Perfect Alibi (Maloney)	Western dr.		5,108
Left Hand Brand (N. Hart)	Western dr.		4,884
Pot Luck Pards (Morrison)	Western dr.		4,927
Virtue's Revolt (Thornton)	Stage melodrama	Oct. 11..	5,173
On Probation (Edith Thornton)	Drama	Dec. 13..	5,000
Across the Dead Line	Western		5,000
Always Ridin' to Win	Western		5,000
Hidden Menace	Stunt dr.		5,000
Branded a Thief	Western		5,060
Verdict of the Desert	Western		4,743
Valley of Vanishing Men	Western		4,651
Trouble Buster (Leo Maloney)	Western	Feb. 21..	5,000

SERING D. WILSON

Wonder Book (Kellycolor)	Series	Apr. 25..	625
Thundering Waters (Kellycolor)	Niagara Falls	Apr. 25..	700
In a Cottage Garden Kellycolor)	Floral subject	Apr. 25..	700
Flying Elephant (Kellycolor)	Novelty	Apr. 25..	650

TIFFANY PRODUCTIONS, INC.

Souls for Sables	Drama		6,500
Sporting Chance	Drama		6,500
Lightning	Drama		6,500
Morals for Men	Drama		6,500
Marrying Money	Blue ribbon		5,800
Dollar Down	Blue ribbon		5,800
Age of Indiscretion	Blue ribbon		5,800
Novelty Series			
Cinemelodrama Series			

PROJECTION

EDITED BY F. H. RICHARDSON

From California

Hal H. Campbell, Projectionist Majestic Theatre, Redlands, California, sends the following:

Dear Mr. Richardson:— I have been an interested reader of the department for a long time and am truly ashamed of myself for not having shown my appreciation at an earlier date. The department has helped me a great deal and I am grateful to you and to it.

I have been very much interested in your articles regarding film damage and am sending you some choice samples of sloppy workmanship. The one I have marked with the cross destroyed 13½ feet film. I had to cut out that much before it could be run. Not only were there sprocket tooth marks on the film, but many of them were punched clear through. It seems to me that any "OPERATOR" who would let a film ride the sprocket teeth for thirteen feet would make a good candidate for a street sweeper in a town where they don't have horses.

The enclosed "Trey O' Diamonds" was cut from a Vitagraph late release. You may judge for yourself the condition of the print.

Advertising Films

Mr. Richardson, you have romped on the exchanges until you've gotten us pretty good service. Thanks! Now why not take a little punch at some of these companies who put out so many advertising films and do not even know the meaning of the word "inspection." I just finished with a one reel subject from one company in which I had to make thirty-seven patches before using.

The film came to me in seven pieces. The rest of the job was cutting out damaged places and stiff and sloppy splices. On the first run—it pulled four splices in two above the aperture—and I just love white screens—not! It was "safety" film, and evidently the other fellow tried to use "regular" cement. We have run a number of these advertising films and I have yet to see one that could be used without first giving it a thorough overhauling.

The little piece of film with the round holes sure take the marbles. Perfect job of notching too.

Dollar a Foot

There is a laboratory in San Francisco that charges a dollar a foot for advertising film using this brand of splices. They must have them patented. They are all just alike. Cut out thirteen in fifty feet. Some day I'm going to copy some splicing instructions out of the Bluebook and send them to that outfit, along with the address of a firm which sells splicing machines.

I think it's time I rang off now, but I'm going to get into the Bluebook school some of these days—if I may. I've learned a lot by reading what the other fellow has to say, but I'd like to get into the game myself. Huh? Sure I have! I've got a red one and a blue one, too, and there's no dust on 'em either. I'm a Richardson man (what there is of me) and I'm proud of it. Some day I hope to be in the "PROJECTIONIST" class.

Wish you the best of luck.

SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000 for $7.00 Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.50
Ten Thousand	6.00
Fifteen Thousand	7.00
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

Bluebook School

[Note: Messrs. Thoreau and Clark, Vancouver, have suggested what seems a really valuable addition to the "school." they have submitted three "practical" questions—meaning questions having to do with everyday problems encountered in the projection room. They will constitute the first three questions of this set. I would suggest that projectionists, being careful to avoid trivial things, or questions designed to "catch" some one, propound such questions of this nature as many as may seem to them to be pertinent. Let's go!]

Question No. 306—If you are using a Transverter, or other series type machine of, say, 75-75 ampere capacity and have no other source of current supply in the projection room, how would you go about showing slides, such as song slides, to avoid breakage?

Question No. 307—How would you arrange to use a spot light off a Transverter, or other series type motor generator?

Question No. 308—If you have a 75 ampere high intensity lamp and are using a full diameter lens, the feature is dense or medium, but the comedy and news reel mostly thin, how would you manage to overcome glare and a flattening of the photography without reducing the projection lens diameter?

Question No. 309 (Re-asked for reasons set forth in the answer to question No. 273)—What is the difference between A. C. and D. C.?

Question No. 310—How would you calculate the capacity of any round copper wire?

Welcome to School

Allright, brother, we'll be glad to have you in the "School," for your own sake as well as for the good of the school. I don't care how much a man may know, he cannot but be benefited if he joins the "School" and takes the trouble to really send in as complete answers to the questions as possible. Get that last—SEND IN AS COMPLETE ANSWERS AS POSSIBLE. Merely copying the answers out of the Bluebook will help, yes, but the man who gets the large benefit is the one who takes on the burden of really digging into the matter dealt with, and examining it from all angles. When that boy sends in his answer he has already learned something he did not know before, or at least it is a hundred-to-one-shot he has, and when the other answers arrive he will find where he is wrong, or where his understanding was at fault and, believe me, HE WON'T FORGET.

"Trey O' Diamonds"

The "Trey O' Diamonds" referred to is a piece of apparently nearly new film in which some hopeless IDIOT has cut diamond shape change-over signal holes about 3/8 of an inch long by a quarter of an inch wide right smack in the middle of every other frame. Such a man richly deserves to be horsewhipped. It is just plain wanton destruction of property and deliberate damage to the next man's show. I can speak plainly to such as he for the hide of such an animal is too thick to puncture with words, and brains—well, he apparently has none.

The sample with round holes is almost equally as bad. The holes are in every other frame, and are nearly a quarter of an inch in diameter. The sample marked with an X (cross) had a splice stiff as a board, fully three eights of an inch wide, with the sprocket holes mismatched badly. It was pretty badly buckled too. Outside of these few minor faults it was a real good splice, except that the sprocket hole in the splice, on one side, had its side ripped away, and it was not even "notched."

As to the manufacturers of advertising films, I don't think anything can be done with or about them. As I understand the matter, they furnish the films free of charge—possibly I am in error but don't think so—and probably they figure the ones who use them ought to keep them in repair. They don't know that film repairing and inspection is not a part of the duty of the projectionist—that he gets no pay for that sort of work—and that they read projection departments is extremely doubtful.

As to this department having remedied film conditions, you give us too much credit. It is true that both it and my handbooks have persistently and consistently hammered on that particular thing for many years, and that has surely had its effect. Just how much effect I don't know, but this I will say: I believe that only for the work of this department, Canadian and United States projectionists would long ago have been saddled with practically all film inspection and repair. That was the direction things were headed toward when I took the matter up about twelve years ago, and so far as I know this department is absolutely the only agency which has done anything particularly effective in the matter in all the intervening years.

Exchanges

As to the exchanges and their recent activities which have already resulted in a partial remedying of conditions which were in some cases pretty awful, I believe the fight

this department has led and kept alive for so many years certainly was, indirectly perhaps, what brought it about.

As to publicity admitting that you are a "Richardson Man," why, while I appreciate your faith, and feel honored that you think so highly of me still if I were ever to say anything kind about you in future, some ivory domed jackass will instantly raise himself on his hind legs and BRAY: "Yah! Lookut! That's th' feller wot said he wus a Richersun man! Lookut. I know'd ut! Yuh scratch my back an' I'll scratch yers! Lookut!

Well, brother Campbell, what that brand of chump says doesn't worry me in the least, and I hope it doesn't you either. Take my advice. Get into the Bluebook School and STAY IN.

As to you not having written YOUR department sooner, you, perhaps, like many others, have not given consideration to the fact that Moving Picture World was the first paper to give motion picture projection any sort of recognition whatsoever; also it is the only paper which has, through practically all its life maintained a projection department in its pages, with a free hand to do anything necessary and reasonable to improve projection, which means improve the knowledge and skill of the men engaged therein and to insist upon the improvement of their working conditions to the end that the high class men needed for such intricate work be attracted to the profession of projection, or those already in it be forced to improve themselves.

Suppose ALL men had, "like yourself, kept silent. Do you for one moment think I could have carried the work forward nearly so effectively? Certainly I could not have done it. So in future just remember that this is not "MY" department half so much as it is "YOURS." It seeks earnestly to help the profession of motion picture projection and the men engaged therein, but to do that effectively it needs YOUR help. Without it we shall go on, but will not be able to do nearly so much for projection and the projectionist.

Proposed Law

Walter Johnson, Champaign, Ills., who some weeks ago asked the help of this department in the matter of the enactment of a law compelling the installation of toilet facilities for projection rooms, sends various letters the local has from others who saw the publication and expressing willingness to help; also letters from various officials.

The State Federation of Labor, through its Secretary, Victor A. Olander, expresses the belief that it would be impractical to get a bill through the present legislature, which is already well along in its session, but that probably the matter could be handled through the present health regulations. He has brought the matter to the attention of George B. Arnold, Director of Labor; also the Department of Public Health with view of ascertaining whether or not anything can be done under present existing laws.

George B. Arnold in a reply says:

Am in receipt of your communication in regard to the Moving Picture Houses in Champaign not having proper toilet facilities for the moving picture operators.

It is not necessary to introduce any bill in the legislature covering this complaint. Our health, safety and comfort law provides for our jurisdiction over matters of this kind. (But has NOT given it up to this time.—Ed). I will have our Deputy Factory Inspector located in the Champaign district clean up this complaint. If you will submit to me at my Chicago office the name of the President or Secretary of the Champaign Local Union, I will advise our Deputy Factor Inspector to report to him direct and they can then work together.

Which is all very well as far as it goes, BUT without a law bearing directly upon the subject it means a separate, individual fight in every town where there is a local, and who is going to protect the men in towns where there are none? Certainly up to this time the Department Mr. Arnold is connected with has NOT, though on the face of it it apparently was the DUTY of that department to do it.

Labor Secretary

The Secretary of the Illinois Federation of Labor, in requesting the local Secretary to send Mr. Arnold the data desired says:

* * * I am in receipt of a letter from the State Department of Health suggesting a bill for an act to establish a code of basic plumbing principle (House Bill No. 310) introduced in this session, if enacted might be the solution.

Attached to the other communications was the following:

An act to require the installation of certain sanitary facilities in the operating rooms of theatres and moving picture houses, and providing penalties for its violation.

The people of the State of Illinois do enact as follows: Section 1—In the operating room of every theatre and moving picture house hereinafter erected, the permit for the erection of which house is issued upon or after the effective date of this act, and of every theatre and moving picture show place hereinafter installed in any existing building not then used for such purpose, the permit for which is issued upon or after the effective date of this act, there shall be provided running water and toilet facilities for the use of the operator.

In every municipality, or other place having a sewer system adjacent to the building, such toilet facilities in said operating room shall consist of a flush tank toilet and a water basin with running water. In any municipality or other place having no sewer system, a dry closet, or other contrivance acceptable to the local health officer shall be located in the said operating room in place of and instead of flush tank toilet.

The proposed act then concludes by defining the terms "Theatre" and "Moving Picture Houses" and "Moving Picture Show Place," and providing that the penalty be a fine of twenty five dollars, for each violation, each day the violation continues to constitute a separate violation.

My Suggestion

My own suggestion for change, or for a substitute, follows, omitting the usual opening clause and the penalty and definition clauses:

The people of the State of Illinois do enact as follows:

Section 1—The projection room of every theatre and of every motion picture house hereafter erected, the permit for the erection of which is issued upon or after the effective date of this act, and of every theatre and motion picture show place hereinafter installed in any existing building not then used for such purpose, the permit for which shall be issued upon or after the effective date of this act, shall have installed therein, or in a room or closet immediately adjacent thereto and opening directly in the said projection room, toilet facilities and a basin with running water for the use of the motion picture projectionist, subject only to the provisions contained in clause 2 of this act.

Clause 2

Clause 2—In every municipality or other places where pressure water and a sewer system is adjacent to the building, such toilet facilities in said projection room shall consist of an approved flush tank toilet and a wash basin with running water, the installation as a whole to be approved by the local health authorities.

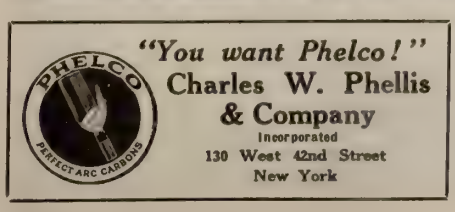
In any municipality or other place where either pressure water or a sewer system or both, is unavailable, then a chemical toilet approved by the local health authority shall be installed, either in the said projection room or in a room or closet immediately adjacent thereto and opening directly into it, said installation to be approved by the local health authorities.

Section 3

Section 3—In any locality where there is no sewer system available, but where pressure water is installed in the building containing any theatre or motion picture house, a chemical toilet may be installed as set forth in section 2 of this act, but a wash basin with running water shall be provided as set forth in section 1 of this article.

If there is any objection to up-to-date terms, advise the objectors that they have been approved and officially adopted by the Society of Motion Picture Engineers, and by many states and Canadian provinces, which have made their laws in conformity therewith. However, let it be understood that I am no lawyer, hence the draft is suggestive only.

The trouble with all this is that it makes no provision for present day theatres, hence is unsatisfactory, unless that matter can be handled effectively under present health regulations. If any exhibitor objects to so obviously a NECESSITY as projection room toilet—well, this department is "agin'" him in that, and that's that!



Golly, What a Mixup!

I have a letter from the Nicholas Power Company calling attention to an error on page 373 of May 16 issue, where I referred an inquiry concerning a Power's 6-A projector to W. Greene, of the Precision Machine Company, 317 West 34th street, New York City.

All I can say is that just when I started to write that my gizzard short-circuited with my left shoulder blade, which had the effect of reversing my think works, blowing the fuse on the Power line and making connection with Greene through the relay switch operating the buzunkus circuit just under the roof of my dome. Aside from that its all-right, and I hereby cheerfully accept the apology of both the Power Company and the Precision Machine Company.

Bluebook School—Answers 276-280

(Note—Thoreau and Clark, Vancouver, B. C., sent correct answers to the last set of questions, but they were accidentally mislaid.)

(Note No. 2—Be SURE to always put your name on each sheet of your answer, and your name and address on the FIRST PAGE.)

Question No. 276—Is low frequency or high frequency current best for projection?

G. W. Bennewitz, Sioux Falls, So. Dakota (Gee! Look who's here!); Arthur Gray, Boston, Mass.; A. L. Fell, Collingswood, New Jersey; C. H. Hanover, Burlington, Iowa; Messrs. M. H. Thoreau and Locksley Clark, Vancouver, B. C.; F. H. Moore, Taunton, Mass.; T. R. Guimond, Mobile, Alabama; W. C. Budge, Garden City, Long Island; W. R. Gwynn, Longmont, Colorado; Glenn G. Wallace, Muskegon, Michigan; G. L. Doe, Chicago, Illinois; Chas. C. Colby, Santa Fe, New Mexico, and W. C. Whitt, Red Bluff, California, all gave correct replies to this one.

Gray says:

The rapid reversal of polarity at the electrodes of an A. C. arc and the characteristic fluctuations of voltage prevents the crater, or craters of the arc being maintained at an even and constant temperature. As the voltage builds up, so does the crater temperature increase, and vice versa. This action effects a corresponding influence on the screen illumination, and upon the frequency of the current depends the extent to which this variation in screen illumination becomes objectionable. If the frequency be lower, the duration of the cycles or alternations are lengthened. Consequently the "highs" and "lows" of the arc temperature are emphasized, and if the frequency be low enough (such as 25-cycle current) a visible and regular fluctuation in screen illumination will occur. Furthermore, when low cycle current is used the arc stream will waver badly, the carbons will splutter and perform poorly, and screen results will be generally poor.

Which reply shows a comprehensive understanding of the subject, if you ask this editor.

Bennewitz says:

Where low frequency current (25-cycle) is used for projection there is a perceptible flicker, due to the fact that a greater period of time is required to complete a cycle than with current of higher frequency (60-cycle), making it possible to detect the phase of zero pressure by the dimming of the light.

With 60-cycle current there are 2.4 alternations in the same period of time that it requires to complete one alternation with 25-cycle current. Therefore, high frequency current is better suited for projection, as the alternations are faster, and the phase of zero pressure of shorter duration, making it impossible to detect the phase of zero pressure and presenting to the eye what in effect is a continuous light value.

Which also seems to me to be a most excellent reply.

Fell also sets the matter forth well, as follows:

Low frequency current is objectionable for lighting purposes of any sort, due to the fact that light produced by very low frequency (say 25-cycle) current will have a perceptible flicker, for the reason that the E. M. F. sinks to zero two times during each cycle, with consequent dimming of the light brilliancy. As the current frequency becomes more rapid, however, the eye is unable to perceive the changes in brilliancy, which to it appear to be a steady value, or constant brilliancy value.

It therefore follows that high frequency current is best for projection; also it reduces the likelihood of synchronism between the alternations and the blades of the rotating shutter.

That last is not quite correct, unless by high frequency Brother Fell means higher than sixty cycle. Sixty-cycle current can and very frequently does get into synchronism with the shutter blades, and produces a waving effect in the light. A lower cycle synchronism would produce a flicker instead, I think.

I feel that I must close this question with the very excellent answer by Brother Gwynn, though there are other splendid answers that I would like to publish. Gwynn says:

Commercial frequencies are 25-cycle, 60-cycle and 133-cycle. Higher frequencies than 133-cycle are not used for power distribution commercially and have no consideration in motion picture projection problems. Twenty-five-cycle current is too slow a frequency for projection use; 60-cycle frequency is commonly used; 133-cycle frequency would have some advantage in projection usage, although the advantage would not be as great as the increase in frequency would indicate.

The disadvantage of 25-cycle current in projection use is that the voltage falls to zero only 50 times a second, resulting in a perceptible flicker which produces eye-strain. In 60-cycle current the voltage drops to zero 120 times a second. The rise and fall of the voltage in a current of the latter frequency is so rapid that the eye is unable to detect it. Aside from the above mentioned disadvantage of employing 25-cycle current for projection use, there is another one in connection with the revolving shutter.

In the use of alternating current of any frequency, the revolving shutter may fall into phase with the alternations, cutting the light beam when one side of the cycle is at its maximum, resulting in a heavy reduction of the screen light, or it may, at certain speeds, periodically synchronize in the above manner, producing a periodic flicker that will remain until the speed of the shutter changes. This accounts for the use of a two-wing shutter when the alternating current is used, but this question doesn't call for a discourse on that subject, which would involve a lengthy answer in itself, and show that 133-cycle current has no great advantage over 60-cycle frequency.

Question No. 277—Is there a "Positive" and a "Negative" when A. C. is used in an arc? Is there a positive crater?

Doe answers this one very well, as follows:

In an alternating current arc there is a small cup-shaped depression, called a "crater," on both upper and lower electrodes. These are both "positive craters." They form because each electrode is positive half the time and negative half the time, hence while a crater forms on each, because each is positive half the time, still these craters are relatively small because the crater forming power of the current is divided between the two, instead of being constantly concentrated on one, as the case where D. C. is used at the arc.

Gray's reply is as follows:

Considered from a small enough period of time, yes. The same holds true with the craters. Polarity is simply a designation of direction of current flow. Polarity has no practical value in this matter, because of its rapid reversal, and its existence is a matter of technical knowledge and interest only. There is no constant positive crater as in the case of an A. C. arc, but there are small craters on both top and bottom carbons that have somewhat the same shape as the crater on the upper positive carbon of the D. C. arc though smaller and less efficient in light emitting value.

Guimond says:

Yes, there is alternately a positive and a negative, because without positive and negative there could and would be no arc.

Yes, there is a positive crater, because [illegible] would be no real projection light—light fit for projection—and a crater is only formed on the positive electrode of an electric arc. Each crater is small, because half the crater forming force is directed to forming a crater on each carbon half the time, and half the time each of the "positive craters" is "negative."

Question No. 278—Why is the crater on the upper carbon of an A. C. arc smaller than the crater on the upper carbon of a D. C. arc, where equal amperage is used on each arc?

Bennewitz, Thoreau and Clark, Fell, Moore, Budge, Gwynn, Hurlbutt, Wallace, Hanover, Doe, Whitt, Colby and Guimond all gave satisfactory answers, but the reply of Brother Gwynn is in a class by itself. Whether his argument that it is a division of heat which is entirely responsible for it or not I don't know, but at least it certainly has much to do with the results. I have rather side-stepped the point by saying it was "the division of the force," but I am inclined to think Brother Gwynn has perhaps come very close to putting the thing exactly as it really is. It seems to me the tremendous heat would and does cause a much higher rate of volatization in the positive, and why may not that account for the depression dug out in the point of the positive carbon—the crater—entirely?

Gwynn says:

In the use of D. C. at an arc, the positive carbon becomes the hotter because it offers greater resistance to the passage of the current than the negative carbon of the same arc. Measurements of resistance in a direct current arc have shown that in an arc using 60 volts the positive crater caused a voltage drop of 35 volts, while the negative carbon caused a voltage drop of only 10 volts. This measurement of voltage shows that the positive carbon offered 58 per cent of the total resistance, while the negative carbon offered only 17 per cent of the total resistance. It was found that the arc stream was responsible for a 15-volt drop.

The above explanation is made to show that in an arc in which each of the carbons was alternately positive and negative, as is the case in the use of alternating current, the "crater" of the "top" carbon would be positive only HALF the time and consequently would not heat as rapidly as in the case of direct current when it would offer the greater resistance ALL of the time. In the case of A. C., the top carbon is dividing its heat with the lower carbon, which is on an equal footing with it, as far as resistance is concerned, consequently the crater of the upper carbon would be approximately only half the size, as in the case where an equal amount of D. C. was used.

Colby says:

If you have available a certain amount of power, say, one hundred foot pounds, and you use it at maximum capacity to drill a hole in granite, you will get a deeper hole in the same time using all the power on one drill than you would if you used two drills and tried to drill two holes of equal diameter with the first one, using half the power on each.

Maybe that is not a very good illustration, but anyhow it is really what occurs in the D. C. and A. C. arc insofar as concerns the craters. If you use fifty amperes in a D. C. arc, whatever force there is which causes a crater to form is all directed to the forming of a crater on one, the positive carbon. On the other hand, in the A. C. arc each carbon is positive half the time and negative half the time, and thus the crater forming power or force is divided between the two, and a smaller crater diameter results.

In theory perhaps the area of the two craters ought to equal the area of the one crater formed by equal amperage on one carbon with D. C., but in practice there is always loss through a division of force. In the example of the drill, there would be the internal friction of the additional machine. In the arc I suppose it is the lowered average period of power.

Not so bad! I believe it might be valuable if our readers would discuss the answers to

(Continued on page 918)

This matter of hot weather—

It's a mean problem, isn't it? this matter of keeping up business when the mercury is trying to pop out at the top.

But the problem is solved—easily and surely—when you have Typhoons working for you.

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(Continued from page 916)

the questions. I usually print several, in order that you may see what reaction various men have to the questions, and to the end that you get the answer in various words and forms. Discussion, however, would doubtless help bring out more complete understanding and knowledge.

Question No. 279—Explain the effect of 2-phase and 3-phase current as compared with single phase.

Whitt says:

Two-phase and 3-phase acts with relation to power production, and with relation to single phase, exactly the same as does a multiple cylinder engine to a single engine. The single engine gets "on center," where it has no power at all. The multiple cylinder engine is so connected that this cannot happen, because when one cylinder is "on center" the other or others are not, but instead are at the point where they apply their maximum power to the driving shaft.

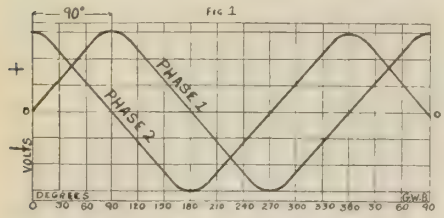
Exactly the same thing occurs with 2-phase and 3-phase current. At no time does the "pull" or power applied reach zero. Instead of an alternation, in so far as concerns the line or circuit, there are three (3-phase) alternating currents, so phased that, as a whole, the power impulse is only slightly pulsating.

Gray says:

The effect of multiple phase current on a projection arc, as compared with the effect of single phase, is to reduce the duration in time (Error, I think, Gray. Think it over.—Ed.) between peaks and lows of maximum and zero voltage, frequency being equal in both cases, of course. This tends to maintain a more nearly even and constant temperature at the arc. It also acts to maintain a more steady arc stream, and in general, provides a more satisfactory current for an A. C. projection than does single phase.

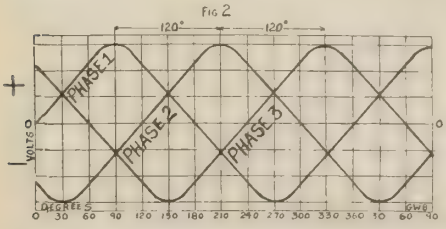
Bennewitz sends some real classy, carefully made drawings and this:

Two-phase is a term which characterizes the combination of two circuits, each energized by alternating E. M. F.'s which differ in phase by 90 degrees (Fig. 1). Two single-phase alternating current generators could be made to produce a two-phase E. M. F. if



their rotating parts were firmly keyed to the same shaft so that the 90-degree phase relation would be preserved. However, it is more economical to arrange both of the phase windings on one frame.

As shown in Fig. 1, when one phase is at zero pressure the other phase is at maximum pressure, giving a steady pull to the motor armature.



Three-phase is a term characterizing the combination of three circuits energized by alternating E. M. F.'s which differ in phase by 120 degrees (Fig. 2). It is perfectly feasible to develop a three-phase E. M. F. with three single-phase alternating current generators, the shafts of which are rigidly coupled together so that the 120-degree phase relation between the E. M. F.'s developed by each of the three machines would be preserved. However, as in the case of two-phase, it is more economical of material to combine the three sets of armature coils for the development of these three E. M. F.'s into one machine.

As shown in Fig. 2, at every 120 degrees one of the phases reaches its maximum positive pressure, giving an even more steady pull on the motor armature than two-phase current.

Question No. 280—Does current flow from positive to negative?

Thoreau and Clark say:

Yes, current flows from positive to negative. The positive wire may be compared to the water supply pipe, and the negative to the drain pipe.

Fell says:

D. C. acts or flows in one direction. It is commonly considered as flowing or acting from positive to negative. The electric impulse or current flow is, in theory, outward from the positive pole of the generator, over the positive side of the circuit, through the lamps, motors, etc., to the negative side of the circuit, and over that back to the negative pole of the generator.

Moore says essentially the same thing as Fell. Wallace agrees with the positive to negative idea. So does Hanover, Hurlbutt, Colby and Doe.

Whitt says:

Whether current "flows" from positive to negative is not at all certain. We do not know that there is an actual "flow," but there most certainly is action, and that action is from positive to negative.

Bennewitz, the contrary South Dakotian, stands up on his two hind legs and calmly tells us we're all full of very unripe prunes. He says:

Current does not flow from positive to negative, as is usually assumed, but from positive to negative.

Evidently Brother Bennewitz either wants a scrap, or he has taken the negative side of the ofttimes heated argument among scientists as to this question. Well, I'll not fight with you, because (Phist) I dunno myself which way th' durned stuff goes, BUT I nevertheless stand with the majority in the matter of belief. I only asked the question to see what you'd all say.

Bluebook $25.00

W. C. Davis, Paramount Theatre, Josephine, Texas, says:

You doubtless hear all sorts of names applied to the department, and all kinds of comments on the Bluebook. Don't lose your temper and say wrong things. Remember what the Good Book says about casting your pearls before swine; also remember that smart alecks don't appreciate good advice.

I would not take twenty-five dollars ($25) and do without my Bluebook, and it is worth that sum to any man who projects motion pictures or manages a theatre. I have received from it hundreds of dollars worth of benefit, and when I hear any one speak ill of it I am reminded of the bibical swine and the pearls.

I only wish I could put my thoughts on paper better, so I could tell every projectionist and theatre manager what I think of the Bluebook. If I had my way they would all be, if necessary, forced to buy one, and to study it too.

In my opinion the Moving Picture World is the greatest paper printed. It stands for ADVANCEMENT. It is for those who appreciate the results of hard labor and toil of those who work for real advancement.

Mr. Davis has been a reader of this department, and an occasionally correspondent for a long while—several years at least. He has a small show in Josephine, Texas, and I have long ago found that the small town man has the highest appreciation of the work of this department and of my books, because it is, after all, about all he has to really depend upon for disinterested advice when things go wrong and for the interchange of ideas between practical men on practical matters.

The city man has not such keen interest, because he has constant opportunities for discussion, argument and contact with other projectionists—though most city men read the department more or less regularly, as I have cause to know when I make some "bull", little or big. Men I never hear from at any other time then burn up the nib of a pen writing to tell me all about it.

I am appreciative of the kind words of brother Davis. We of the Moving Picture World all work very hard to give our readers real value, and it just sort of puts heart in us when some one stands forth and says: "More power to you, boys, you're doing well!" Of course we really know we're doing well (Business of chest swelling out), but, dang it all, we sort of lose confidence as to that if some one beside ourselves don't say so once in a while.

From Texas

From Texas comes the following:

Am sending you a package of my carbon stubs. Please tell me how I can get a bright, steady light. Ought I to set the lower carbon vertical and angle the upper out to meet it? Am using A. C. Special. Have used them in all kinds of trims. Should they be parallel with the lamp bars? Have Motoigraph, taking current through a 25 to 55 ampere rheostat. That is for one projector. The other has a 25 to 40 ampere rheostat.

I think this good brother has a small theatre, but just the same I would get at least a transformer (Inductor) or bust a hamstring. Using A C through a rheostat is exceedingly and unnecessary costly, either for the power company or for you—for you if you used metered current, for the company if it is a flat rate. Also the results are not so good, usually, as when current is taken through a transformer.

The really best thing is to get either a Mazda or a reflector type arc lamp. I cannot say which I would advise without knowing all about your theatre—its projection distance, etc.; also what your possible patronage is. It is possible you are in a small village, with patronage strictly limited, in which event it is problematical as to whether improved results would or could bring sufficient added patronage to justify a considerable expenditure for new apparatus. If the possible additional patronage is there, then I would say the installation of improved equipment would pay.

See Page 404

With what you now have you will, in my opinion, get the best results by using the set shown on page 404 of the Bluebook, being very careful to keep your upper carbon advanced to just the right distance to get the best possible crater angle. Your stubs look very good indeed. You seem to be working intelligently insofar as has to do with your light source. I have just come up to the summer home and there is no lens chart here. An oversight on my part. I will immediately call Brother Griffith up and give him the data and ask him to advise you as to just what lens system and distances will be best.

I repeat, however, that in all human probability you would be gainer by using either Mazda or one of the new reflector type arc lamps. Tell me your projection distance, seating capacity, number of shows a week, average number of idle seats and possibility of increased patronage—business you might get but don't and I'll tell you what I think about it.

Definite and Real

Exhibitors who keep a careful eye on the box office find that photographic quality on the screen has an influence with patrons that is definite and real.

That's why it's worth while to make sure the picture is printed on the film that carries quality from studio to screen—Eastman Film.

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EASTMAN KODAK COMPANY
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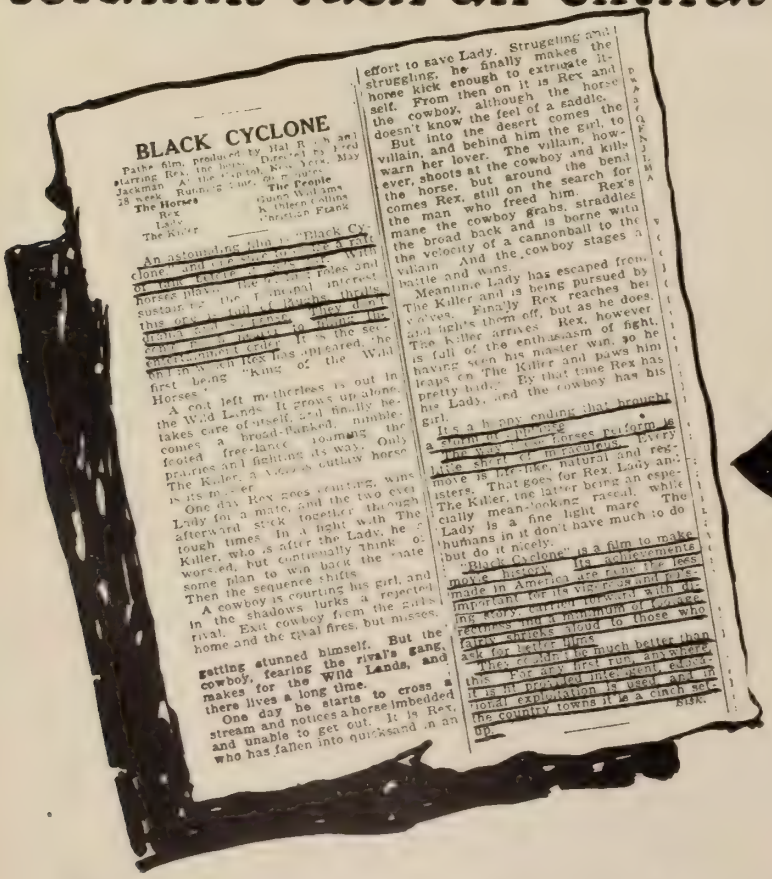
Hal Roach *presents*

"REX-*The Wild Horse*" in "BLACK CYCLONE"

Variety, as usual, calls the turn and when did you ever read in its columns such an enthusiastic review?



BLACK CYCLONE

Pathe film, produced by Hal Roach and starring Rex, the horse. Directed by Fred Jackman. At the Capitol, New York, May 28 week. Running time, 60 minutes.

The Horses
Rex — The People
Lady — Gladys Williams
The Killer — Noah Beery

An astounding film is "Black Cyclone" and one that is sure to be a box office success. With a story that is full of thrills and horses playing the principal interest to sustain the picture, this offering is full of thrills that should please all kinds of audiences. It is the sort of picture that is bound to please the entire family and should prove a big drawing card for any house. Rex has replaced Strongheart as the first being "King of the Wild Horses."

A colt left motherless is out in the Wild Lands. It grows up alone, takes care of itself, and finally becomes a broad-backed, nimble-footed free-lance roaming the prairies and fighting its way. Only The Killer, a vicious outlaw horse is its master.

One day Rex goes roaming, wins Lady for a mate, and the two ever afterward stick together through tough times. In a fight with The Killer, who is after the Lady, he is worsted, but continually think of some plan to win back the mate. Then the sequence shifts.

A cowboy is courting his girl, and in the shadows lurks a rejected rival. Exit cowboy from the girl's home and the rival fires, but misses.

Getting stunned himself. But the cowboy, fearing the rival's gang, makes for the Wild Lands, and there lives a long time.

One day he starts to cross a stream and notices a horse imbedded and unable to get out. It is Rex, who has fallen into quicksand in an effort to save Lady. Struggling and struggling, he finally makes the horse kick enough to extricate itself. From then on it is Rex and the cowboy, although the horse doesn't know the feel of a saddle.

But into the desert comes the villain, and behind him the girl, to warn her lover. The villain, however, shoots at the cowboy and kills the horse, but around the bend comes Rex, still on the search for the man who freed him. Rex's mane the cowboy grabs, straddles the broad back and is borne with the velocity of a cannonball to the villain. And the cowboy stages a battle and wins.

Meantime Lady has escaped from The Killer and is being pursued by wolves. Finally Rex reaches her and fights them off, but as he does, The Killer arrives. Rex, however, is full of the enthusiasm of fight, having seen his master win, so he leaps on The Killer and paws him pretty badly. By that time Rex has his Lady, and the cowboy has his girl.

It's a happy ending that brought a storm of applause.

The way these horses perform is a joy to behold. Every little shift is masculine, natural and realistic. That goes for Rex, Lady and The Killer, the latter being an especially mean-looking rascal, while Lady is a fine light mare. The humans in it don't have much to do but do it nicely.

"Black Cyclone" is a film to make movie history. Its achievements made in America are to be the less important for its vigorous and pulsating story, carried to a maximum of thrills, features and a minimum of footage, farce, shrieks aloud to those who ask for better films.

For any first run, anywhere. This is the much better than this. For any first run, anywhere. It is fit provided intelligent, educational exploitation is used, and in the country towns it is a cinch set up.

MSK.

Written and Produced by
HAL ROACH

Directed by
FRED JACKMAN

Everyone on Broadway is talking about "Black Cyclone". When they name the ten best pictures of 1925 they can't leave this one out!

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First in the Field!

Moving Picture WORLD

VOL. 74, No. 9 JUNE 27, 1925 PRICE 25 CENTS

CALIFORNIA STATE

10 More Facts

1. The 10 facts which we listed previously prove that a record that has never been touched is Metro-Goldwyn-Mayer's for the passing year, 1924-1925. Because of its ability to turn out a great money-making picture week after week—Metro-Goldwyn-Mayer has become in one year The Talk of the Industry.

2. Now for the coming season 1925-1926 Metro-Goldwyn-Mayer with its already famous Quality 52 has established again its superiority in the field by assuring exhibitors a line-up that is being talked about wherever showmen meet.

3. Never before in the history of the industry were more big star names offered to exhibitors than in Metro-Goldwyn-Mayer's Quality 52. Among the big names: LILLIAN GISH, LON CHANEY, MARION DAVIES, JOHN GILBERT, BUSTER KEATON, RAMON NOVARRO, MAE MURRAY, NORMA SHEARER, JACKIE COOGAN, ELEANOR BOARDMAN, AILEEN PRINGLE, PAULINE STARKE, CONWAY TEARLE, CLAIRE WINDSOR, CONRAD NAGEL, MAE BUSCH, LEW CODY, CARMEL MYERS, ZASU PITTS, RENEE ADOREE and many others.

4. Metro-Goldwyn-Mayer directors have more box-office successes to their credit than any other group of directors ever gathered together heretofore. The directors of The Quality 52 are the following: REX INGRAM, FRED NIBLO, VICTOR SEASTROM, MARSHALL NEILAN, ERICH VON STROHEIM, TOD BROWNING, HOBART HENLEY, FRANK BORZAGE, KING VIDOR, RUPERT HUGHES, MONTA BELL, ROBERT Z. LEONARD, W. CHRISTY CABANNE, JACK CONWAY, ALF GOULDING, JOSEF VON STERNBERG, EDMUND GOULDING, BENJAMIN CHRISTIANSON, WILLIAM WELLMAN, AL RABOCH and more.

(Continued Inside This Cover)

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly.. $3 a year.

5. Metro-Goldwyn-Mayer has one of the most important companies of permanent players in the world at its Culver City Studios. It does not stop with its presentation of Today's Big Names. Keen showmen who know the audience appeal of personality and talent are grooming the box-office stars of Tomorrow. Watch for these players among others: SALLY O'NEILL, KATHLEEN KEY, GEORGE K. ARTHUR, PAULETTE DUVAL and more.

6. These celebrated novels are a few of the books among The Quality 52: Blasco Ibanez' "MARE NOSTRUM," "THE TEMPTRESS," "THE TORRENT," Rex Beach's "THE BARRIER," and "THE AUCTION BLOCK;" Sabatini's "BARDELYS THE MAGNIFICENT;" Peter B. Kyne's "NEVER THE TWAIN SHALL MEET;" Selma Lagerlof's world-prize novel "THE TOWER OF LIES;" Rupert Hughes' "MONEY TALKS!" and "HOW DARE YOU!" Elinor Glyn's "THE REASON WHY;" and many others.

7. The greatest of stage plays are among The Quality 52. A few of them: "THE MERRY WIDOW," theatrical history's money-marvel; "SALLY, IRENE AND MARY," Edward Dowling's outstanding hit; "BUDDIES," George Hobart's two-year Broadway success; "THE CIRCLE," 2 years in New York. By Somerset Maugham. "LIGHTS OF NEW YORK," from Lawrence Eyre's famous "Merry Wives of Gotham." Laurence Stallings, author of "What Price Glory" contributes "THE BIG PARADE." Samuel Shipman, famous Broadway playwright is included with "A SLAVE OF FASHION;" "SUN UP," by Lula Vollmer; "AN EXCHANGE OF WIVES," by Cosmo Hamilton. And a lot more!

8. Metro-Goldwyn-Mayer means showmanship. Erté, world-dictator of Fashions has been brought from Paris to America. His breath-taking gowns will soon be the sensation of all audiences. Plus Technicolor Sequences in many of The Quality 52. These are just samples of Big Ideas that make for additional box-office qualities in Metro-Goldwyn-Mayer attractions.

9. THE TRANSCONTINENTAL TRACKLESS TRAIN now en route from Coast to Coast advertising Metro-Goldwyn-Mayer's Quality 52 and proving the greatest single exploitation stunt in the history of motion pictures is just one of the intensive promotion ideas planned by showman brains in the 1925-26 Metro-Goldwyn-Mayer campaign for box-office supremacy. Add the unparalleled publicity and advertising of Cosmopolitan Productions.

10. The achievements of Metro-Goldwyn-Mayer's studio organization, headed by Louis B. Mayer and his associates Irving Thalberg and Harry Rapf, are a matter of current record. This triumvirate of showmen genius has proved again in The Quality 52 its knowledge of what exhibitors want to get the crowds. These are matters of business record and are corroborated by the fact that more than ever Metro-Goldwyn-Mayer is The Talk of the Industry.

Not to Mention "Ben Hur"

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Rod La Rocque as the son of a small-town millionaire (Ernest Torrence) who breezes in to paint Broadway rosy red. Dorothy Gish as the pert telephone operator at the Ritz with her jazz-hound brother (George Hackathorne). Helen Lee Worthing as the Follies gold-digger. And an army of chorus ladies, jazz bands, yeggmen, cops, big ginger men from Jamaica and commuters.

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Book it. Watch for it—and the other big Allan Dwan Special in The Greater Forty—"The American Venus."

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GEORGE HACKATHORNE

BY EDGAR SELWYN
SCREEN PLAY BY PAUL SCHOFIELD

PRESENTED BY
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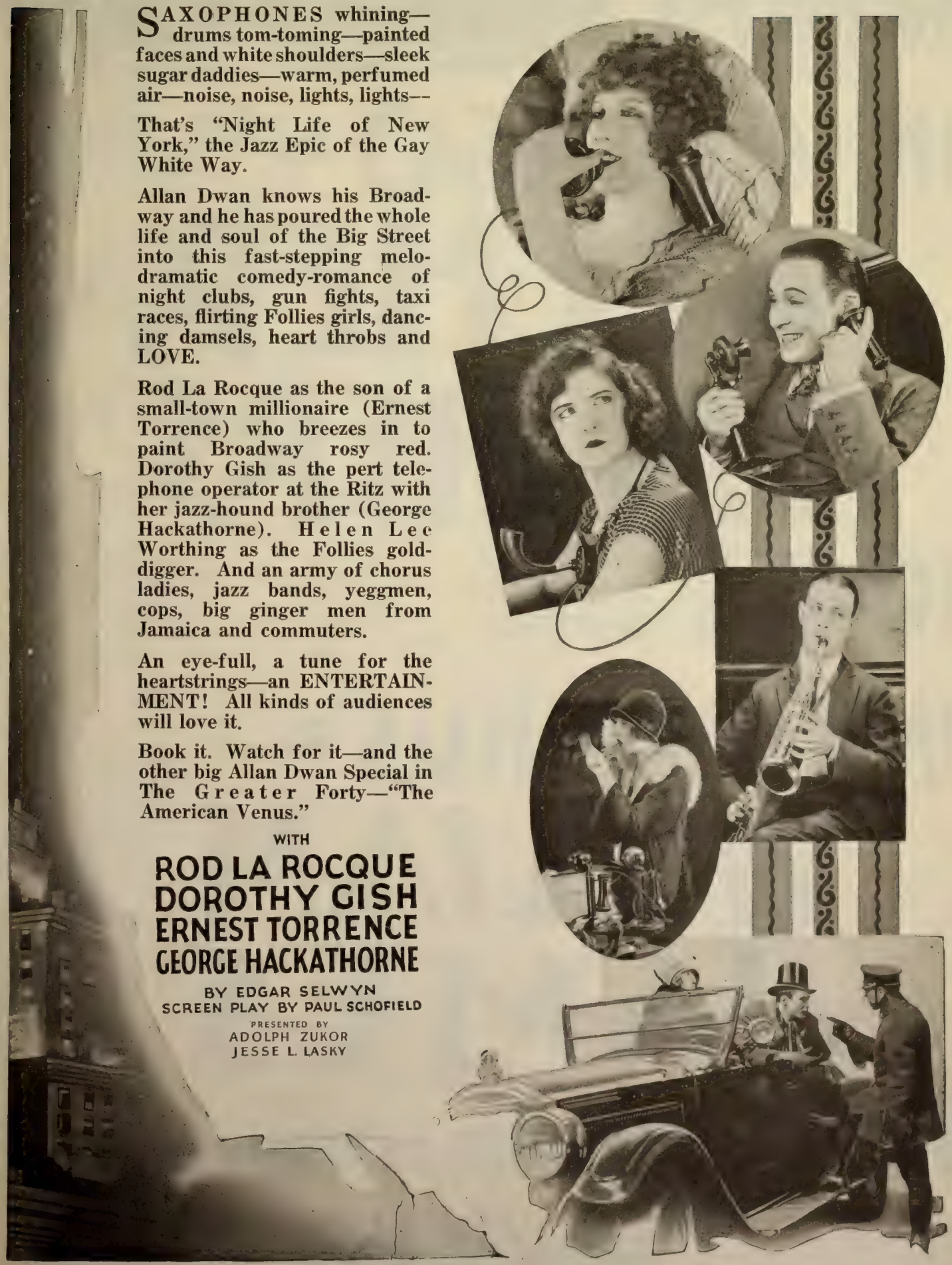
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Last Week at the
STRAND
THEATRE

"I'LL SHOW YOU THE TOWN"

From Elmer Davis' Famous Laughing Novel

A Harry Pollard Production

The New York Times.
"Excellent hot weather entertainment. The audience roared!"
—*Mordaunt Hall in the N.Y. Times*

THE NEW YORK HERALD New York Tribune
"Don't miss this one! A fast farce. Perfect in every way!"
—*N. Y. Herald Tribune*

DAILY MIRROR
"A hilarious knockout! A wow!"
—*Dorothy Herzog in the N. Y. Daily Mirror*

The Morning Telegraph
"Delightful entertainment for any audience. Uproariously funny!"
—*AlmaTalley in the N.Y. Telegraph*

DAILY NEWS
"A sparkle about it that spells entertainment!"
—*Mildred Spain in the N.Y. Daily News*

NEW YORK JOURNAL HOME EDITION
"Enough action to pack the film with solid laughs!"
—*N.Y. Evening Journal*

New York American
"Keeps one laughing almost constantly!"—*N. Y. American*

The New York Telegram
"Easily Denny's best picture. Never falters!" —*N.Y. Telegram*

SIEGE

This Week at the
CAPITOL
THEATRE

STARRING
VIRGINIA VALLI
and EUGENE O'BRIEN

From the Novel by Samuel Hopkins Adams

A Svend Gade Production

The Sun
"A stirring, powerful photoplay. Virginia Valli, Eugene O'Brien and Mary Alden, contribute first rate performances. 'Siege' is a real achievement!" —*N. Y. Sun*

New York Evening Post
"'Siege' is the best moving picture that has happened into town for many weeks. We enjoyed every minute of it. Unusually interesting!" —*N. Y. Eve. Post*

DAILY MIRROR
"Excellent film. 'Siege' is splendid. We have never seen Virginia Valli in such rare histrionic form!"
—*N. Y. Daily Mirror*

The Morning Telegraph
"An outstanding good picture, full of heart interest and dramatic suspense, and expertly directed by Svend Gade."—*Morning Telegraph*

Booking Like Sixty 2nd White List

UNIVERSAL-

ures Broadway!
crowds applaud!
clean up!

DANGEROUS INNOCENCE

STARRING

LAURA LA PLANTE
EUGENE O'BRIEN

From the story "ANN'S AN IDIOT" by Pamela Wynne

Directed by Wm. Seiter

Last Week at the
PICCADILLY
THEATRE

NEW YORK JOURNAL HOME EDITION

"Very charming. Well developed. One can't ask much more!" —*N. Y. Evening Journal*

The Sun

"Triumphs! Miss La Plante does very nicely." —*N. Y. Sun*

DAILY NEWS

"A flaming box office title. Engaging! Lovely!" —*Mildred Spain in the N. Y. Daily News*

New York American

"A good picture! Charming! All the interesting features of the book!" —*N. Y. American*

The Morning Telegraph

"Delightful entertainment. Has everything demanded by the box office." —*Alma Talley in N. Y. Morning Telegraph*

The New York Telegram

"Catches one's attention. Amusing! Valid charm!" —*N. Y. Telegram*

The Evening World

"Moving . . . human . . . convincing!" —*N. Y. Evening World*

THE TEASER

This Week at the
STRAND
THEATRE

STARRING

LAURA LA PLANTE
with PAT O'MALLEY

From the Wm. A. Brady Play by Adelaide Mathews and Martha M. Stanley

Directed by Wm. Seiter

DAILY MIRROR

"Snappy entertainment packed with big moments and love interest. Laura La Plante is given plenty of opportunities. She cashes in on them all!" —*N. Y. Daily Mirror*

DAILY NEWS

"A fresh, delightful comedy that hits the high spots!"—*N. Y. Daily News*

The Evening World

"Laura La Plante is at all times cute and appealing. This young lady will doubtless go far!" —*N. Y. Evening World*

New York Evening Post

"Fast moving. Well handled and managed with skill. Laura LaPlante is getting better and better!" —*N. Y. Evening Post*

NEW YORK JOURNAL HOME EDITION

"A very enjoyable picture!" —*N. Y. Evening Journal*

The Morning Telegraph

"Scintillating comedy drama. Something different. Sends you away with a smile!" —*Morning Telegraph*

-has the Pictures

54 White Pictures
White Treatment
White Contracts

TRUART

Presents

The Verdict

With

LOU TELLEGEN
ELLIOT DEXTER
TAYLOR HOLMES
GEORGE FAWCETT
LOUISE LORRAINE
WILLIAM COLLIER Jr.
GERTRUDE ASTOR
GASTON GLASS
JOSEPH SWICKARD

Soiled

With

KENNETH HARLAN
JOHNNIE WALKER
MILDRED HARRIS
WYNDHAM STANDING
ALEC B. FRANCIS
VIVIAN MARTIN
MARY ALDEN
ROBERT CAIN
MAUDE GEORGE
JOHN T. MACK.

The TORRENT

by

LANGDON McCORMICK

Author of

The "STORM"

with an

ALL STAR CAST

The "Thorobred"

WITH

GLADYS HULETTE
THEODORE VON ELTZ
CARTER DE HAVEN
MACLYN ARBUCKLE
THOMAS JEFFERSON
VIRGINIA BROWN FAIRE
HALLAM COOLEY, ROBERT BROWER
EDITH YORK, LILLIAN LANGDON

The RECKLESS SEX

WITH

MADGE BELLAMY
WILLIAM COLLIER Jr.
WYNDHAM STANDING
GERTRUDE ASTOR
DAVID TORRENCE
JOHNNIE WALKER
WALTER LONG
CLAIR McDOWELL
ALEC B. FRANCIS
GLADYS BROCKWELL

THE VIRGIN

With

KENNETH HARLAN
WALTER HIERS
SAM DeGRASSE
ROSA ROSANOVA
ALICE LAKE
DOROTHY REVIER
CESARE GRAVINA
FRANK LACTEEN

Produced by
PHIL GOLDSTONE

TRUART
BIG "6"

Foreign Distrs.
JACOBO GLUCKSMANN
729 Seventh Ave. NEW-YORK.

Audience Stuff!

HERE is one of those gems of entertainment that a showman knows at first glance is *"audience stuff."*

It's rapid-fire; it's gloriously funny, and it has touches of pathos that quicken the heart-beat.

Any audience will revel in, and thrill to, this picture. It was built for them *—and built right.*

"How Baxter Butted In"

by OWEN DAVIS

Adapted from Stuff of Heroes by Harold Titus

with

DOROTHY DEVORE

MATT MOORE

Ward Crane - Wilfred Lucas

Adda Gleason - Turner Savage

Virginia Marshal - Cameo - - - - -

Directed by - WILLIAM BEAUDINE

Scenario by - JULIEN JOSEPHSON

at the

Piccadilly

New York

Week of

June 20th

WARNER BROS.

Classics of the Screen

the season's greatest buy–

40 From

Ask at your Warner Exchange for the details of this marvelous group of showmen's pictures

Get them Either as a group Protective Fran

WARNER BROS.
Classics of the Screen

WARNER

Also available through the new—

5 YEAR WARNER FRANCHISE

or through the chise Plan — Get them

always FIRST at the Top!

Performance

JUNE

COLLEEN MOORE
IN
"The DESERT FLOWER"

Don Mullaly's stage success, with Lloyd Hughes. Directed by Irving Cummings. Editorial direction June Mathis.

"THE WHITE MONKEY"

An Associated Pictures Corporation presentation. Directed by Phil Rosen. A Sawyer-Lubin production. Adapted by Arthur Hoerl from John Galsworthy's famous novel.

"JUST A WOMAN"
with
CONWAY TEARLE and CLAIRE WINDSOR

Also Percy Marmont and all-star cast. Presented by M. C. Levee. Directed by Irving Cummings. Adapted by Jack Cunningham from Eugene Walter's play.

MILTON SILLS
IN
"The MAKING of O'MALLEY"

An Earl Hudson production, with Dorothy Mackaill. Directed by Lambert Hillyer. From story by Gerald Beaumont. Editorial direction Marion Fairfax.

JULY

CORINNE GRIFFITH
IN
"The MARRIAGE WHIRL"

Presented by Corinne Griffith Productions, Inc. Adapted from famous stage play, "The National Anthem," by J. Hartley Manners. All-star cast. Directed by Al Santell. Editorial direction June Mathis.

"THE LADY WHO LIED"

EDWIN CAREWE PRODUCTION

From Robert Hichens' "The Snake Bite," with Lewis Stone, Virginia Valli and Nita Naldi. Adapted by Louis Zellner and Madge Tyrone. Directed by Edwin Carewe.

"The SCARLET WEST"

A FRANK J. CARROLL PRESENTATION

A great epic of the West, graphically depicting the white man's invasion and the conquest of the West. With Robert Frazer and Clara Bow.

First National Pictures

AUGUST

CONSTANCE TALMADGE
IN
"HER SISTER *from* PARIS"

A Joseph M. Schenck presentation, with Ronald Colman. Story by Hans Kraly. A Sidney Franklin production.

JOHN M. STAHL'S "FINE CLOTHES"

Presented by Louis B. Mayer, with Lewis Stone, Percy Marmont, Alma Rubens, Raymond Griffith, Eileen Percy and Wm. C. Mong. From the famous stage play, "Fashions for Men," by Franz Molnar.

"The HALF WAY GIRL"

Produced under the personal supervision of Earl Hudson and directed by John Francis Dillon, with Doris Kenyon, Lloyd Hughes and Hobart Bosworth. Adapted from an original story by E. Lloyd Sheldon.

NORMA TALMADGE *in* "GRAUSTARK"

A Modern Romance presented by Joseph M. Schenck with Eugene O'Brien. Story by George Barr McCutcheon. Screen version by Francis Marion. A Dimitri Butchowetzki Production.

MILTON SILLS *in* "The KNOCKOUT"

From the novel, "The Comeback," by M. D. C. Crawford, with Tully Marshall and a fine supporting cast. Produced under the personal supervision of Earl Hudson. Editorial direction Marion Fairfax.

Service Rights Controlled by First National Pictures Inc. 383 Madison Avenue New York

A mountain of strength anywhere!

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

Looking 'Em Over—No. 2

REACHING a hand in the hat and pulling out a slip at random we encounter the name of Goldwyn. Another name might have been more welcome this week, because Goldwyn is another organization whose production prospects we like this year—and the exhibitor reader is apt to decide that as far as the writer is concerned there are no weak sisters.

But there are other days coming—and other slips in the hat.

To be official, I suppose we should say Metro-Goldwyn-Mayer, but for purposes of simplicity let's call it Goldwyn.

Why do we like Goldwyn this year? Well, first of all, without looking at the next year's line-up, because of the past year's performance. Goldwyn discovered how to make pictures last year, how to make them consistently, and how to make them at an efficient cost figure. ("Ben Hur" always excepted when that word efficient is used. But remember, "Ben Hur" is a heritage of the present administration and not an originally conceived sin.)

When we talk of past performance we are not expressing opinions. We never do. We only echo what we have heard from the man who pays the bills. And the exhibitor has not been backward in telling us his high opinion of the Goldwyn record last year. In spite of such things as "Greed".

Then record the fact that recent months have seen the weeding out of much of the temperament on the Goldwyn lot. Which casts a bright light on the coming season.

* * * *

THERE is no use talking, that combination of Mayer, and Thalberg, and Rapf, is one to inspire confidence. Mayer for the contracts and the dollars and the broad views, Thalberg for efficiency in production mechanics, and Rapf for a remarkable "show" sense. It's a great trio.

In fact, it is on the strength of those names that I base my regard for Goldwyn. When it comes to directors' and players' names there is also strength, but there is likewise possibility for difference of opinion.

Of the known quantities, we have Rex Ingram, Tod Browning, Victor Seastrom and Rupert Hughes. Of the promising lights, yet still debatable, we have King Vidor, Robert Leonard, Maurice Tourneur, and so on.

Of the players' names, in my opinion Norma Shearer tops the list because she is not "slipping", she is a newcomer climbing—climbing fast. I'd put my money on "comers" this year. Conway Tearle, Marion Davies, Ramon Novarro are other known quantities. Lon Chaney can be counted on. Eleanor Boardman may not be "there" yet—but she has the wise prophets busy. Then you can check your own reckoning on Jackie Coogan, John Gilbert, Aileen Pringle, Lew Cody, and Anita Stewart. Betwixt and between. On the other hand, Lillian Gish, back to common sense picture work, may be one of the outstanding surprises of the year.

Among the vehicles—"The Barrier" is self-sold. "The Merry Widow," "Bardelys the Magnificent," and "Mare Nostrum" will undoubtedly be big. "Paris" smacks of exploitation. "Sally, Irene and Mary," "The Unholy Three," "The Auction Block," "Flesh and the Devil," "Brown of Harvard," and such, only have to be made on a scale with the titles. Add any and all Rupert Hughes stories and you complete a pretty picture.

With a reservation: For the sake of the pocketbooks of thousands of exhibitors and to relieve them from the temptation to profanity, I hope Goldwyn changes the title on "Mare Nostrum". Enuf said.

* * * *

THEN, after a survey that is a bit more sketchy than complete, we come back to where we started from: Mayer, Thalberg, and Rapf.

There are companies in the business making pictures that are in essense "showmanship pictures" but pictures that do not always measure up in technical quality or that indefinable term "class". There are others making pictures of high technical rating, but somehow lacking in "box office" essentials.

These three men, Mayer, Thalberg, and Rapf, are by experience and performance, showing that it is possible to bridge the two necessities and sacrifice neither.

That means a lot. If you don't fully appreciate it ask Howard Dietz, Goldwyn Advertising and Publicity Manager, what it means to have pictures that you can "sink your teeth into" and feel "that something" that makes for exploitation.

ROBERT E. WELSH

There's Extra MONEY in the Short Subject

Are You Getting YOURS?

Advertising Does It

Moving Picture WORLD

EDITOR - - - - - - - - - - - - - - - - - - ROBERT E. WELSH

Published Weekly by **CHALMERS PUBLISHING COMPANY, 516 Fifth Avenue, New York, N. Y. Telephone: Murray Hill 1610-1-2-3. Member Audit Bureau of Circulations.** John F. Chalmers, president; James P. Chalmers, Sr., vice-president; Alfred J. Chalmers, vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: Joseph Esler, 5434 Glenwood Avenue, Chicago; W. E. Keefe, 1312 Stanley Avenue, Hollywood, Cal.

Managing Editor—John A. Archer. Advertising Manager—Ben H. Grimm. Circulation Manager—Dennis J. Shea.

Subscription price: United States and its possessions. Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year. Copyright, 1925, Chalmers Publishing Co. Copyright throughout Great Britain and Colonies, under the provisions of the Copyright Act of 1911. (All rights reserved.)

Other publications: Cine Mundial (Spanish). Technical books.

VOLUME 74 NUMBER 8

To Keep You Posted

Editorial 939
Speaking Freely 941
Brecher Now Directing Universal's Theatres 942
Jersey Exhibitors Help Senator Win in Hot Primary 942
Directorate Empowers Financial Committee to Pick General Director at $25,000 943
Tribute to Richey by Michigan 943
Can't Oust Dillon from State Chair, Declare Albany Heads 944
Ten Cities Organize Exhibitor Units for Greater Movie Season 945
N. Y. Rally Questions Wisdom of August for Movie Season 946
Division Managers O. K. Contracts Under Producers Distributing Plan 947
Theatre Building Boom on in Wisconsin 948
Albany Exchanges May Abandon Parcel Post for Express System 948
Albany Zone Ratifies Directors Picked at Syracuse 949
Boston Theatre Escapes State Taxation; Unique Exemption on Personal Plea 949
Directors of Bennett Enterprises Elect E. L. Bennett as President 949
Ziegfeld Signs to Produce a Series of Paramount Pictures 950
Independents Pick Elliott, Who Announces "Open Door" Policy 951
J. C. Flinn Betters Product Through Co-Operation of Units 951

To Sell Your Seats

The First Run 954
Selling the Picture to the Public (Department) 980
Rebate Checks on Bulk Ticket Purchase Is Helpful Stunt for These Warm Days 980
Production Hints from Edward L. Hyman 981
Useful Suggestions Made by Henry Seel 982
Illustrates Book with Poster Cut 984

To Aid Your Bookings

Reviews 959
Regional 963
Straight from the Shoulder Reports 969
Pep of the Program 979
Projection 1002

First in the Field!

Speaking Freely

Let New Jersey Alone

THERE seems to be a standing temptation on the part of the Theater Owners Chamber of Commerce of New York City to overshadow the New Jersey state organization in matters concerning exhibitors in the northern part of the state. Yielding to the temptation, it would seem, could only be followed by a similar trend on the part of Philadelphia towards the southern division of the state.

Perhaps the temptation is natural. Northern New Jersey's exhibitors deal with the New York exchanges, many of their arbitration problems start from the same source. But yielding to the temptation is not wise.

New Jersey's theater owners have their own major problems. In matters of legislation, power rates, union disputes, local problems, they have come, within recent years, to think of, for, and by New Jersey. They must continue to do so.

New Jersey's state organization is flourishing; it is powerful. It is getting results, succeeding on a platform of service to its members.

Let New Jersey alone. If there are campaigns to be handled, such as the Greater Movie Season drive, let New Jersey handle its own. New York's exhibitors have problems of their own. And plenty of them.

* * * *

The Last Laugh

IT seems to me that it was F. B. O. that didn't bother to label all its pictures "specials" when Sydney Cohen set out to list the available product for the coming season.

Then, in response to a query, Joe Schnitzer said something like this: "We will have proportionately as many specials as anybody else. But we will make the pictures prove their own value as specials, and not try to do it with printer's ink."

Joe wasn't talking through his hat. Witness the fact that "Smooth as Satin," an F. B. O. picture, has just been dated for the Capitol. Following "Drusilla With a Million" and "Parisian Nights" from the same organization. And on the heels of "If Marriage Fails--?" which played at the B. S. Moss Colony.

Four pictures that crash their own way into Broadway within four weeks or so mean more to independents than all the pledge cards ever printed.

The next time they make up a list of "specials" and "others," folks in the industry will read Joe Schnitzer's listings with more than a touch of confidence.

Dog Day Surprises

THE first surprise of the dog days with their opportunity to glance into the coming season's prospects, comes with the practically unanimous enthusiastic greeting "I'll Show You the Town," Universal's latest Reginald Denny special.

This boy Denny has arrived. And also found his metier. I doubt if Universal officials themselves really expected the warm reception accorded "I'll Show You the Town." Because it is of the type that you have to put up to the folks out front—you can't weigh projection room judgments on comedy drama.

The second surprise, it seems to us, is going to come when "Beggar on Horseback" reaches the "common peepul" away from the rarified air of Broadway. Here is one we heard touted in advance for weeks. And the touting was justified, in our personal opinion. It is a delightful bit of artistry. But wait till it reaches the ham and egg belt. They may know what it's all about, then again, they may not. If there is anything harder on an exhibitor's sleep than to have the cash paying customers emerge with a mystified "what's it all about?" air, then we'd like to know it.

A poor picture is a poor picture. It can be forgiven. But patrons hate to feel that you are shooting over their heads. They resent it.

The "surprise" part comes in the selection of such a vehicle for mass consumption.

* * * *

Count These Days Lost—

THIS SUMMER you can count these days lost and non existent—

On which Famous Players doesn't acquire another theatre circuit—either in five hundred population towns of Florda or metropolitan centers of the East or West.

On which some new change in First National personnel doesn't reach the "Rumor" pad.

On which the I. M. P. P. D. A. doesn't hold a meeting.

On which the laboratory financiers don't set another producer up in business.

Make It a Complete Job

THE Nicholas Power Company has struck upon a good angle in urging exhibitors to make it a real "Greater Movie Season" by seizing the opportunity to completely overhaul all projection equipment.

The unsatisfactory part of it is that small town exhibitors will probably grasp the advice and go to work—completing a job that will put pictures on the screen as they should be put. While many first runs, in real need of the advice, will pass it by with a shrug.

This thought being prompted by the fact that in recent weeks we have suffered from projection on Broadway that we wouldn't condone at a one-night amateur show.—**R. E. W.**

Coming and Going

Julian Johnson, title editor of Paramount productions filmed at the Long Island studio, and Mrs. Johnson sailed on the Leviathan for a tour of England, France and Germany, to return after six weeks.

Louis Laemmle, who sailed for Europe on June 11, expects to meet overseas his brother, Carl Laemmle, president of Universal, who is scheduled to leave New York on June 20.

Jeffrey Bernerd, European representative of the Henry Ginsberg Distributing Corporation, arrived this week from London on the Berengaria to confer with Ginsberg, who leaves for the Coast the last part of the current week.

After spending several weeks in New York, Pola Negri has returned to Hollywood.

Carroll S. Trowbridge, general representative of Christie Film Company, is visiting the studios in Los Angeles before returning to visit all of the film exchanges which are releasing the new Al. Christie features. Mr. Trowbridge has been accompanying John C. Flinn, general manager of Producers Distributing Corporation in the sales conventions being held from coast to coast.

Larry Moen of the Motion Picture News sailed this week for a trip through Europe.

Col. H. A. Cole of the Texas M. P. T. O. returned this week to his home.

Felix Feist is back in the home office of Metro-Goldwyn after an extensive tour.

J. Gordon Edwards is scheduled to sail for Europe on July 18.

New Jersey Exhibitors Help Senator Win in Hot Primary

"Motion Picture Theatre Owners of New Jersey are happy over your success at the primaries. Congratulate you and assure you of our continued support."

The above telegram was sent by State Chairman Seider to Senator Thomas A. Mathis of Ocean County, N. J., following the success for re-nomination of that official in the Jersey primaries on June 16. Senator Mathis won a victory by 2500 votes over Mrs. Lila Thompson, formerly assemblywoman.

The New Jersey theatre owners are said to have greatly aided Mathis in his fight in the primaries which is reported to have been one of the bitterest ever experienced in Ocean County. For weeks prior to the voting they exploited Mathis in the county's theatres with a personal film of 440 feet.

While in the assembly Mrs. Thompson is said to have presided over the social welfare committee which refused to report out of session the May M. Carty bill legalizing liberal Sunday.

Mathis on the other hand is credited with having been a great aid to the theatre owners during his past term in office. The New Jersey showmen took no sides on the gubernatorial issue.—T. W.

BUILDING IN LE ROY, N. Y.

Le Roy, N. Y., is soon to have a new $100,000 moving picture theatre, according to an announcement by Ralph E. Blouvet, who owns the Family in the same town and the Strand in Brockport. Blouvet has completed negotiations whereby he becomes associated with the Western New York Theatrical Enterprises, Inc., which is soon to open the new Lafayette Theatre in Batavia.

LEO BRECHER
Universal's new theatre head.

Brecher Now Directing Universal's Theatres

This week an important statement, part of which follows, was issued at the home office of the Universal Pictures Corporation:

"Leo Brecher, managing director of one of New York City's most important theatre chains, and regarded nation-wide as one of the most enterprising and successful exhibitors in the country, has been engaged by Carl Laemmle, president of the Universal Pictures Corporation, as managing director of Universal's chain of theatres. This important development in Universal's theatre situation has just been announced by E. H. Goldstein, treasurer of Universal. Brecher took office Monday.

"By special understanding with Universal, Brecher will continue to direct the destinies of his New York circuit, but this work, it is explained, will be separate and apart from his duties as Universal theatre manager and it does not mean there will be any connection between the Brecher chain and the Universal chain.

Schine Circuit Is Now Augmented by 2 Houses

Involving the Gateway Theatre in Little Falls, N. Y., and the Liberty in the adjoining village of Herkimer, a deal was consummated during the past week by which these two theatres will hereafter be included in the Schine chain, which numbers 64 up to the present time. The houses will pass over to the Schine control on July 1, and the deal is said to involve close to $400,000.

It has been a well known fact that the two houses were offered during the past month or so to W. W. Farley, of Albany, and it is also said that the Universal Film Company has been in the field dickering for the same. The theatres are owned by a company of which Ralph Earl, of Herkimer, is at the head. The Liberty has been handled by C. H. Moyer, who frequently visited Albany, while the Gateway has been a success under the management of Robert Wagner, a veteran showman.

F. P.-L. Issues More Common Stock at $90 Per Share

Official announcement was made this week by the Famous Players-Lasky Corporation of its plan for the issuance of additional common stock. This new stock is being offered to shareholders at $90 a share on a basis of one new share of common stock for each two shares held. Payment may be made in full or in two equal instalments.

The stock subscribed will be issued as of October 1, 1925, and will be entitled to share in all dividends on the common stock of the corporation declared to holders of record after that date. Interest at the rate of 8 per cent per annum from July 24, 1925, to October 1, 1925, will be allowed to subscribers on all sums paid on or before July 24, 1925.

In accordance with this plan there will be mailed to each common stockholder of record on July 8, 1925, one or more subscription warrants specifying the number of shares of common stock to which the stockholder is entitled to subscribe. Subscription warrants will be issued only for full shares, but where a stockholder holds an odd number of shares, a fractional warrant will be issued. Fractional warrants aggregating one or more full shares may be exchanged for a subscription warrant. As the corporation will not sell or purchase fractional warrants, stockholders desiring to complete a full share or dispose of fractional warrants must do so in the open market.

Heat Nicked Albany Zone for $50,000

The recent hot spell cost the 400 or more motion picture theatres in the Albany Zone a loss estimated at close to $50,000. These figures were fixed by Louis Buettner, of Cohoes, chairman of the Albany, N. Y., Zone, an exhibitor for many years and one thoroughly conversant with conditions in the territory and exhibitors generally.

In Schenectady, the theatres are reported to have shown a drop of close to $2,000 for the week. In one theatre in that city on a particularly hot night there were exactly 67 persons. In a theatre in a nearby city which ordinarily plays in midsummer to a business of about $140 a day, the receipts dropped to just $26.50. In reaching the estimated loss due to the heat in the Albany Zone, Buettner takes into consideration that many of the 400 theatres are small ones where the loss would of course be proportionately smaller, and that other houses are running only two or three nights a week. No sooner did the hot wave pass, however, than business rebounded, showing that in theatres where good pictures were being played, that the public, regardless of daylight saving or the summer months, were still seeking enjoyment.

Directorate Empowers Finance Committee to Pick General Director at $25,000

Maximum Salary for M.P.T.O.A. Post Settled —Preuss, Backed by Steffes, Ready to Step Into Harness—Next Meeting in Chicago

By Tom Waller

UNDER a ruling by the national directorate, its committee on finance is fully authorized to appoint the high powered executive who would be known as the General Director of the Motion Picture Theatre Owners of America. The maximum salary allotted for this individual is said to be exactly $25,000 per year. Of the many men of a calibre said to fit them for this post and to whom the subject may have been broached, only one, the World is informed, has expressed his readiness to enter the harness immediately. As told in last week's World he is Ex-Governor Preuss of Minnesota.

Preuss, it is reported, is being especially pushed by W. A. Steffes sitting on the finance committee with Sydney S. Cohen, M. E. Comerford, Harry Davis and Glenn Cross. As far as could be gleaned this week the ex-official of the mid-west has not yet met with the approval of the entire committee. Senator Walker is said to be the choice of some of the Eastern members but, like many other names that have been mentioned since this post was first created, it is not believed that the Democratic leader of the New York Senate would sacrifice his government political aspirations to give so much time to the industry.

The filling of this capacity is thus at present in an unsettled state. Reports of last week were renewed during the past few days that the post may be abandoned, with propaganda through the mails supplanting it. These surmises, however, were not as persistent in the more reliable and fully informed quarters as they were immediately following the Board of Directors' first conclave in the Hotel Roosevelt. It probably will be a matter of several weeks more before anything definite, one way or the other, is reached in this respect.

The national directorate has decided to meet in executive session at least four times a year, each time in a different city in the country. There is a possibility that urgent business and adjustments under the new regime may necessitate these private gatherings being augmented to six. It is learned that the next meeting will probably be held in Chicago, late in August or early in the fall.

Another matter which became known this week is that the consensus of opinion of the directors at their first meeting was that the chairmen of the various committees should be the purveyors of their own publicity. Hitherto the major portion of M. P. T. O. A. statements have emanated through the national chairman. The reason for this reported attitude, it is said, is attributed to the intimate knowledge such executives would naturally have in connection with the detailed workings of their units.

The Playdate Bureau is rapidly being whipped into shape. As explained in this publication last week it is to be comprised of three committese. The directorate appointed the first unit and late today, June 18, it is learned the Independent Motion Picture Producers and Distributors Association, at their meeting in Manhattan, will name their own delegation of five. These two committees will then pick the third from public service organizations. By next week the bureau should be ready to actually function.

In connection with the Playdate Bureau, for which is scheduled an independent budget of $200,000, W. E. Shallenberger, prominently affiliated with the I. M. P. P. D. A., issued the following statement:

"I am intensely gratified to note the reaction to the movement gotten under way with specific reference to the Play Date Bureau which is now in process of formation. The exhibitor has awakened to the menace which confronts him and is rendering the complete co-operation so necessary to the success of the movement. I have seen definite substantiation of this fact in the reports which come to me from different Independent exchanges throughout the country. Exhibitors are booking many more Independent productions than ever before. And, what is of equal importance is that they are setting in their dates not only on the new stuff, but on product hitherto undated. It would seem therefore, that the Independent branch of the motion picture industry faces an era of unprecedented prosperity for the support of the theatre owners will undobtedly reflect itself in more and better product from the Independent producer. And, just as one hand washes the other, so will this bring about an increased volume of business.

"While it is true that the theatre owners, producers and distributors, will reap the rewards of this movement, it is equally true that the public will share therein. The success of the Independents means many things, but primarily it means open competition—producer against producer, each striving to give of his best in legitimate competition.

"Mr. Sidney S. Cohen who has been an active worker in behalf of the Play Date Bureau, tells me that with plans all formulated and with a definite constructive policy as its foundation, the Play Date Bureau will be in full swing within a very short time. When this comes to pass I believe it will mark a definite rebirth for motion pictures."

A discussion this week in New York develops some interesting points on arbitration. Joseph Seider, chairman of the arbitration and uniform contract committee just appointed by the national directorate, takes exception to one published version on the arbitrary system. The chairman's letter to the publisher of this article follows in part:

"I am not quite in accord with your contention that the exhibitor defendant has the right of challenge, especially the right of challenge of all of the exhibitor members of the Arbitration Board, such as is apparently your opinion.

"I have examined with some degree of care, the uniform contract, together with the rules and regulations relating to arbitration, under which the Board of Arbitration was constituted, and fail to find therein any provision whatsoever, regarding any right of challenge at all.

"Of course, an arbitrator may be disqualified for interest or illness, or by his own refusal to serve, but nowhere else in the contract or in the rules and regulations is there contained any other provision relative to substitution of arbitrators. I would certainly be in favor of an amendment to the present contract and rules and regulations, so as to provide that the exhibitor may in fact appoint the exhibitor members and have the right to challenge a limited number of members of the Arbitration Board, under provisions similar to those employed in challenging of juries, this to apply not only to members of the exhibtors' own side, but to the members representing the distributive side, and visa versa.

"I must again disagree with your state-

(Continued on next page)

Tribute to Richey by Michigan

The board of directors of the Motion Picture Theatre Owners of Michigan met last week to act on the resignation submitted by Henderson M. Richey, who resigned to accept the business management of the Motion Picture Theatre Owners of America. A remarkable tribute was paid to Richey's work by the action of the directors in agreeing to accept the resignation only in the form of a leave of absence, which could be extended from time to time.

No successor to Richey has yet been appointed, but the board of directors is considering several names. It will meet within the next ten days to name a new manager. Mr. Richey's resignation becomes effective July 1.

Will Pick General

(Continued from preceding page)

ment that the exhibitor may select persons other than exhibitors as members of the Board of Arbitration, and may use bankers, lawyers, etc., as it appears from the first paragraph of the rules and regulations, that the Board of Arbitration shall consist of three members of the Film Board of Trade, and three proprietors or managers of theatres in the zone where the Film Board of Trade is located, with a certain exception which is not relevant here.

"It would thus seem, under the present form of contract, that both parties are bound to the selection of persons in the industry.

"The Committees on Arbitration are, as you know, at the present time, diligently endeavoring to introduce new suggestions and changes into the present uniform contract and amend the rules and regulations setting up the Board of Arbitration, and it is hoped that within a short time, some substantial result will be effected."

The above letter refers especially to that part of the article which says:

"But even though an exhibitor-defendant may consider the board unsuitable to try his case, he has a remedy—in his right of challenge; he can challenge any one of the members on the exhibitors' side, or even all the members, and substitute persons that enjoy his confidence. Such persons need not be exhibitors; they may be bankers, lawyers, professors of universities, or persons of any other business or profession, and even laborers (so long as they are endowed with common sense). A similar right is vested in the exchangeman defendant; he may challenge any arbitration board member of the producer-distributor group. An exhibitor cannot challenge an exchangeman-arbitrator. Similarly an exchangeman has no right to challenge an exhibitor-arbitrator."

Rembusch Writes Woodhull

National President R. F. Woodhull is in receipt of a letter from Frank J. Rembusch, according to that prominent theatre owner of Indianapolis. This letter, a copy of which reached Moving Picture World, is ten pages long. It is typewritten, single spaced. It holds itself forth as being a history of the film industry, exhibitor battles, exhibitor victories, exhibitor heroes and exhibitor villains. It is phrased much like the stanzas of a song. The essence of Mr. Rembusch's advise to the national chairman is: "Fight for the right—with bullets that hurt." The letter, Rembusch advises the World, was written upon the solicitation of Woodhull for the writer's opinion "as to how the National Organization could be of service."

Fox Insurance Big

What is said to be the second largest amount of life insurance is now possessed by William Fox, president of Fox Film Corporation.

Through a policy for $3,500,000 recently taken out, Mr. Fox has increased his insurance to $6,500,000, exceeded only, it is understood, by policies held by Rodman Wanamaker.

Can't Oust Dillon from State Chair, Declare Albany Heads

By C. L. Grant

WITH some exhibitors declaring that they had never received anything for the money which they had contributed to the New York State M. P. T. O., when the headquarters was located in New York city, and with others going a bit further and declaring that the policy of the New York City Zone was to rule or ruin, the present rupture in the ranks of motion picture exhibitors in New York state, disclosed through the recent convention of the Albany and Buffalo Zones in Syracuse, at which William Dillon, of Ithaca, was elected as president of the state organization, but without the New York City Zone participating in the slightest way, formed the chief topic of conversation at a gathering of prominent exhibitors of the Albany Zone in this city Tuesday afternoon, June 16.

Officers of the Albany Zone declare that Dillon must be acknowledged as the president of the state association, in view of the fact that the charter of the New York State M. P. T. O. is now at state headquarters in Albany, and furthermore, that the New York City Zone is outvoted by the other two.

Albany Zone exhibitors, however, would hazard no prediction on Tuesday as to the ultimate outcome of the rather confusing situation. Both up state zones are lusty youngsters, with money in the bank, and showing every evidence of not only being able to walk alone, but to maintain a firm stride, without the assistance of the metropolitan area. Just what will occur next winter, when legislation affecting the motion picture industry may be introduced in the New York State Legislature, and which should be fought by exhibitors as a unit, can not be foreseen.

With the announcement that the New York Zone has to all intents and purposes divorced itself from the other two zones, there has cropped out considerable of the dissatisfaction that has existed for the past several months but which has been carefully concealed from the general public.

The New York State M. P. T. O. is out of debt, however, largely through a $2,000 contribution from the Buffalo Zone, and one of $1,000 from the Albany Zone. The repairs and equipment of the state office in Albany entailed an expense of about $1,200, while there was an expense left over from the New York office at the time it was transferred to Albany, that amounted to about $1,300.

"We are now operating two successful zones, one in Albany and one in Buffalo," said a prominent exhibitor, "for just about one-quarter of the expense that was attached to the maintaining of the New York office in the Times Building. The average cost of maintaining this New York office during the past two years ran from $9,800 to as high as $14,700, and appeared to depend almost entirely upon the amount of money received in the state treasury.

"Since we have eliminated the New York office, the Albany and Buffalo zones have functioned at a greater advantage to the local exhibitor and given more service than ever came from the New York city office, a fact which I think proves that individual zones are more economical and at the same time more advantageous to the exhibitor.

"The Albany Zone was organized the fore part of January. Out of the 400 theatres in the zone, more than 100 have paid their dues, with the result that today we have about $1,500 in the treasury. Our expenses for the first six months this year have been in the neighborhood of $700."

"Was the New York City Zone invited to attend the Syracuse convention?" was asked.

"The New York City Zone was asked on many occasions to participate in gatherings and other matter, but absolutely ignored our letters and telegrams. When the New York City Zone paid no attention to our requests, in connection with financial matters, it was plainly evident as to the attitude which the Zone intended to take. From New York City we realized that we could get nothing although when the Albany Zone was formed last January, and officers were present from New York City, it was thought that the exhibitors of that zone would be as vitally interested as we were in legislative matters."

Walter Hays, of Buffalo, president of the New York State M. P. T. O. for the past year, and who was succeeded by Dillon at the Syracuse gathering, was in Albany on Tuesday, but did not attend the meeting of the Albany Zone exhibitors at the Mark Strand building. Hays spent the entire day in Troy, where he now has two theatres operating with another scheduled to open, according to report, within the next few weeks.

Prominent exhibitors attending today's meeting in Albany, men such as Meyer Schine, one of the heads of the largest chain of motion picture theatres operating in the state; William Smalley, of Cooperstown, who heads a chain of fifteen or more houses; Louis Buettner, of Cohoes, a veteran exhibitor and now chairman of the Albany Zone, did not appear to be much worried over the attitude which the New York city section has seen fit to take.

Buettner declared that the Albany and Buffalo Zones constituted the New York State M. P. T. O., possessing as they do, the charter of the state organization, and likewise holding the balance of voting strength. Some of the exhibitors were a bit sarcastic, declaring that for years they had poured their money into the state treasury and had yet to learn of anything of much importance that had been accomplished, while the headquarters was located in the metropolis.

It has long been known that some exhibitors in Albany, absolutely refused to pay their dues to the state organization, based upon their seating capacity, declaring that they received nothing in return and would prefer not to belong to a body from which they receive no benefit. They declare that the headquarters in New York city cost altogether too much, and although the metropolitan exhibitors saw fit to take the initiative and give Albany and Buffalo the cold shoulder, upstate, or as much as was represented at the meeting in Albany Tuesday, smilingly contended that New York city's action was the best thing that could possibly have happened.

Ten Cities Organize Exhibitor Units for Greater Movie Season

Huge Support Realized with Hays' Field Men Operating But a Single Week—M. P. P. D. A. Predicts Great Success for Movement

CHICAGO, Philadelphia, Detroit, Kansas City, Atlanta, Milwaukee, Indianapolis, Denver, Salt Lake City and New Haven have organized their exhibitor-committees, and enthusiastically adopting the Greater Movie Season plan sponsored by the Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President, have set in motion statewide campaigns of a size never before attempted on individual territories. The fact that the field organization of Greater Movie Season had been operating through the country only a week when these ten cities swung into line, showing the way for others to follow, is indicative of the national exhibitor approval that the movement is winning.

A meeting of prominent Chicago theatre owners, managers, and exchange executives, endorsed the appointment of Ralph Kettering as general manager of their campaign. Kettering who is well-known as a writer on motion picture subjects and as an executive of the Jones, Linick and Schaefer Theatres, will have as his aides on the publicity committee Lou Kramer, Universal, chairman; Al Sobler, Balaban and Katz; Harry Earl, of Lubliner and Trinz; Russell Moon, Paramount; Dan Roche, Producers Distributing Corporation; Charley Raymond, Balaban and Katz; and Jay M. Shreck of the Exhibitors Herald.

More than one hundred and fifty exhibitors in Philadelphia appointed Frank Buhler, managing director of the Stanley Company, as general chairman, with David Barrist heading the finance committee; Abe L. Einstein, publicity; H. D. Westcott, speakers; Edgar Moss, film exchanges; Edgar Wolf, decorations. A special executive committee has as additional members Ben Amsterdam, George P. Aarons, Abe Sablosky and Bart McHugh. The Philadelphian structure was made still more concise by the creation of zone committeemen who will supervise operations in their respective theatre zones. The following were appointed:

Charley Thompson, Harry Smith, Denny Berkory, Joe Forte, Ben Fertel, Charles Segal, Marcus Benn, Jay Emanuel, Jack Rosenthal, M. M. Wexler Clarence Hexter, Sam Blatt, Al Fischer, Zake Stallman, Mike Lessy, Elmer Prince, John Evans, M. Fineman, Jack Flynn, Doc. Steumpfig, Jack Ridgway, Herb Elliott, Sam Hyman, Bill Jones, John Bagley, Columbus Stamper, Morris Stiefel, Johnny Eckhardt, Abe Altman, Charles Rappoport, John Hays, Morris Brenner and Sam ("Steve") Stiefel.

H. J. Schad, president of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, one of the speakers, voiced his interest in the campaign and pledged his support to its success.

The operation of the campaign throughout Michigan will be in the hands of the general manager of the Theatre Owners of Michigan, Inc., who already has placed interesting plans before the Hays office and has been one of the most enthusiastic supporters of the season from its inception. For the city of Detroit, David Palfreyman, Secretary of the Film Board of Trade, will be general manager, Fred T. Grenell, of the Brenell Advertising Agency in charge of publicity and John E. Niebes of the Dawn Theatre, treasurer.

At the first meeting a budget of $10,000.00 for this city was passed upon, this money to be spent for newspaper advertising, billboards, novelties, parade expenses, etc., which from all indications will give Detroit a campaign of far reaching possibilities, and one of the most effective in the entire country, due solely to the efforts of Mr. H. M. Richey for the state organization. Weekly meetings are planned to report on the advance made by the different committees and to offer suggestions and ideas that come up from time to time.

In Kansas City Jay Means, vice-president of the M. P. T. O., will control the Greater Movie Season as general manager, assisted by C. E. Cook, who is also secretary of the M. P. T. O. Financing will be attended to by Dave Harding of the Capitol Enterprise Theatres, with Jack Roth, of the Isis Theatre assistant general manager, of the budget committee, other members of which are Bruce Fowler, Manager of the new Newman Theatre, and R. R. Biechele president of the M. P. T. O. of Kansas and Missouri. Theatres and exchanges are well represented on the publicity committee here, the personnel being, Samuel Carver, Liberty Theatre, general manager; Bob Dary, Universal, assistant manager; R. Cunningham, Paramount and M. Jacobs, Royal Theatre, committeemen. William Flynn of the Globe Theatre will organize the parades while Arthur Cole of Paramount brings the idea before civic and commercial bodies. Biechele is organizing all the Kansas-Missouri exhibitors for state-wide drives.

A telegram from Atlanta says: "At enthusiastic meeting with one hundred per cent. exhibitor representation the details of plans and finances were agreed upon and the following elected to the organization. Willard C. Patterson of the Metropolitan Theatre, chairman; Tom Games of Loew's Grand, Tom Coleman of the Cameo, James Jackson of the Tudor, directors; Associated with them will be Howard Kingsmore of the Howard Theatre as chairman of the board of directors and Alpha Fowler of the Palace, secretary.

That everyone in Milwaukee is behind the movement is the report from field-representatives in that territory. A budget was fixed and sub-committees selected at a mass meeting of exhibitors, on June 12th, to support Tom Saxe as general manager of the campaign. Newspaper and general publicity work has already commenced, backed by the efforts of Stan Brown of the Saxe Enterprises; Anne McMurdy, Universal; Eddie Weisfeldt, Wisconsin Theatre; Eddie Corcoran, Famous Players; James Williamson, Orpheum Circuit, and Emil Francke of the Silliman Enterprises.

At a banquet on June 19th, members of the industry and press will celebrate the opening of the campaign in Indianapolis where Ace Berry and H. C. Dressendorfer will supervise the various committees. Incidentally the Indianapolis News heads the initial list of newspapers that will participate in the National Contest with trips for two around the world, to Los Angeles and to Miami as the three principal prizes. From first to last the News will make the contest a front page feature, joining other papers that have been quick to see the value of co-operating strongly with exhibitors at a time when public interest focuses, almost exclusively on the screen.

Excellent co-operation is reported from Denver where leading theatres have gone on record in endorsement of the season. Harry Long of the American Theatre heads the list of executives there. Harry E. Huffman, president of the Colorado M. P. T. O., expressed such favor of the plan that an ex-

(Continued on next page)

August?

Ten per cent, about 80 houses, of the theatres in Greater New York are now closed and will remain dark during the rest of June, July and August, Moving Picture World learns from an unquestionable source. Freakish weather is blamed for this wet blanket. Some of these theatres are apart of the Theatre Owners Chamber of Commerce. That organization itself is now submitting questionnaires to its members, controlling about 600 theatres, to determine whether they would deem it advisable to shut up all of their properties for July and August.

August is the month set by the Hays organization for Greater Movie Season. In view of the local situation and the sentiment for a postponement until a later time expressed at the Palace mass meeting this week, the date promises to afford New York much debate at the session of its special committee in Hotel Astor on June 22.—T. W.

N. Y. Rally Questions Wisdom of August for Movie Season

By Tom Waller

AN audience of about fifty, comprised of exhibitors, exchangemen, members of the trade press and publicity representatives, gathered on June 16 in the spacious Palace Theatre, Broadway, to listen to Jerome Beatty outline the plans for the Greater Movie Season being sponsored nationally during August by the Hays organization.

Judging by the applause at one instance, the consensus of opinion of the handful of exhibitors present, representing the Greater New York and Northern New Jersey territories, was that August 2 will not prove to be a particularly renumerative time to commence the drive, at least in this eastern section. Several speakers in the audience stood firmly for a postponement of the movement until the middle of August or early in September. Their contention for this delay was that some of the best patrons of many theatres will be out of town at watering resorts; also that the product obtainable at that time of the year would not be of such a quality as later on.

A committee including Hugo Reisenfeld, Lee Ochs, B. S. Moss, Nicholas Schenck, and others representing circuits and zones, will meet in the near future when its members will take into consideration the points of contention presented at the Palace mass meeting. If the committee finds it necessary, it will call another mass meeting when an official vote on the subjects under discussion may be taken, it was also announced.

The New York meeting on June 16 opened with Beatty reviewing the plans formulated by the Hays organization. On a table before him were all kinds of noise makers and trinkets, each designed to exploit Greater Movie Season. After his speech, the data of which appeared in last week's Moving Picture World, Beatty motioned to a stage hand. A curtain to the rear of him was raised, disclosing a huge screen upon which were attached samples of all the ballyhoo material, posters and banners to be used during the drive.

When Beatty sought suggestions from his audience Leon Rosenblatt of the New Jersey theatre owners arose. "We might as well be honest with ourselves," he commented. "This Greater Movie Season in August is going to be more harmful than good. It is going to hurt us because we get a lot of junk in August. I think we should wait until later when the producers will begin to release their big pictures. Not only that, but later on many of our patrons will be back home from their vacations." This short remark by Rosenblatt was the only part of the affair applauded.

It was immediately followed up by a statement from a member of the Theatre Owners Chamber of Commerce. This man re-echoed Rosenblatt's sentiments, saying about the big advance advertising and exploitation: "There's no use of getting the people in by promising them ice cream and then giving them nothing."

In reply to these comments and others in a similar vein, Beatty said that the object of holding the Greater Movie Season in August is to make a live month out of one that at present seems to be dead. He admitted that the point brought out about the quality of pictures in August was an important one; that big advertising for a poor thing would be worse than no advertising at all. But he qualified his answer by stating that Hays had the assurance of the producing end of the industry that August this year would witness the releasing of some mighty fine pictures.

Beatty urged the New York theatre men to stage a parade of stars and floats "five miles long" down Fifth Avenue. He inferred that such a parade would not only help to prominently place the movies on the New York map but would further more pronounced recognition of the industry nationally.

Charles O'Reilly, who occupied a place on the stage, said that this would be another matter for the committee to consider. In order to be fully beneficial, he observed, such a parade should "start up in the northern part of the Bronx, come down Fifth Avenue and wind up in some place in Brooklyn."

T. O. C. C. WANTS POSTPONEMENT

The Theatre Owners Chamber of Commerce at its meeting this week went on record, it is reported, as disapproving the commencement of Greater Movie Season on August 2, the date set by the Hays organization as sponsor of the movement. The Greater New York exhibitor association is quoted as favoring the project being postponed until at least August 21.

The meeting of the Chamber occurred a few hours after a mass meeting in the Palace Theatre presided over by Jerome Beatty, spokesman at the gathering for Hays, when New York exhibitor opposition to the earlier date was openly manifested. Many of the points of contention made at the Palace were again presented at the T. O. C. C. headquarters in the afternoon.

At this week's session of the Chamber it was also reported that United Artists had indicated they would withdraw a rider with which they were credited contemplating to add in their film contracts.

This rider was brought to the attention of the New York organization at one of its recent meetings. In substance it was said to prohibit theatres from advertising a picture until the first runs had played it. The matter at that time was reported to have been referred to Nathan Burkan, counsel for the T. O. C. C. Pending the outcome of this reference the chamber is credited with having instructed its members not to book any United pictures, the contract for which included this alleged clause. From developments of the latest meeting it would seem that the situation has been finally and satisfactorily ironed out.

State Rights Sales

Louis Weiss, managing director of Weiss Brothers' Artclass Pictures Corporation, announces that he has sold the new series of Buffalo Bill, Jr.'s, which are eight five-reel thunderbolt thrillers, and the Buddy Roosevelt five-reel rough riding romances to the Specialty Film Company of Dallas, Texas. This deal covers the territory which includes Texas, Oklahoma and Arkansas.

Seider Denies

A statement from the Hays organization that the Northern New Jersey theatre owners have adopted the Greater Movie Season project is denied by Joseph M. Seider, president of the M. P. T. O. of N. J. Seider states that his organization will not officially consider this movement until the Asbury Park convention on June 29, at which time definite action will be taken.

Ten Cities Organize

(Continued from preceding page)

hibitors meeting elected a board of directors that is one of the most representative throughout the country. F. H. Ricketson, Rialto Theatre; Harry E. Huffman, Blue Bird Theatre; Gordon B. Ashworth, Federal Theatre; Homer E. Ellison, Jr., Queen Theatre; R. J. Garland, manager Metro-Goldwyn Exchange; Charles R. Gilmour, manager Vitagraph-Warner Bros.; J. H. Ashby, manager First National. The board decided to secure a high-grade campaign expert to assist Mr. Long, believing that the drive deserves the entire services of such an exploiteer.

Late reports from Salt Lake City are that Carl Porter, Victory Theatre, will head the drive there, while in New Haven, Conn., James Powers of the Poli Bijou Theatre has undertaken similar service.

Based on plans put into effect in Los Angeles, Minneapolis, San Francisco and other cities where seasons of this kind have been put over successfully hitherto, the national system elaborated by the Hays office has in all instances been accepted in toto as the most thorough method of turning every channel of patronage and publicity to the motion picture theatres during August.

R. P. Matthews Elected Vice-President of Morton Organ Co.

J. A. G. Schiller, chief active executive of the Robert Morton Organ Company, announces the election of R. P. Matthews of New York as vice-president of the company.

Mr. Matthews is recognized as one of the most progressive and successful men in the organ world today. He has made a special study of theatre organ business particularly.

Mr. Matthews will continue to handle the national advertising, as well as the active management of the Eastern, Middle-Western and Southern divisions.

Mr. Schiller also announces the completion of plans for the quarter of a million dollar addition to the factory at Van Nuys, Cal., as well as the removal to larger quarters of the New York office about July 1. The new office will be located at 1560 Broadway, and Mr. Matthews will have his headquarters there.

FAMOUS DECLARES DIVIDEND

At a meeting held on June 9 the board of directors of Famous Players-Lasky Corporation declared the regular quarterly dividend of $2.00 per share on the preferred stock, payable August 1, 1925, to stockholders of record at the close of business on July 15, 1925. The books will not close.

Division Managers O. K. Contracts Under Producers Dist. Corp's Plan

System Devised by John C. Flinn Facilitates Speedier Adjustment of Bookings; Project to Operate Immediately

A NEW system of handling contracts that marks a radical departure from present methods, has been devised by John C. Flinn, vice president and general manager of Producers Distributing Corporation, and will be put into operation immediately.

The new system which is being worked out by W. J. Morgan, sales manager of the company will facilitate the official acceptance or rejection of all booking contracts, establish a more equitable trading basis and by speeding up all matters of adjustment, serve exhibitors in a prompt, efficient, business-like manner.

The system of handling booking contracts, now in vogue in all distributing organizations, calls for the submission of all contracts to the home office in New York for official acceptance or rejection. This necessitates delay ranging from two days to three weeks before the contract is officially endorsed and in cases where the price or condition of the contract do not meet with the approval of the home office, it may be a matter of four weeks or long before a satisfactory agreement is reached.

Under present conditions, an exhibitor on the west coast is not sure of actually getting a picture until at least two weeks after he has decided to book it. Even though he has signed a contract, he cannot go ahead and advertise it or make any arrangement for its showing until the contract has travelled all the way to New York and back again with the official endorsement. And in cases where a change in the contract is called for, it means at least two weeks more of delay while the contract again travels over six thousand miles to New York and returns.

The period of uncertainty in other sections of the United States is a matter of proportionate mileage and mailservice.

The new system as devised by Mr. Flinn eliminates these long delays, and makes the acceptance or rejection of a contract a matter of one of two days, regardless of where the exhibitor is located.

This logical and obviously beneficial change is accomplished by placing the matter of accepting or rejecting contracts in the hands of the company's division managers, who will hereafter have the fullest authority on all deals between exhibitors and Producers Distributing Corporation. And to still further reduce delays and render correspondingly greater service to the exhibitors, the Producers Distributing Corporation will redivision the country; instead of having four divisions as at present, there will be eight divisions, each with a division manager who is thoroughly conversant with actual and current conditions in every spot in his territory, and therefore in position to pass on the equitability of every contract submitted to him for approval.

In speaking of this decided step forward in managerial efficiency, Mr. Morgan said:

"Keeping exhibitors waiting weeks, before being sure of getting the pictures contracted for, is utterly ridiculous and one of the most inefficient systems I have ever heard of in any industry. And why it has been supposed that the merits of a contract can be passed upon with better judgment in New York, than by the division managers who are right on the ground, is beyond comprehension.

"Our division managers are engaged because of their executive ability and intimate knowledge of exhibiting conditions, and, being constantly in the field, where they are in touch with every change in condition, we feel that they are thoroughly qualified to pass on the merits of contracts with greater promptness and fairer judgment than can be exercised at a distance.

"In giving our division managers authority to officially endorse exhibitor contracts, we are passing this important responsibility to them in order to serve the exhibitor better than he has ever been served before. The exhibitor and the division manager are in constant contact; they each know intimately the other's problems; they each have confidence in the other and I believe that this spirit of confidence will promote a spirit of fairness far greater than any yet enjoyed, when all dealings can be carried on directly between the exhibitor and the man in the field whom he knows and respects.

"In delegating this responsibility, we do not intend to lose sight of conditions. We will keep as closely informed in the home office as heretofore and the district managers, while having full authority in their respective territories, will be held responsible to the company's executives for all their actions and decisions."

Present Gold Cup to Louis Mayer

Louis F. Osterholt, representing the Shriners, who have been holding a big conference in Los Angeles, has presented Louis B. Mayer, production executive for Metro-Goldwyn-Mayer, with a handsome gold cup for having entered the most magnificent display in the spectacular parade staged by the Shriners in celebration of their conference. Two electrically lighted floats and three "Ben Hur" chariots were entered by Metro-Goldwyn-Mayer, and proved to be the outstanding feature of the parade. This display was accordingly awarded first prize.

The Culver City studios recently held open house for the Shriners for an entire day, stars and directors playing host to the visiting Shriners, of whom there are now in Los Angeles some two hundred thousand for the convention.

NO SIGN OF SETTLEMENT

Scant hope for a settlement between the musicians and the Ithaca Theatre Company of the controversy that has existed for over a year is held out by Joseph Weber of New York City, president of the American Federation of Musicians, who was in Ithaca, N. Y., the other day to confer with officers of the local union. Mr. Weber declared the federation is willing to co-operate, but insisted on a living wage for its members and that the Ithaca local would not be permitted to make a settlement unless the living wage was forthcoming. The theatre musicians in Ithaca are asking $36 a week, one of the lowest wage scales in the country, Mr. Weber said. "Out of 850 locals throughout the country, Ithaca is the only city in which an unsettled controversy has prevailed for any length of time," he declared, adding that "settlements generally were made over the conference table to the satisfaction of parties involved."

EMPLOYES EVIDENCE COOLNESS AT FRISCO EXCHANGE FIRE

The results of a little-known activity of the Motion Picture Producers & Distributors of America, the Will H. Hays organization, were apparent here on Thursday, June 11, when a serious fire broke out in one of the film vaults of the Famous Players Exchange at 201 Golden Gate avenue, San Francisco.

The blaze was severe but the automatic sprinklers, vault doors and other mechanical contrivances worked perfectly; the employes, thanks to the precautions taught by the Hays organization, did their duty splendidly, and the fire was confined to one vault, with no casualties or serious injuries and a loss only of stored film.

STRAND, DORCHESTER, ROBBED

Knocking off the combination dial of the safe in the office at Gordon's Strand Theatre in Dorchester, Mass., thieves obtained $91 in small bills and change. They overlooked, probably in their haste to make their escape, a strong box containing $830, receipts of two days. They entered the theatre by breaking off a bolt on a rear fire exit door and jimmied open the door of the office.

INTRODUCED TO A. M. P. A.

Vivian Moses, director of publicity and advertising for Fox, introduced two new members of his staff to the Associated Motion Picture Advertisers at the regular Thursday luncheon held at the Cafe Boulevard on June 11. They were Gerald K. Rudolph, publicity manager, and Donn McElwaine, manager of accessories, both recently appointed to those positions. It was a quiet A. M. P. A. meeting, Doris Kenyon, Mary Astor, Ben Lyon and Hobart Bosworth, First National stars, who had promised to attend if work did not interfere being busy on scenes of their new pictures at the time. After the first of July the A. M. P. A. will held its weekly luncheons at the White Horse Tavern instead of at the Cafe Boulevard.

Theatre Building Boom on in Wisconsin; Old House Expands

THEATRE building is booming again in Milwaukee and other parts of Wisconsin.

New projects just announced include a $300,000 structure for Milwaukee's West side, a $100,000 theatre for West Allis and a new show house in Beaver Dam.

In addition, extensive remodeling is being undertaken in several houses, including Saxe's Princess in Milwaukee. Likewise work is being started in earnest on half a dozen new buildings throughout the state, plans for which had been previously announced.

The $300,000 house has been announced by the Colonial Amusement Co. to replace the present Colonial theatre.

The new Colonial, according to Ernest Langemack, secretary and treasurer of the company, will have a seating capacity of 1850, again of 1,000 over the old theatre.

The plan is to use the present structure as a nucleus and, with additional property on Vliet and Fifteenth streets, make it one of the finest outskirt houses in the city Work is expected to commence this summer.

The $100,000 structure has been announced by Eugene Phalen to replace the present Allis theatre at Sixty-fourth and Greenfield avenues, West Allis. The new building, which will be ready about Sept. 1, will have a seating capacity of 1,000.

At Beaver Dam, the Odean will be replaced by a more modern buiiding, the work of tearing down the present theatre having already started. Work will be completed about Sept. 15.

At the Princess, Saxe's oldest Milwaukee house, all of the old seats are being removed and replaced, a canopy is being erected and other extensive alterations are being made. The theatre will be closed for several weeks to permit the work to go on uninterrupted.

Work on the Mal Investment Company's new $500,000 house at Twenty-seventh and Wells streets, Milwaukee, was begun last week when steam shovels began operations. Old buildings on the site had been wrecked several months ago, but there had been a delay in beginning operations on the new house. It is expected that an announcement will be made shortly which will reveal what parties have leased the theatre from the investment company.

Loew's Coney Island Theatre Opens with Distinctive Show

MARCUS LOEW sustained his reputation for individualized theatre openings when, on the evening of Wednesday, June 17th, he threw open the doors of his new Coney Island theatre, on Surf Avenue, Coney Island, to an audience which showed eager appreciation of the distinctive premiere performance.

An unusually large number packed the theatre, which seats 2,600, standing room was jammed at the opening and vociferous applause greeted the various features introduced for that evening only; the entire Shelbourne Hotel Revue, orchestra and all, specialty performers from the Everglades and Texas Guinan's Club, the entire jazz orchestra of Feltman's Gardens, as well as Johnny Hines and other celebrities of screen, newspaper and radio fame, kept the house pepped up and applauding.

Loew's Coney Island has a stage available for presentations or even legitimate productions. The interior of the theatre is finished in gold and cerise, the general architecture being in renaissance style.

A feature is the ceiling dome: it is 66 feet in diameter having an electric fixture hung from the center, 24 feet high and 12 feet in diameter, weighing two tons.

Mr. Loew intends to provide straight pictures in this new theatre, except during the week of June 22nd, when the Siamese Twins, Violet and Daisy Hilton, will be a feature. Continuous performances, 11 a. m. to midnight daily, will therefore be put in force, with large orchestra, an organ said to be second largest in America, and other customary additions to the picture program.

Representatives of trade press, newspapers and fan magzines were Mr. Loew's guests at dinner at the Hotel Shelbourne before the opening, being conveyed from Loew's New York Theatre in automobiles to the beach; after the very auspicious opening was over these guests returned to the hotel where dancing was in order.

An Our Gang Comedy and other short subjects were shown in addition to the Metro-Goldwyn-Mayer special, "The Sporting Venus" at the premiere.

Another for Coast

C. L. Langley, president of the West Coast Langley Thatres, announced this week a million dollar theatre for Wilshire Boulevard and Alvarado Street, Los Angeles. It will seat 2,200 and will be equipped for road shows, vaudeville and pictures. This makes six theatres now under construction by the West Coast Langley Theatres. Sixteen are now in operation in Los Angeles, Pasadena, South Pasadena, Huntingon Park, Glendale, Altadena and Taft, Calif.

Albany Exchanges May Abandon Parcel Post for Express System

All film shipments out of Albany, N. Y., except to such places as are without express offices, may be made entirely by express, according to present plans. While the parcel post service is cheaper, it has been found that serious delays have occurred in shipments both to and from northern New York as well as elsewhere throughout the state. The first move towards switching from the shipment of film by parcel post to express, was taken last Friday when a meeting of the bookers of all exchanges in Albany, was held at the Albany Film Board of Trade headquarters in the Mark Strand Building.

The meeting lasted for nearly two hours, three representatives of the American Express Company being present to answer the numerous questions that were put to them by the bookers. At the conclusion of the meeting the statement was made that the express company was to give its utmost co-operation in the shipment of film, and that there would not be a single city or village in the territory covered by shipments out of the Albany film exchanges that could not be reached within a day. The claim is made that film shipments by parcel post, while cheaper, require from two to three days in many instances. At the present time about one-quarter of the films shipped out of this city to the 400 or more theatres, served by Albany exchanges, is sent by parcel post.

Another meeting will be held within two or three weeks, at which time the bookers will have ready for the express company a complete list of all places served by the exchanges in Albany, the express company later advising the bookers as to the trains and hours when shipments of film should be made to these places in order that it could travel with the greatest speed.

There's *Extra* MONEY in the short subject!

Are you getting YOURS? *ADVERTISING does it!*

Albany Zone Ratifies Directors Picked at Syracuse

George Dwore, a well known exhibitor in Schenectady, N. Y., was elected as secretary of the Albany Zone, at a gathering of exhibitors at the headquarters in Albany Tuesday afternoon. Dwore succeeds Benjamin Apple, Troy, who resigned several weeks ago, but whose duties have been carried on temporarily by Louis Buettner, of Cohoes, who was recently named as chairman of the Zone, by William Dillon, president of the New York State M. P. T. O. Dwore was nominated by Abe Stone, a former resident of Schenectady, but who is now running the Arbor and the Delaware theatres in Albany.

The board of directors of the Albany Zone, which was named by Chairman Buettner at the Syracuse convention, was ratified at Tuesday's meeting, with the understanding, however, that should these persons constituting the board find they could not give their time to the duties, that they would be replaced by others who could. The meeting lasted for about three hours. In opening the meeting, Chairman Buettner called attention to the fact that exhibitors should take their time in buying, concluding by saying that the exhibitors have already had proof toth e effect that independent companies were marking good pictures, but that they should keep their product at moderate prices.

The music tax situation came up for considerable discussion, with practically everyone present taking part. One of the main features of the meeting was the presence of E. J. Farrell, who outlined the plan for the Greater Movie Season and asked the endorsement of those present. After considerable discussion, and upon a motion made by Meyer Schine, of Gloversville, the idea of Greater Movie Season was sanctioned with the understanding that each of the larger cities in the Albany Zone should select an exhibitor from their city who would come to Albany and discuss the whole proposition with someone yet to be selected to serve as chairman of the Greater Movie Season.

Selling Your Seats

Rebate on bulk purchases sells extra seats for Jarboe.

Regun Theatre has novel love tester.

How Hyman staged Friendly Enemies at the Brooklyn Mark-Strand.

Bert Jordan's front is easily changed.

Gave Quo Vadis opening to a newspaper.

Pretty girl had private lamp post.

Seel offers more ideas in local shows.

George Schade has novel hanger scheme.

Made money from opening of straw hat season.

Used Weber and Fields to put over Zander the Great.

Frank Burns made Sally sell to capacity.

Illustrated cutout book with poster picture.

Two snakes in this Eden for Eve's Secret.

Tin banner is better than card or cloth.

Meyers thanks patrons on Bagdad business after film had left town.

Advertising examples on A Kiss in the Dark, The Price of Pleasure, The Rag Man, Charley's Aunt, Old Home week, Tongues of Flame and Ant Woman.

This and a lot more are compacted into the Selling the Picture to the Public Department; the best little money-maker outside of the mint.

Boston Theatre Escapes State Taxation; Unique Exemption on Personal Plea

CAN a Massachusetts theatre, claiming that it is being conducted for artistic purposes, escape taxation by being classed as the "personal property of literary, benevolent, charitable and scientific institutions," which are tax exempt?

The question, which has aroused operators of theatres throughout the Bay State as well as other taxpayers, has been raised by the repertory stock company of Boston, headed by Henry Jewett. The claim was made for the theatre that it should not be obliged to pay any state tax and as a result Attorney General Jay R. Benton of Massachusetts has ruled that the institution, the New Repertory Company, which soon will open a newly-constructed theatre on Huntington avenue, is exempt from taxation by the state. This is the first time in the history of the state that a theatre has been adjudged of being tax free by an attorney general.

The prospectus of the Jewett enterprise sets forth that the purpose of the new theatre is to enlighten and educate the public concerning the value of the repertory theatre as a vital factor toward the higher development of the dramatic art and to establish in the city of Boston a permanent playhouse where the best plays may be presented—and to encourage actors and playwrights in the best traditions of the dramatic profession.

The attorney general declared that there is "no intimation of any wilful delinquency as to the bringing in of required lists of theatre property." The law of exemption provides that income or profit of an exempted institution must be used for literary, educational, benevolent, charitable or scientific purposes.

But the new project will not escape taxation entirely. A tax must be paid to the city of Boston, according to an opinion given to Mayor James Curley by the city law department. The new repertory theatre is on land assessed at $164,000 and which is taxed at present by the city at approximately $4,000.

Directors of Bennett Enterprises Elect E. L. Bennett as President

SEVERAL interesting events marked the recent special meeting held by the directors of Whitman Bennett Enterprises. Chief among them is the fact that E. L. Bennett, a brother of the producer-director, was elected to the presidency to replace H. Clay Miner, who, because of his manifold activities and the super-abundance of work necessitated by his other interests, was compelled to relinquish this important office. Mr. Miner, however, still remains a director of the company and will be, as heretofore, active in its affairs.

E. L. Bennett brings to his post a wide experience in commercial lines coupled with intensive training in the business field. He is treasurer of C. D. Parker Company of Boston, one of the Hub's most important financial organizations, and secretary of the Cambridge Trust Company. He is also president of the Metropolitan Ice Company.

Whitman Bennett remains vice-president and general manager. The active management will, of course, be vested in him and he has made pretentious plans for his organization's future activities. Mr. Bennett announces that the acquisition of the Glendale Studios by his company marks the dawn of an era of unprecedented activity.

Another important step is indicated by the election of Dr. W. E. Shallenberger to the office of vice-president. Dr. Shallenberger is the president of Arrow Pictures Corporation. In his new capacity he will take an active part in the affairs of Whitman Bennett Enterprises.

Other elections were that of Myron Lesser, attorney for the organization, to the post of secretary, and A. B. Hathaway of Boston as treasurer. Mr. Hathaway is president of the Cambridge Trust Company.

HIPPODROME, CAL., BURNS; BEACH-KRAHN BUILDING

The Hippodrome Theatre at Taft, Cal., was badly damaged by fire on the morning of June 1, the loss being estimated at $20,000.

The Beach-Krahn Amusement Company, which conducts the Strand and Lorin theatres in Berkeley and the Chimes Theatre in Oakland, has arranged to erect a moving picture house costing approximately $150,000 on College avenue, just across the line in Oakland. The site has a frontage of 150 feet on College avenue, with a depth of 400 feet.

TICKET TAX AHEAD OF ESTIMATE

For the last eight months of the fiscal year ending April 30 the provincial amusement tax on theatre tickets in the Province of Manitoba ran slightly ahead of the government estimates. Amusement taxes paid by the theatres in Manitoba during the period amounted to $182,000. The government estimate for the eight months was $182,000.

Ziegfeld Signs to Produce a Series of Paramount Pictures

ONE of the most important motion picture transactions in several months was made known by Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, when he announced that Florenz Ziegfeld had signed a five-year contract to produce a series of Paramount pictures that would bring to the screen the type of productions that have made Ziegfeld famous for lavish entertainment.

The pictures, which will be made in the Paramount studios, will be produced under the personal supervision of Mr. Ziegfeld. The first production will be known as Florenz Ziegfeld's "Glorifying the American Girl" and will be directed by Allan Dwan.

Many of the artists who have been identified with the Ziegfeld productions and most of the famous Ziegfeld beauties will appear in "Glorifying the American Girl" and other Ziegfeld-Paramount pictures. The story for "Glorifying the American Girl" is being written under Mr. Ziegfeld's direction and it is expected that actual production on the picture will start August 31.

"The acquisition of Mr. Ziegfeld," said Mr. Lasky, "is a distinct triumph for the motion picture and tells better than anything else the tremendous strides which have been made toward technical perfection in films. His phenomenal success as a producer of the world's most beautiful stage spectacles naturally attracted the interest of motion picture producers long ago, but he always resisted their efforts to win him to pictures because he was not convinced that the color and beauty of stage effects could be transferred to the screen. Recent developments in picture production, however, make it possible to put on the screen all of the glitter, the beauty and enchanting stage effects that the public has come to expect in productions such as the "Follies," "Sally," "Louis the 14," "Kid Boots," "Annie Dear," and similar smart revues.

"Mr. Ziegfield's first picture for Paramount 'Glorifying the American Girl,' will be one of the most important events in the history of screen entertainment, because it will take into the smallest villages and towns of the entire world everything that Broadway sees in Ziegfeld entertainments. The immense cost of these stage productions, coupled with the tremendous expense of transporting such large enterprises, has kept these famous productions, for the most part, confined to New York and some of the larger cities. Mr. Ziegfeld's association with Paramount, however, will change all that, and now the whole world will have an opportunity to see the things which Mr. Ziegfeld has been producing on Broadway for years."

Mr. Ziegfield was equally enthusiastic over his entry into motion pictures. "I have been so busy all these years with the multitude of details incident to the production of the 'Follies,' 'Sally,' 'Kid Boots,' 'Louis the 14,' and all of my other enterprises," he said, "that possibly I failed to realize the immense strides made by the motion picture. Frankly, I was amazed at the resources which the Famous Players-Lasky Corporation commands for the artistic production of the sort of things I like to do best. In 'Glorifying the American Girl' I have been given the best director in the business, the best scenario writers have been placed at my disposal and a vast technical organization will take care of the details of the production. Moreover, I was impressed with the great improvement that has been made in color photography, and in my productions for Paramount I plan to utilize this extensively."

FOX FAR EAST MANAGER HERE

Delbert Goodman, manager of the Fox Far East Corporation, with headquarters in Tokio, Japan, is a visitor at the home office of Fox Film Corporation. Goodman is in New York to get acquainted with the Fox product for the coming season and to go over the affairs of the Orient office with officials of the company. His stay will be of short duration and he is planning to return to the land of cherry blossoms as soon as the business on hand is concluded. Meanwhile, he is stopping at the Empire Hotel.

Incorporations

Five of the seven motion picture companies that incorporated in New York State during the past week represented an aggregate capitalization of $390,000. While the number of companies forming and receiving charters is perhaps somewhat under the weekly average in the state, this may have been due partly to the excessive hot weather, for it was noticeable that the daily average of all companies incorporating during the period slumped to a considerable extent. The following gives the names of the companies that incorporated last week, the directors, and the amount of capitalization when specified: Spiro-Ad Corporation, $20,000, with E. W. Duke, R. R. McGee, J. B. Cornell, New York City; Riverhead Playhouse, Inc., $100,000, Riverhead, O. H. Luce, B. L. Pike, R. E. Riley, Riverhead; Willis Plays and Photoplays, Inc., $10,000, Richard Willis, H. J. Lyall, New York; Elizabeth Willis, Cambridge, Mass.; Kingston Theatre Corporation, $250,000, Kingston, H. Lazarus, D. M. Lazarus, Kingston; R. A. Lazarus, Albany; Cumly Productions, Inc., $10,000, Joel Kirschner, N. B. Gurock, A. Tolk, New York; Playhouse Pictures Corporation, with Joe Engel, R. A. and Morris Kohn, New York; Dudleyne, Inc., with C. H. Berg, E. J. Clarke, J. R. Elliott, New York City

SCHULBERG IN LARGER QUARTERS

Owing to a greatly augmented schedule for the new screen whereby their output is increased from ten productions, B. P. Schulberg Productions, Inc., has moved into the recently completed building at 117 West Forty-fifth Street. The company will occupy the entire ninth floor in their new quarters. The new telephone number is Bryant 6230.

Florenz Ziegfeld and Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, signing contract whereby Ziegfeld will produce for Paramount

There's *Extra* MONEY in the short subject!

Are you getting YOURS? *ADVERTISING does it!*

Mexican Receipts

Total receipts of the 48 motion picture theatres of the Federal District of Mexico during the last six months of 1924, says a recent statement of the Department of Commerce, amounted to 2,419,585.40 pesos ($1,209,792.70), according to a report of the Mexican National Bureau of Statistics. Of this amount ten per cent, or 241,958.54 pesos, was paid to municipal and federal authorities as taxes.

Receipts of the largest single theatre in Mexico City during the six-month period were 172,403.40 pesos ($86,201.70). Five other theatres reported receipts for the period of more than 100,000 pesos ($50,000).

Independents Pick Elliott, Who Announces "Open Door" Policy

THE Independent Motion Picture Theatre Producers and Distributors Association, through the chairman of their Executive Committee, Dr. W. E. Shallenberger, announced this week that Frederick H. Elliott is to take over the active management and organization of the independent association. Elliott formerly was executive secretary of the National Association of the Motion Picture Industry.

Dr. Shallenberger, in making the announcement, said, "Our campaign to preserve the freedom of the screen and to oppose the efforts at monopoly which have been steadily gaining headway will be more vigorously pressed now that our organization has completed a solid line-up of independent companies. We have now in our ranks 93% of the independent producers and distributors of the industry and since the open declaration of independence at Milwaukee, our cause has steadily gained ground. We are glad to be able to announce that Frederick H. Elliott will begin this week to take over the active management of the affairs of our association.

"Mr. Elliott is a business man and not a politician. His record is one of straightforward dealing with the public in all of his activities and he feels, as we do, that in our campaign we have nothing to hide from the newspapers or the American people.

"There is a definite and desperate effort now being made by three of the largest companies in the field to trustify and control the motion picture screen, to make, to distribute and exhibit all motion pictures under their control. Were this movement to be unopposed it would eventually destroy the institution of the motion picture because with factory methods and canned product, the public would soon tire of the motion picture screen as its chief source of entertainment and amusement.

"Our organization seeks to destroy nobody. We do not desire the downfall of any man or any group, but we do insist that the movement toward monopoly shall stop now once and for all time."

Elliott, after the executive committee meeting, was asked for a statement regarding the plans of the organization and he said in part:

"Heavy investments of capital and the ambitions of individuals have resulted in an effort to trustify the business to the prejudice of independent producers, distributors and theatre owners. Ours is the plain problem of preventing the accomplishment of this monopoly.

"We propose to carry on our activities openly, taking the American people into our confidence because we believe they are interested in the progress and activities of their own best patronized amusement. We want to deal with facts, presenting them fairly and without prejudice to anyone. We have a definite objective and we now have the funds to pay the expense incidental to our campaign. We do not desire any tremendous campaign fund nor will we utilize one. We are merely going directly to the industry and to the American public with our problems, being satisfied that the American spirit of fair play is our most valuable asset."

J. C. Flinn Betters Product Through Co-operation of Units

JOHN C. FLINN, vice president and general manager of Producers Distributing Corporation, returned to New York this week after concluding a series of sales conventions that took him to San Francisco and later to Los Angeles, where he conferred with the company's contributing producers on important matters of production.

At a luncheon at the Ambassador Hotel in Los Angeles, attended by Cecil B. De Mille, Al. Christie, Hunt Stromberg, Frances Marion, Renaud Hoffman and A. H. Sebastian, Mr. Flinn proposed a plan of co-ordination in the making of the coming pictures that will greatly facilitate production and materially increase quality.

Under this plan which was immediately adopted, all pictures released by Producers Distributing Corporation during the coming year will have the benefits of co-operation of three studios, the De Mille, Hollywood and Christie studios, and every advantage of centralized production while being independently produced and maintaining their separate individuality.

The players, technical staffs, and equipment of all three studios will be at the disposal of any and all of the producers contributing the coming releases of Producers Distributing Corporation. This arrangement brings into cooperative combination a big stock company organized by Cecil De Mille, trained riders and cowboys affiliated with Hunt Stromberg's activities, the well known dramatic artists of the Hollywood studio and the galaxy of comedians of the Christie studio, in addition to the technical experts who have distinguished themselves in the creation of sets ranging all the way from frontier shacks to Babylonian walls and temples. And in the matter of costuming, designers of dress ranging from gingham frocks to queenly trousseaux will contribute their skill to the Producers Distributing Corporation releases.

Speaking of the series of sales conventions which he conducted on his way to Los Angeles, Mr. Flinn said:

"I found enthusiasm that was 'real' along every mile of the way from New York to San Francisco.

"Enthusiasm at sales conventions is, as a rule, a sort of routine," said Mr. Flinn, "and the only way to distinguish the 'real' from the artificial is to note its tone and color. What is said and done is not nearly so important as how it is said and the way it is done. And after conferring with our field force I have come back convinced that I encountered 'real' enthusiasm when our product for the coming year was disclosed to the men who will be responsible for its sale.

"In Los Angeles I found more 'real' enthusiasm among the producers and that enthusiasm is taking concrete form right now in the field force that hey have ceased to even rent productions. I found competition among our contributing producers that is as keen as it is friendly. Each is trying to outdo the others in quality of product and no brighter outlook than this can be presented to the exhibitors.

"I am intensely enthusiastic over this happy situation. We have a field force that has absolute confidence in the ability of our producers and the producers have such confidence in the field force that they ahve ceased to even think about the sale of their pictures and are devoting their every thought to production details.

"That sums up the situation as I found it. And that is the secret of the confidence with which Producers Distributing Corporation views the outlook for the coming year."

Harry Berman Dies

Harry Berman, general manager of Film Booking Offices exchanges, died today, June 18, at his home 215 West 90th street, Manhattan.

A statement from the F. B. O. office said that Mr. Berman several weeks ago had been granted a vacation of three months. The statement also revealed that Mr. Berman's health started to fail a year ago following a serious operation.

Mr. Berman, who was born in Poland 51 years ago, coming to America when a boy, had been in the film industy for the past eight years. Before associating himself with F. B. O. in 1922 he had been a general sales manager for Universal and also had worked under the Paramount banner.

The funeral will take place from his home on Friday, June 19. Interment will be made in Cypress Hills cemetery. Mr. Berman is survived by his wife and two sons.

McCORMICK HEADS PATHE EXPLOITATION

S. Barret McCormick has been appointed exploitation manager of Pathe Exchange, Inc., succeeding Arthur Brilant, who recently resigned to engage in theatrical production work. Mr. McCormick has been associated with the exploitation staff during the past ten months.

Hays Sees Conn. Governor in Effort to Kill Tax Bill

NEVER have the exhibitors in Connecticut been so aroused over a law affecting them as by a bill just adopted by the General Assembly. This imposes a tax upon film distributors as well as giving power of censorship to the State Tax Commissioner. The bill, up to press time, lacked the signature of Governor Trumbull to make it a statute.

At a hearing in the state capitol at Hartford on Thursday afternoon, June 11, granted by Gov. Trumbull at the request of Will Hays, speakers for and against the bill were heard.

The first announcement from the theatre side of the matter came when Will Hays, president of the Motion Picture Producers and Distributors of America, Inc., requested the Governor to veto the bill. Hays personally talked with Governor Trumbull over the telephone from New York City, requesting that a hearing be granted before the governor either signed or vetoed the measure. Hays, it is understood, told the governor that in his opinion the tax of $10 for 1,000 feet of film and 50 cents for each additional 100 feet of each separate subject would be confiscatory and force the theatres in the small towns out of business.

Upon learning of Hays' talk with the governor, Representative Harry Durant of Guilford, chief sponsor of the film measure, said he had been aware that Hays was interesting himself in the movement to defeat the bill by obtaining a veto of it by the governor. Durant declared that he considered himself well informed about motion pictures, having been connected with Famous Players-Lasky Company for eight years. He said the motion picture industry is about the only one which is not required to pay for the privilege of doing business in Connecticut. He likewise denied that the tax, which he said would amount to approximately 20 cents an exhibition, would injure small town theatres.

At the hearing Thursday afternoon, June 11, Attorney Benedict M. Holden, representing more than 100 small theatre owners, told Governor Trumbull that "spite influences" and the "meddlesomeness of self-appointed custodians of the public morals" largely were responsible for the passage of the film bill. He gave as his opinion that the bill is unconstitutional; that it could not be enforced because of interstate commerce complications which would result and that its tax clause would be ruinous to the picture theatre industry.

Representative Durant defended the bill, declaring that its opponents were "putting up a censorship smoke screen" to avoid paying the tax. He characterized the hearing as a trial of himself, State Tax Commissioner Blodgett, the members of the Assembly and "everything and everyone but the bill itself."

A sensational feature of the hearing was the declaration of Tax Commissioner Blodgett, appointed under the bill to collect the tax and administer censorship of objectionable portions of photoplays, that "I don't believe pictures should be censored because they move any more than books should be censored because they do not move." He pointed out that in the early stages of the formulation of the bill it purely was a censorship measure. Commissioner Blodgett said he was interested in anything that possibly would increase the revenues of the state without causing hardship, and with this in view had drafted a bill, imposing a tax of $6 on each 1,000 feet of film and without any provision for censorship.

Attorney Holden asserted that films are an interstate commodity from the time they leave Los Angeles until they are scrapped and as such could not be taxed under a state law.

Joseph Walsh, of Hartford, president of the Theatre Owners' Association of Connecticut, said the bill puts an unfair burden upon the small theatre owner. He estimated the tax would cause payments of approximately $2,500 yearly to be made by each of the 250 theatres in the state.

As a result of the Postoffice Department at Washington taking note of the proposed state tax on films, Attorney Holden announced that he had been advised that First Assistant Postmaster-General Bartlett had telegraphed to Governor Trumbull that he had been informed the proposed new law would require postal employes delivering films to exhibitors in Connecticut to collect the amount of the tax. This likewise brought to the hearing Harry K. Taylor, postmaster of Hartford, who said there was a question as to whether the bill would prevent postmen from delivering the films when the tax was unpaid.

General Counsel Marks and Traffic Manager Lee of the American Express Company asserted that in their opinion many complications might arise in the delivery of films. Lee said if the bill became a law he might find it necessary to instruct drivers not to handle motion picture films in Connecticut.

Holden also asserted that "he would be ready with an injunction against the constitutionality of the bill if it becomes a law." He added that he would be employed by the theatre owners until the next session of the Assembly and he offered his services in "drafting a bill which would lay an equitable tax and be free of spite influences and slipshod provisions."

HONOR WOODHULL AND SEIDER

National President R. F. Woodhull of the Motion Picture Theatre Owners of America, and New Jersey State President Joseph M. Seider, were guests of honor at the luncheon and meeting of the Business Men's Association of Bogota, N. J., held at the Community House, Thursday, June 11th.

C. E. Cook Tells of Latest Survey of Missouri-Kansas

AS a result of the tour of the territory by C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri, various phases of outlying trade conditions have been brought to light, which will result in some definite action by the organization. Forty towns were visited by Cook, who covered 1,300 miles and brought back $963 in membership fees. But his trip was not confined to soliciting new members only.

"In Joplin, Mo., I found an audience of more than 2,000 persons witnessing a free picture show running in an amusement park in opposition to five motion picture theatres," Cook said. "The film was being furnished by more than one national distributor. A resolution calling for the refusal to arbitrate cases of such exchanges before the joint arbitration board was passed at the last M. P. T. O. K.-M. convention. You can rest assured there will be some action taken. This thing of robbing the men whom distributors depend upon for their existence is not right. I don't know whether or not the home offices of the companies, whose names I will withhold, know of this practice, but they are going to be informed right away.

"I found that the greatest opposition to the small town theatre owner in the summer is tent shows and skating rinks. The low license fees of the latter undoubtedly constitutes unfair competition. If exhibitors only knew it they could bring pressure to bear upon their city councils regarding such matters. In one town a city alderman told me he was opposed to even granting a license to a carnival which was billed there. It wouldn't take long for an exhibitor in good standing in his town to convince his city council that his theatre was much more of a stabilized business than a passing tent show and entitled to an even break, any way. We must wake up on this subject.

"Across the Kansas boundary line from Coffeyville, Kans., in Oklahoma I found a small town being built around the new Tackett Theatre, which was constructed on a bleak prairie to avoid Sunday closing laws. The theatre, running only on Sundays, stands as conclusive proof that the people of that community want Sunday shows, yet are governed by a straight-laced minority. It draws from a radius of thirty miles, has a 10-piece orchestra and rapidly is becoming the center of an impromptu community.

"As a rule, business conditions are looking much better in Western Missouri and Kansas. Crops are good and a general feeling of better conditions exists."

AUSTRALIA FILMING ITS INDUSTRIES

Moving pictures of Victorian manufacturing industries have been given in fifteen Victorian towns, under the auspices of the Made-in-Australia Council of the Victorian Chamber of Manufactures, states E. G. Babbitt, American Trade Commissioner in Melbourne, in a report to the Department of Commerce. The promoters declare that this film propaganda will awaken a consciousness in the minds of the people that goods are being made in Australia, which, it is claimed, compare in many instances with any that can be imported. Among the industries which have been filmed are the iron and steel industry and the furniture industry.

WARNERS DECLARE DIVIDEND

The Warner Brothers Pictures, Inc., for the fiscal year ended March 31, 1925, reports net profit of $1,101,950 after all expenses and charges. This was equal to $5.55 a share earned on the 200,000 shares of Class A stock outstanding, or 3.67 times the annual dividend requirements. After allowing for Class A dividends, the balance was equal to $2.25 a share on the 350,000 shares of common stock.

Program De Luxe for Jersey Exhibitors in Asbury Park

PRESIDENT JOSEPH M. SEIDER and the other moving spirits back of the Sixth Annual Convention of the Motion Picture Theatre Owners of New Jersey have set out to show the other forty seven States "How to Do It". Three days, June 29 and 30, and July 1, will be given over to the conclave, to be held in Asbury Park, N. J., with headquarters in the New Monterey Hotel.

Among the invited guests are President and Mrs. Calvin Coolidge; United States Senators Edge and Edwards; Governor Silzer of New Jersey; Mayor Hettrick of Asbury Park; Mayor Hague of Jersey City and Mayor Raymond of Newark and New York State Senator James J. Walker.

The banquet will be held Wednesday evening, July 1. Robert E. Welsh will be the toastmaster. The list of speakers includes Governor Silzer, Mayor Hettrick, Ray Lewis, Sydney S. Cohen, R. F. Woodhull, the newly elected President of the Motion Picture Theatre Owners of America, and Joseph M. Seider, President of the New Jersey State Organization.

A number of motion picture stars now working in Eastern studios will be marshalled for the fun under the personal supervision of Martin J. Starr, who has promised to have a striking aggregation on hand.

Entries for the water sports have been received from Big U, Tiffany Productions, and from the other film companies as well as from the independent producers, trade papers and fan publications. One of the most interesting features of the gathering will be the presence of camera experts representing the International, Fox, Pathe and Kinograms news reel producers, who will take pictures of various participants in the various athletic and sporting events as well as scenes on the Boardwalk in Asbury Park and in and about the big hotel.

The complete program is as follows:

Monday, June 29

11 A. M., Registration.
1 to 2:30 P. M., Lunch.
3 to 5 P. M., Open Meeting (Everybody Welcome.)
6:30 to 8 P. M., Dinner.
9:30 P. M., Independents Celebration on Boardwalk and Beach.
(a) Frankfurter Roast.
(b) Marshmallow Roast.
(c) Melody Hounds.
(d) Dancing.
(e) Spectacular Fireworks.
(f) African Dancers.

All not listed on this programme. Don't be surprised at anything. Something doing all the time.

Tuesday, June 30

7 to 10 A. M., Breakfast.
10:15 to 11:45 A. M., Meeting Executive Session (All theatre owners.)
1 to 2:30 P. M., Lunch.
2:45 P. M., Motor Boat Ride (ladies.)
2:45 to 5:45 P. M., Meeting Executive Session (All theatre owners.)
6:30 to 8 P. M., Dinner.
9 P. M., Ball in Grand Ballroom.
(a) New Monterey Orchestra, M. P. T. O. of N. J., Musical Director.
(b) Night Club Revue, introducing Chorus of Eight girls and Four Principals —Song specialties, Dance Features, Ensemble Numbers.
Special Features—"The Carpet of Light," "The Jewel Festival," "Dances of the Ages," "Moon Magic."

The balance of the time is yours. Do with it as you please.

Wednesday, July 1

7 to 10 A. M., Breakfast.
10:15 A. M. to 12:30 P. M., Executive Session (All theatre owners.)
1 to 2:30 P. M., Lunch.
3:30 P. M., Water Sports Carnival (Cups to Winners.)
7 P. M., Banquet (Dining Room.)
9 P. M., After Dinner in Grand Ballroom.
(a) Snappy Speeches.
The serious talks will hand you a laugh.
(b) Allah's Messenger
Featured Players—if they show up (The real ones will; others we don't want.)
(c) With a complete stage setting Anna Dale, the little cripple girl in "The Fool."
(d) Gridiron Club Revue
Movies in the Making (animated cartoons of members and guests made "while you wait.")
(e) A Scenic Surprise (A Miniature Stage in complete operation.)
(f) 11th Hour Dancing.

General Features

Spirit of Independents.
The Tower Trumpeter.
Display of Presentation Aids.
Special Lighting Effects.
Midsummer Fashion Show.

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Specialties, Lights, Effects, Presentations, Models, by Colby Harriman, Producing Director, Motion Picture Presentations Corporation.

HIGH OHIO COURT AFFIRMS

It looks as if "The Birth of a Nation" was permanently doomed in so far as exhibitions in Ohio are concerned, the Ohio Supreme Court having sustained Vernon M. Reigel, State Director of Education, in his stand barring the picture from being shown in the State.

Blue Law Martyr's 7th Arrest Arouses Wisconsin Exhibitors

ARRESTED seven times within the last few months, but still defying reformers who have set out to keep the town blue on Sunday, Mrs. Mae Zimmerman, veteran exhibitor of Cumberland, Wis., is putting up a battle against the blue laws that is attracting the attention of theatre owners throughout the state.

According to word received in Milwaukee, a fine of $10 and costs was assessed after the first arrest and Mrs. Zimmerman appealed her case to the state supreme court. Pending a ruling from the high court, Mrs. Zimmerman and her supporters have sent appeals also to Gov. John J. Blaine and to the attorney general's office, asking that the blue law either be enforced impartially throughout the state, or that the legislation be repealed or modified.

In the meantime, Henry Staab, executive secretary of the M. P. T. O. of Wisconsin, who also is a state senator, has made two attempts to have the legislature kill off the blue laws, but on each occasion his attempts to introduce a repeal bill were unsuccessful.

Gov. Blaine, in a wire to the district attorney, has warned, however, that the law must be enforced impartially throughout the county.

"If it is the policy of the district attorney's office to enforce the Sunday closing law to the full letter of the law, it must be done throughout the county without partiality and without granting immunity to anyone violating it," the governor's message read.

According to information reaching Milwaukee, petitions circulated in behalf of Mrs. Zimmerman have shown an overwhelming sentiment in Cumberland in favor of Sunday shows. This prompted an advertisement in the press, under the signature of the leading reformers, warning that under the law those who patronize Sunday shows are equally guilty.

Vitagraph Rejoins M. P. P. D. A.

HARRY M. WARNER of Vitagraph, Inc. late this week issued the following statement:

"Vitagraph, Inc. takes pleasure in announcing its election to membership in the Motion Picture Producers & Distributors of America, Inc.

"The election today resumes the close affiliation Vitagraph has had with the Association headed by Mr. Hays, Vitagraph having been an original member and ardent supporter of the Association's work. We very much regret Vitagraph's short withdrawal from the Association, and when Warner Brothers secured control of Vitagraph, one of our first acts was to make application for membership. This we are happy to say was favorably acted upon at today's meeting of the Association.

"The publicity attendant upon Vitagraph's withdrawal was most unnecessary and unfortunate, and resulted in no good to Vitagraph. We trust Vitagraph's announcement of election to membership in the Hays organization, which is a truly constructive move for Vitagraph, will receive at least equal prominence. We would therefore be glad if those who have heard of Vitagraph's withdrawal should now learn that Vitagraph is again a member of the Association that has done so much for the common good of all engaged in the motion picture industry."

THE FIRST RUN

PRESENTATIONS – PROLOGUES – MUSIC

Edited by Colby Harriman

VALUE OF A SCRAP BOOK

A SCRAP book should be one of the most important items in the possession of the producer. Such a valuable aid to production work may be appraised to the extent that it is only by constant reference and study that any man can be successful in his given line. There are unfortunately fewer textbooks available, fewer technical treatises published for the producer's study than in most any other profession. Many books are written on every phase of art and music, the dance, art in life, etc., but few of them have a definite instruction value which enables the producer to keep pace with the developments of the stage generale.

Most of the instruction which a producer receives, aside from his own circle of criticism, is from the various magazines, particularly those relating to the theatre, and it would seem almost impossible to keep huge piles of magazines and then attempt searching through them for the item of particular interest at some moment when they are desired for reference purpose.

Every producer without exception should have a scrap book. At the beginning of his work as a producer he should commence to accumulate, to paste into scrap books the pictures and articles which are of most interest to him, and which will be beneficial to him in future days for reference. His scrap book should reflect a composite of scenic ideas, color treatments, costume plates, new devices which he may use in the form originally suggested or he may create a production which is a composite or combination of the various ideas which are similar.

The scrap book, however, is singularly an individual matter. It is easily imbued with the spirit of its maker. Rodin, in speaking of artists said, "Show me a student's scrap book, and I will tell you whether or not he will ever be a great artist." This may be far-fetched and may not have a direct application to producing in the theatre, but the fact remains that a tremendous benefit can be derived from intelligently assembled scrap books, and it is urged that any producer whose life is practically dedicated to the advancement of art in the theatre should not neglect this wonderful medium for preserving fleeting impressions.

BETTER MUSIC DEMANDED

THE motion picture stage is an artistic barometer. It is very sensitive to the fickle temperaments of the public, and the rapidity with which it has met the various demands brand it as an artistic force which the theatrical world in general must reckon with.

For instance, during the general theatrical season which is now closing, it was found that in the melee of productions which were dominated by a processional of ladies of the evening extending from the harems of the East to the elms of New England, a revival of—Romance. This sudden change, or we may say revulsion, from the too insistent drama of things has been accomplished with the aid of music.

It is music which has enabled Romance to recover a foothold in the legitimate theatre, but the motion picture house has enjoyed the reputation of consistently reflecting this new popular mood in programs well balanced with the popular forms of music, and the better compositions.

The moving picture houses, especially the first run theatres, make a specialty of music, music as a rule which is better artistically than the pictures. We all know that a great part of the public that went to see the pictures has been captured by the music unawares, and insidiously merged into the picture, which in the beginning attended the theatre for the music at least as much as for the pictures.

As to jazz, a very learned musician said that what jazz has done is to compel to a new realization the ordinary untrained person who used with the older sort of orchestrations to get out of the total only tune or melody. Even for the "likes of him or her" there was no missing the fact that when the jazz band was playing the musicians were doing things to tickle and torture the tunes. This proceeding got effects which, while they weren't tune, were nevertheless music. The tom tom of the banjo and the wailings of the saxophone were not to be ignored either by the ear that listened or the foot that undertook to dance and keep time. It was effective and compulsory, a primary course in what musicians call "counter-point."

What happened next was that people who had acquired a taste for the thing in the crude form of commercial jazz, began to recognize the same thing and like it when they found it in better forms of music. In short, they were ready to get out of music played by an orchestra something more than the tune.

The sign-posts point toward a greater appreciation of real music and it will behoove the musical directors to arrange programs within the understanding of the audiences, to give them such compositions as may be found in the medium between the jazz and the highly technical compositions, taking particular pains to dodge the temptation of repetition. The country is becoming adjusted in its economic condition following the unrest of the war, and that particularly is reflected in the likes and dislikes of the people in their tastes for music.

What has happened and what may be going to happen, for it is confidently predicted that next season will see a flood of romantic musical comedy productions, all of which have a direct bearing on the presentation schedule, does not mean that we are going to lose what we have gained from realism. Realism is still with us and will stay. One of the best things about it runs parallel to the thing that jazz has done for good music. Realism has placed a new value upon the old Romance, else we should not be able in this time, after a great war has upset everything, to welcome a return to the temperaments of the Victorian age.

Big First Run Presentations

CAPITOL THEATRE
New York City

Featured Picture: "Siege"
(Universal-Jewel)

Music

The Overture played by Capitol Grand Orchestra with David Mendoza conducting, is "Mignon" (Thomas).

Capitol Ballet Corps

Mlle. Gambarelli appears with Doris Niles and a corps of fourteen in one of the most pretentious dance offerings we have been recently privileged to see at this theatre. The presentation arranged by Mr. Rothafel is based on Schumann's "Papillons" with an orchestration by Herman Hand.

The scene is laid in a garden at Carnival time, where Pierrot, carried away with the spirit of the merriment and music, indulges his soaring fancies. In his imagination he has chosen the fairest of the masqueraders as his beloved, and takes her with him to the land of his dreams. When the dawn begins to flame in the sky; the merrymakers take their departure one by one. Among the last to go is his dream sweetheart, and the broken-hearted Pierrot is left alone once more.

The setting is an old garden exterior. A net transparency is hung in folds down in two and is topped with a cut green foliage border which is hung over the scrim in heavy folds. Back of the scrim is a cut drop which is one of the most colorful scenic treatments recently offered. A large gnarled tree with flowering top is center, the branches extending over toward right beneath which is an arched gate set amid foliage. Left of the tree trunk is a cluster of saplings, the trunks being visible with a foliage in the foreground. Grape vines are entwined about the gateway right center. Back of the drop is a blue cyc drop toned blue and green, upon which a water rippler plays. The scrim is tinted blue and magenta from the sides. The cut drop is highlighted in colors to bring out the purples, canary and pink of the pigments. Characters appear in 1850 costumes. The members of the ballet in white costumes with wings of dull gold, Gambarelli in costume of white tulle, skirt of which is trimmed with three pale green bands edged with silver, the attached wings being of dull gold patterned and outlined with silver. The green spots with canary from the sides were used on the characters in the foreground. For the final movement of the dance red is slowly brought up on the back drop giving the effect of morning flush from the sky with purplish blue at the base.

Roxy's Gang at the Seashore

This setting is one of the simplest that Mr. Rothafel has offered in many weeks, but is one of his most effective treatments. His suggestion of a seashore is excellent, and practically the only things he uses are a few properties with a back drop giving the effect of sky and water. However it is the impression of the seashore. At the base of the drop water ripplers play from right and left which fade into an indistinguishable horizon which is a hazy purplish blue merging into a faint pink at the top. At extreme left is a large beach parasol in orange and red stripes, various lounging chairs are scattered in hemispherical position cross stage, with a pup tent in orange with a green top extreme right. A telescope mounted on a standard is up left of center. Various characters appear in afternoon costumes, the ballet in white sailor uniforms. The program was popularly received with the following artists: Gladys Rice, Lottice Howell, Marjorie Harcum, Hazel Simonson, Lila Saling, Frank Moulan, Lieutenant Gitz Rice, Sigurd Nilssen, Arthur Lang, Joseph Wetzel, James Parker Coombs and Jack Abbott.

(1) Opening Ensemble: "By the Sea"
Entire Ensemble
(2) "The Ocean Sings of You"
Mr. Nilssen
(3) "Moonlight, Starlight"..Miss Howell
(4) "The Tale of the Seashell"
Miss Harcum and Mr. Wetzel
(5) "Ask Dad, He Knows"..Mr. Moulan
(6) "Burma Moon"
Miss Rice, Lieutenant Rice and Ensemble
(7) "Long Shoreman Billy"
Mr. Coombs and Ensemble
(8) "Sailor's Hornpipe"
Mr. Moulan and Capitol Ballet Corps
(9) Finale: "By the Sea"
Entire Ensemble

MARK STRAND THEATRE
New York City

Featured Picture: "The Teaser"
(Universal-Jewel)

Music

Excerpts from "Pagliacci"—Leoncavallo, is given an excellent rendition by the Mark Strand Symphony Orchestra with Carl Edouarde, conducting. Kitty McLaughlin, Soprano, sings "The Bird Song," dressed in the characteristic costume of the opera.

(a) Playing Cards

Joseph Plunkett is offering two extreme novelties, simple designs, and very well done. This novelty introduces three dancers, Mlle. Klemova, M. Daks and Bourman. The setting consists of three wide frames placed center, right, and left center against brown plush. Within the frames are mounted plaques which represent the backs of playing cards. At the rise these three set pieces resemble gaint cards and are flooded with white and light blue from the sides. Suddenly they revolve revealing the Jack, King and Queen of Hearts dressed in similar costumes who come from the cards which are painted on the reverse side of the plaques and do an excellent dance number emulating the various movements of card playing. For finale the characters revolve with the cards to their original position.

(b) Demi-Tasse

A dining table with a white cloth falling to the floor is set center. The members of the Mark Strand Male Quartette, dressed in black coats with white trousers are seated right and left of the circular table. In the center of the table is a large jardiniere vase with wide blue stripes running vertically interspersed with thin gold stripes on a white base. A large cluster of pink roses with accompanying greens is in the vase. The black plush is used as a backing. White is thrown from the sides on the Quartette who sing "A Good Cigar Is a Smoke"—Herbert. The table is set with the final course of a dinner, consisting of a demi-tasse service. At the conclusion of the number the vase slowly turns around and presently the head of Pauline Miller, soprano is seen with the flowers of the vase forming a background. No other part of the singer is visible. She sings "A Woman's Smile" (Friml), and turns back at the conclusion of the song, as the Quartette pick up the refrain of their original number for the finale. White spot is used on Miss Miller.

Nick Lucas

Mr. Plunkett must be commended for holding this popular artist for a second week appearance, as his songs are immensely popular with the audiences. A setting which distinctly contrasts to the one of last week is offered, representing a corner of a tenement area way in which Mr. Lucas appears, dressed in a cap and open blouse, rough trousers. The set which occupies one-third of the area up stage is set on angles, with about a six foot flat running from right of center up right, with two six foot flats adjoining and running up left and off. The flats are painted to represent the walls of a building, brick with a jagged plastered base. Three stories are visible with two sets of fire escapes upon which are hung various garments, foreground on stage is dressed with boxes, refuse cans, etc. Orange, amber and blue headlight the set from the sides, back of the black plush which is used to mask the set. The artist works in a canary spot. For the finale Mr. Lucas sits on a home made stool, and is highlighted from the sides with amber from the right and blue from the left. The background takes on deeper blue tones, lights coming up in the windows in the second story of the house. Toward the finale of his number blues are taken off and the amber on the singer is dimmed at finale.

RIVOLI THEATRE
New York City

Featured Picture: "The Manicure Girl"
(Paramount)

Music

"Sixth Hungarian Rhapsody" by Liszt, played by the Rivoli Orchestra, Willy Stahl conducting. Harold Ramsbottom presents an intricate arrangement of "Rose-Marie" by Friml at the organ.

Russian Divertissements

It is rather difficult to properly describe the various settings used as the different backgrounds since they are of such a fantastic nature that in order to be appreciated they must be seen. They represent some of the finest work done by Mr. Wenger in stage settings, and it would be an injustice to this capable artist to attempt to analyze

without the aid of flashlights, these creations. Mr. Wenger who thoroughly understands the temperament of the Russian peoples in their various moods has transferred a light, airy carnival spirit in his settings. This mood is one of the most difficult to portray as we do not associate a carnival spirit with Russia, more dominant compelling notes being those which we commonly attribute to them. The color combinations are most unusual and rarely have we seen a setting in a motion picture theatre which embodied such artistry, particularly in the impressionistic or fantastic vein.

(a) Paul Tisen's Gypsy Ensemble

Six musicians dressed in red blouses, green sash, black trousers, boots, the leader appearing in a light green blouse and figured sash are presented in a set consisting of a black plush highlighted with blue border, a long cylindrical fixture with varicolored strips of crepe paper hanging down over it, the ends caught at the bottom. A canary lamp is within the fixture. Canary and amber from the sides highlight the artist.

(b) Russian Cathedral Quartette

The four singers dressed in light colored silk blouses tied with black cord, wearing black trousers appear in front of a Russian landscape drop.

(c) Ensemble

The setting which introduces two artists and the Ensemble consists of a cut drop with a carnival motif with black plush as the background. Two sapling trees are up right and left against the drop. Four members of the Rivoli Ballet dressed in colorful Russian costumes appear in a number which is followed by the introduction of Mlle. Nina Sergeyeva, dressed as a peasant girl, who executes an excellent number. This is followed by the introduction of Nicholas Kovac in Russian costume, who does one of the finest Russian folk dances which we have been privileged to see in motion picture theatres. The orchestra and Quartette are used to dress the set. Light blue from overhead with amber and canary from the sides, amber and canary spots to work with orange amber to tone constitutes the lighting treatment.

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COLONY THEATRE
New York City

Featured Picture: "After Business Hours" (Columbia)

Music

Colony Melody Masters conducted by Dr. Chas. Kilenyi present a Paul Whiteman arrangement of "A Song of India" (Rimsky-Korsakoff) John Priest at the Console of the organ plays Friml's "Indian Love Call."

La Torricella

This artist gives an excellent dance impression of "The Swan"—Saint-Saens, with a musical setting by E. Turk, cellist. A scrim hung down in one flooded purple and highlighted with blue in cloud formations with a black plush hung back, constitute the setting. The dancer dressed in white is highlighted from the sides with steel blue. The artist appears as a cameo. This is a very effective setting and treatment for this number.

Through A Garden Window

Miss Beth McCoy, Soprano, gives a rendition of "June Brought the Roses" by Oppenshaw. The setting consists of French windows at center. The opening above the windows being masked with a drawn shirred shade in light buff, the light fabrics are used to carry off right and left from the window. Back of the window a balustrade with a flower row attached, beyond which is a sky drop. Red foots, blue borders with magenta and blue from the sides. A large vase with vari-colored tulips is right of the window. A low bench covered with a batik drape is in front of the window, and a vase with bamboo feathers is left. The artist appears in a red gown.

Dan and Henning

Miss June Day and Leo Henning, dancers, present two numbers accompanied by La Chapani Marimba Orchestra. Setting consists of a black cyc front of which is set four fabric columns on one foot bases which are placed two right and left of center. A Russian motif is the design. The bases are draped with striped scarfs. A large gold border is on the lower part of the black drop and up center of the drop two wide gold strips fall down over the face of it, over which is hung a light silk rug. The Marimba stands are covered with drapes of Spanish shawls. The six musicians which include four marimba players, one bass viol and one banjoist and violinist are dressed in colorful Spanish costumes. Red floods and borders with magenta and blue thrown in highlighting the background with amber and canary in the foreground. Canary and light blue spots are used on the dancers.

CAPITOL THEATRE
Chicago

Featured Picture: "Old Home Week" (Paramount)

Music

Capitol Grand Orchestra, Direction of Albert E. Short.

(a) Overture—"Prince of Pilsen"..Luder
(b) Classical Jazz—"Waiting For You"
Piano Chorus.....Ralph Delbridge

Divertissements

"In The Nursery," with The Bennett Twins.

"A Bit of Opera," danced however by Bud and Jack Pearson.

Patio Excerpts

(a) "Natja," "Magic of Moonlight and Love"....Miss Hazel Eden, Soprano
(b) "Fiddlers Three," "Can It Be Love At Last".....Miss Marjorie Pringle
(c) "Three For Jack"
Herbert Gould, Basso
(d) "Old Heidelberg," "Just We Two"
David Reese, Tenor, Hazel Eden, Soprano.
Girls Of The Dance—Jean Moebius, Melba Cordes, Dorthy Jane Hughes, Marie Hisgen.
Boys Of The Dance—Frances Dahl, Rose Kirsner, Mary I. Colburn, Mary H. Colburn.

STRATFORD THEATRE
Chicago

Featured Picture: "Eve's Secret" (Paramount)

Music

Stratford Versatile Orchestra, Albert E. Short, Musical Director—Edouard Perrigo, Conductor.

(a) Overture—"Morning, Noon and Night" ..... Suppe
(b) Classical Jazz....."Mamie"
Leo Terry at the organ playing "My Sugar."

Divertissements

Roy Dietrich
"Memories"
(a) "That Old Gang Of Mine"
(b) "Sally"
(c) "Maggie! Yes Ma-am" .....
..... Macy and Scott

Music Hath Charms with Joan Jahn and Baldwin Sisters.

Williams and Young
A Comedy in Black and Tan.

(Additional Reviews can be found on Page 958)

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A Moving Picture World Presentation

Detailed information relative to the production of the presentation suggested are printed herewith. Permission is given to any producer or exhibitor to use the Colby Harriman suggestions appearing in this section. Any other information desired to stage the presentation may be secured upon request.

A GREATER MOVIE SEASON SPECIAL
No. 2
"DANCE OF THE SEASONS"
An Interpretive Scene in Four Scenes
A MOVING PICTURE WORLD PRESENTATION
DEVISED BY COLBY HARRIMAN

THERE is a general movement to give the various dance features something more than an appearance. The trend is towards ideas which embody some definite theme or story which may be expressed or interpreted by rhythm of the dance, and in dance pantomime. One of the principal objections relative to the weekly appearance of dance features in a presentation program is that there is a marked degree of similarity which breeds monotony, and a number of producers have eliminated the regular ballet and dance artist from their organizations as it seemed that the only thing which was different in the weekly programs was the scenery.

We know that if we give a definite idea a base upon which to operate, that idea can be easily interpreted, and this is particularly true of dance pantomime. In order for this vital artistic force to attain a degree of popularity and enjoy the constant interest of the patrons, we must give it something specific to do, something that the audience can understand. Of course, we know that the variations of the dance the knowledge of which is shared by the artist in the constantly changing forms he presents, yet there is such a thin line defining them that the average patron says, "It may be different but it looks the same to me."

The presentation we are suggesting this week is the second in Greater Movie Season program and is one which we believe offers the possibilities for a capable ballet master to present his corps in a varied dance, interpretive of the motifs and elements dominating the different seasons of the year. First of all, especial emphasis must be laid on the fact that each "season" must be marked with a dance which is distinct in its action and interpretation from the preceding and following dances. Nature offers so many moods which the dancer can express that these variations, while they are not complicated, need not be confused.

The settings are particularly simple. In each scene the set tree, a ground row and a blue cyc constitute the principal pieces.

We are omitting our regular routine in this number of giving details of the sets, as the mounting is so simple that it can be described without the aid of detailed specifications.

Arched Drop in One

This drop should be hung down at the curtain line with a cut hemispherical opening. It is suggested that this drop be paint-

1. Spring

2. Summer

Flood the arched drop at the base with green, extending towards the top with a pink. Tone the cyc with blue with a cloud effect upon it. Use amber pins, preferably one ring from the sides with light amber the base with green and purple. Highlight the top of the set piece with magenta and the trunks with amber from the left and green from the right. Place a tinsel cord as shown in sketch, to cast a shadow of the trunks of the tree on the foreground of the stage.

The dancers appear in a costume as illustrated in Fig. 2. The bodice of green crepe part trimmed in yellow. The first three tiers of the dress consist of an orange the lower tier in green matching that of the bodice. American beauty roses in short stemmed cluster as a corsage. Large fabric flowers with gray, lav ender and light blue petals a yellow center tipped with purple are used to trim the lower tier of the dress. The lighting on the dancers should be canary and rose in same arrangement as previous scene.

3. Autumn

Flood the arched masking drop with a [illegible] effect in "spotty" arrangement with tints, tones, greens and orchids in between. Highlight with the light on the cut drop. The blue cyc should be toned a deep blue, with amber brought in at the base at several points. The set may consist of foliage-covered trees (many) looking out the central entrance to the scene a back amber toning the trees. Light amber should highlight the ground row. It is suggested that a fan [illegible] be used for falling leaves that [illegible] in continuous action over the stage, the set down right and left, blowing the leaves about.

The dancers appear in [illegible] costumes as illustrated in Fig. 3, costumes with [illegible] basque. A very good effect can be followed if they are placed to [illegible] while they are occupied by the dancers, blowing the garments during the various movements of the dancers. The foreground should be flooded from the sides with orange amber and blue.

4. Winter

Flood the arched opening with blue also play a snow effect upon this surface. The cyc should be toned a deep purple blue at the base, with a green and dark blue top. A large moon box with steel blue medium should be used up left. Highlight the tops of the trees with blue green and blue green on the ground row. The dancers appear in this number in costumes as indicated in Fig 4. The materials should be shimmering, such as white oilcloth. White wigs that are powdered with silver metallics should be worn. The body of the dress should give an icy appearance with metallics, or if the oilcloth is not available the dress should be constructed of [illegible] Snow box should be used for the finale. The dancers operate in an area flooded with green, blue and steel blue from the sides.

The work of installing John Wenger's new stage and proscenium at the Rivoli is nearing completion and will be finished for next week's performances. The entire stage has been remodeled and settings built for a variety of novelty effects. This is the first Wenger stage creation for the Rivoli in several years.

First Run Presentations

(Continued from page 956)

EASTMAN THEATRE
Rochester

Feature Picture: "The Supreme Lover" (First National)

Music

The Eastman Theatre Orchestra present "Academic Festival Overture, Opus 80" by Brahms as the overture feature. Robert Berentsen, at the organ, renders a selection from "Robin Hood" by De Koven.

Presentation

Eastman Theatre Company in "The Pirates of Penzance" Act II.

The first act shows how Frederick, as a boy, was apprenticed through mistake of his nurse to a pirate instead of to a pilot. In the act he attains his majority and prepares to leave the pirate band. They are notoriously tenderhearted buccaneers, who being orphans themselves, never harm orphans. As the first act closed they had just released the daughters of Major General Stanley in order not to leave him an orphan. In the second act, Frederick bids his sweetheart, Mabel, farewell, to lead an expedition for extermination of the pirates. The Pirate King and Ruth, his nurse, show him that in the apprentice papers he is bound until his 21st birthday and, as his birthday is February 29th, he has had but five. His sense of duty impels him to return to the pirates and he tells them the General's fictitious orphan story. They attempt to carry off the General, are overpowered by the police, confess they are English noblemen and abandon their piratical career.

RIALTO THEATRE
New York City

Feature Picture: "Souls of the Road Mounted" (Tiffany)

Music

Overture, "Hungarian Fantasy" (Liszt), played by Rialto Orchestra with Frank Tours, guest conductor, and Lily Kovacs at piano. Reisenfeld's Classical Jazz. Alexander D. Richardson, at the organ, played "Variations on a Scotch Air."

August Werner

This exceptional baritone charmed with Victor Herbert's "Gypsy Love Song," costumed in the old Spanish Gypsy seated at the base of the picture screen proscenium, in amber spot, which was lighted from sides and top with soft blue and from foots in old rose which blended harmoniously against the soft blue hangings used to cover picture screen.

Alfred Brower

A buck and wing dancer of considerable talent danced in front of same proscenium —with the amber spot and a background of stretched black with profile board cut to shape of groomed potted box wood stenciled in futuristic design, about 7 feet high and placed, one on each side, while from the top hung a straight piece of material stenciled with a similar design and hanging to about even with the top of set pieces, ending in a loose knot.

NEWEST REVIEWS and COMMENTS

EDITED BY CHARLES S. SEWELL

"Stop Flirting"

Christie's Latest Through Producers Distributing Corporation is an Amusing Light Comedy

Reviewed by C. S. Sewell

A London musical comedy success furnishes the outline for "Stop Flirting" the newest feature comedy which Al and Charles Christie are offering through Producers Distributing Corporation.

As the story has reached the screen it is a farce comedy built around the idea of a young wife flirting with all her male acquaintances to get even with her husband who she believes has been flirting with a number of girls. To teach her a lesson, hubby is persuaded to pretend to take an aero trip. By accident he really does and has an exciting time. His death is reported, and returning home he has to hide and has a time getting food. Finally there is a riot of excitement, for hearing that an eccentric maniac is loose hubby, his friend and a Count all disguise as the maniac. The scheme finally brings about a reconciliation.

There is plenty of action and Director Scott Sydney has kept things moving at a good pace. The opening scenes are bright and snappy, but as is frequently the case with an adaptation of a musical show, the plot is slight and in building it up it looses some of its pep. The different situations are amusing, but in several instances they are held too long and the ideas rather overworked and various theatric devices are employed to keep up the action which while amusing will be recognized as familiar. The fact that the wife is on to the scheme and helps to work it up is a good touch that adds to the merriments.

John T. Murray and Wanda Hawley have the leading roles with Hallam Cooley, Jimmie Adams and Jack Duffy scarcely less prominent and all give satisfactory performances. Director Scott Sidney has made the most of the material at his command, in fact he has overworked his situations at times to make up for the slight plot that is hardly sufficient for the footage. There are however a number of laughs and with the fast action "Stop Flirting" will probably prove amusing light entertainment for the majority of audiences.

Cast

Perry Reynolds.....John T. Murray
Vivian Reynolds.....Wanda Hawley
Geoffrey.....Hallam Cooley
Suzanne.....Vera Steadman
Marjorie.....Ethel Shannon
Count.....Jimmie Adams
Butler.....Jack Duffy
Teddy.....Jimmie Harrison

Based on musical comedy by Fred Jackson
Directed by Scott Sidney
Length, 5,161 feet.

Story

The Reynolds, very much in love with each other, are on their honeymoon. Perry strolls on the beach and Vivian sees a girl in his arms. He explains that she slipped and Vivian is satisfied. The next time, when a girl falls on his lap she is not so easily appeased and when apparently kissing a girl, he says he was getting a cinder out of her eye, Vivian decides to cure him by flirting and invites all the men she knows. Perry's friend, Geoffrey, comes to the rescue and schemes to have Perry pretend that he is going with another chap on a flight to Hawaii. Perry fails to get out of the machine and Geoffrey follows in a speed boat and Perry has to drop out of the machine at sea. Returning home he hides in a boat house. Vivian gets on to the scheme and keeps flirting. A policeman reports that a maniac who imagines himself the Hunchback of Notre Dame is at large. Perry, Geoffrey and a Count all disguise and the house is in an uproar. Vivian finally captures one who proves to be Perry and all ends happily.

Features Reviewed In This Issue

Don Q, Son of Zorro (United Artists)
Faint Perfume (Schulberg)
Man Without a Conscience (Warner)
Manicure Girl, The (Paramount)
Peak of Fate (F. B. Rogers)
Steele of the Royal Mounted (Vitagraph)
Stop Flirting (Prod. Dist. Corp.)
Verdict, The (Truart)
White Outlaw, The (Universal)

"The Man Without a Conscience"

Warner Brothers Offer Willard Louis and Irene Rich in Story of Ruthless Search for Wealth

Reviewed by C. S. Sewell

As indicated by the title, Warner Brothers' "The Man Without a Conscience" has for its leading character a type totally different from the usual screen hero. It is the story of a ruthless and unprincipled man who in his search for wealth did not scruple to ruin or use for his own advantage everyone with whom he came in contact.

Willard Louis has the personality for this role and gives a thoroughly satisfactory performance. Irene Rich, who is featured with him, portrays a high-bred sensitive woman who marries him to save her family from bankruptcy, and learning what a blackguard he is, turns against him. As usual, Miss Rich gives an excellent performance, but she has not any great opportunities here.

Obviously with a story of this kind sympathy for the leading character is lacking. This is in a measure offset by the force of the story in the earlier reels, showing his rise to wealth. These scenes have been interestingly and consistently developed. The latter reels, however, seem forced and artificial and there are several inconsistencies. It would hardly seem probable, for instance, that the hero's business would have suspended without his knowing it, and the scene where a woman invaded a man's apartment and enters into a prolonged argument (which conveniently is heard by the heroine over the phone), ending in a hand-to-hand encounter, seems very much overdrawn.

There are situations developed, especially one where the husband discovers his wife's interest in a former sweetheart, that are worked up and then not carried through to a conclusion. And, in seeking to bring about a happy ending, the story is given a twist that is only not convincing but weakens the drama and force of the earlier reels. After it has been definitely established that the wife does not love him, and the hero is sent to jail for his crimes, he is shown after his release coming back repentant with his wife patiently waiting for him. This is, of course, possible, but is not the logical outcome of the earlier reels.

There is a capable supporting cast and because of the forceful story and good acting it will, despite its weaknesses, probably prove average entertainment for a great many patrons.

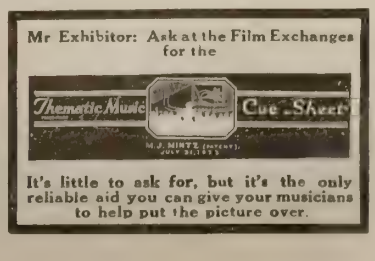
Cast

Amos (Richard) Mason.....Willard Louis
Shirley Graves.....Irene Rich
Ann Sherman.....June Marlowe
Douglas White.....John Patrick
James Warren.....Robert Agnew
Mrs. Graves.....Helen Dunbar
Mrs. McBride.....Kate Price

Story by Max Kretzer.
Directed by Hope Loring and Louis D. Lighton.
Directed by James Flood.
Length, 7,182 feet.

Story

Ruthlessly determined to win success at all costs, Amos Mason comes to New York with his fiance, Ann. By unscrupulous dealings and use of Ann's savings he meets with considerable success and casts Ann aside. She gets a position as maid in the Graves household and Amos, now calling himself Richard, courts Shirley Graves, who really loves White, who is penniless. Mason causes the dismissal of Ann and through the influence of Mrs. Graves Shirley is persuaded to marry him. Mason starts a big real estate scheme and by the time his baby is born the plan is working well. He gets Warren, an architect, to build him a mansion and it develops that Warren's wife is Ann. Shirley learns the truth from Ann about their affair and turns to White, but becomes disgusted when she believes he is having another affair. Trouble develops with the water system in the new city and soon the whole scheme falls flat and the police are after Mason for swindling. He turns to Ann and begs her to take care of his boy and then gives himself up to the police. In prison he repents and Shirley's attitude toward him softens and when he is freed they become reconciled.


Mr Exhibitor: Ask at the Film Exchanges for the
Thematic Music Cue-Sheet
It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

"The White Outlaw"

Horse and Dog Share Honors With Jack Hoxie in His Latest Blue Streak Western for Universal

Reviewed by C. S. Sewell

Universal starts off "The White Outlaw," its newest Blue Streak Western, by having the star, Jack Hoxie, appear in front of a curtain and introduce his white horse "Scout" and his dog "Bunk" as the real stars of the story.

"The White Outlaw" is thus definitely characterized as another addition to the list of productions in which animals have prominent roles. "Bunk" has not much to do except to add to the interest, but "Scout" really is one of the leading characters and in fact is unwittingly one of the "villains," for he is proved guilty of the cattle country's greatest crime, rustling.

"Scout" is shown to be a very well trained horse that can open doors, untie knots and nose down the poles that enclose a corral, and around these tricks is built the story in which his master is accused of cattle rustling and proves his innocence by establishing the horse as the real culprit.

The story has been given a good human interest angle by showing Hoxie as the victim of unkind fate and a villainous rival, and Scout is pictured as having broken loose and returned to his wild state where he uses his tricks to free the other horses belonging to the ranchers. There are a number of good shots showing this animal galloping over the plains and an effective scene where he goes for his old master to rescue a colt that has fallen into a hole and is being harassed by a bear.

Hoxie and his supporting cast all give good performances, and while the story stretches the credulity it provides pleasing entertainment and should prove a satisfactory program picture, for in addition to its appeal of the horse and dog it contains situations and lines of action that western fans like.

Cast

Jack Lupton.....Jack Hoxie
Mary Gale.....Marceline Day
Malcolm Gale.....William Welsh
James Hill.....Duke Lee
Negro Cook.....Floyd Shackelford
Sheriff .....Charles Brinley

Story by Isadore Bernstein.
Directed by Cliff Smith.
Length, 4,830 feet.

Story

Jack, a successful rancher, owns Scout, a highly intelligent horse that can do tricks and untie knots. A cowboy abuses him and he runs away into the open country. Jack meets with reverses and with his dog Bunk rents a small shack, but Hill, a foreman, ousts him in jealousy as both are in love with Mary Gale. Horses disappear and Hill accuses Jack of being a rustler. Jack says that his horse Scout is the one that opens the barns and corrals and the negro cook backs them up. Jack is given a chance to capture Scout and does so and informs the ranchers where the other horses are. Hill determines to turn rustler and drive the herd over the border. The cook rides for the sheriff and Mary goes to warn Jack but is caught in the horse stampede and saved by Jack. Hill and his gang are captured and Jack, vindicated, wins Mary's hand.

"Faint Perfume"

Seena Owen Heads Cast in B. P. Schulberg Production Based on Romantic Novel by Zona Gale

Reviewed by C. S. Sewell

A novel of the same title by Zona Gale furnishes the basis for "Faint Perfume" the newest Gasnier production which is being distributed by B. P. Schulberg, with a cast that includes Seena Owen, William Powell and Mary Alden.

This reviewer is not familiar with the novel but the title conveys the impression of a sentimental romance and while this angle is brought out to a certain extent and the title justified by the fact that the heroine is shown as retaining for years a small sprig from the wedding bouquet and keeping secret her romantic adoration of the husband, this point has been subordinated to the conflict between the husband and the selfish wife over the custody of their little boy. Possibly the story was given this direction because of the prominence of Seena Owen who plays the wife as Alyce Mills who portrays the romantic heroine is considerably less known.

The fact that there is no real concentration of interest along a definite line weakens the hold of the story, as the spectator is at a loss as to just what the director is trying to develop. Much footage is given in the early reels to an endeavor to establish the selfish bickering characteristics of the relatives with whom the heroine lives and to contrast her character and unhappiness in this environment, but there are a number of scenes where she appears at ease and on thoroughly good terms with the family. Too little footage has been given to the development of the romance which is almost entirely taken care of in one sub-title.

The action has been given a melodramatic twist with the insertion of three different thrill situations in which the little boy comes near meeting death; they are of the kind that tend to make the spectator gasp, but so far as the plot is concerned the repetition and the fact that in each instance they cause the mother to turn against the boy and twice to give him up, causes them to lose effectiveness. The continuity of the story lacks smoothness and some of the comedy effects, particularly the grandfather's costume are much overdrawn.

Seena Owen gives a good performance as the selfish unnatural mother and Alyce Mills is attractive as the heroine but does not succeed in establishing a very warm sympathy. William Powell hardly seems to be the type for the hero and while Mary Alden is good as the wife's mother she has been given few opportunities.

Those who expect to have their emotions stirred by a sentimental, heart-throbbing romance we fear are doomed to disappointment and coupled with the lack of definiteness in the story or strong sympathy for any of the characters, this picture will probably be classed as a mediocre program attraction.

Cast

Richmiel Crumb.....Seena Owen
Barnaby Power.....William Powell
Leda Perrin.....Alyce Mills
Ma Crumb.....Mary Alden
Grandpa.....Russell Simpson
Pearl.....Betty Francisco
Richmiel's Lover.....Philo McCullough
Tweet.....Jacqueline Saunders
Oliver Powers.....Dicky Brandon
Hotel Guest.....Barbara Tennant
Orrin.....Net Sparks
Hired Girl.....Joan Standing

Based on novel by Zona Gale
Adapted by John Goodrich
Directed by Gasnier
Length, 6,228 feet.

Story

Prolonged illness left Leda Perrin, a sensitive cultured girl dependent upon her relatives, the bickering, fighting, narrow-minded Crumb family. Six years before, Richmiel, the eldest girl, had married Barnaby Power and Leda had during this time retained a sprig of the wedding bouquet and nursed a secret love for Barnaby. Richmiel returned home with her little son following a divorce from Barnaby, who followed in an effort to get the boy. He finally succeeded and during his stay fell in love with Leda. They arranged to meet in New York. Richmiel, suspicious, followed and declined to give up the boy to another woman. Leda decided to sacrifice her own happniess, but Richmiel took the boy. Barnaby followed her and found her with a lover and demanded the child, saying he would not give him up to another man. The boy, Oliver, always getting into scrapes, is brought back from his latest escapade which almost resulted in his death in an elevator shaft and Richmiel agreed to give him up. Barnaby takes the boy to Leda and they prepare to go away on their honeymoon.

"Steele of the Royal Mounted"

David Smith Makes a Fine Vitagraph Production of James Oliver Curwood's Exciting Story

Reviewed by Epes W. Sargent

When it comes to making a better class of western picture which does not depend upon long hard rides and trick snooting, we know of no director who can achieve more certain results than David Smith, and with a story by James Oliver Curwood to work with he has done exceptionally well.

In the opening scene the story falters a little because the "mystery" of Isobel Becker is too heavily stressed. Those unfamiliar with the story are all set for some deep mystery when the director switches and then slips into the real story. Some of these mystery leaders could be suppressed with excellent results. But once the story swings into action (and that is very quickly) he offers a nicely timed story of adventure and romance, straightly told in a direct sequence and both well directed and well played.

Bert Lytell is not wholly in the picture as Steele, but he handles himself well and gets the sympathy, Stuart Holmes, as the villainous gambler and heart-wrecker is at his best and Charlotte Merriam is appealing as the heroine, though a bit overanxious. Mabel Julienne Scott is capital in a fragmentary role and a half breed is so well played that he should get program credit. Most of the action is played outdoors in convincing locations and the charm of the scenes adds to the value of the story. The picture possesses a very wide appeal.

Cast

Philip Steele.....Bert Lytell
Bucky Nome.....Stuart Holmes
Isobel Becker.....Charlotte Merriam
Mrs. Thorpe.....Mabel Julienne Scott
Colonel Becker.....Sydney DeGrey
Colonel MacGregor.....John Toughey

Story by James Oliver Curwood.
Directed by David Smith.
Length, 5,700 feet.

Story

With the idea of arousing the jealousy of Philip Steele, whose interest she has aroused, Isobel Becker, visiting a California resort, persuades her father to permit himself to be introduced as her husband. The scheme does not work for Steele, bitterly disappointed, seeks forgetfulness in the Canadian wilds and is attracted to the service of the Mounted police. Isobel follows him with her father, who is interested in the fur business in northern Canada. Steele wins promotion and is sent on the trail of Bucky Nome, who has broken jail and escaped in the uniform of a mounted policeman. Bucky and his companions wreck a treasure train and capture Isobel, but she is rescued by Steele, who resigns from the force to resume his place in the social world.

EXHIBITORS' NEWS AND VIEWS

EDITED BY SUMNER SMITH

Farley Adds to Theatre Holdings; Buys Out Shirley and Rafferty

Entering into the motion picture theatre field only five years ago, W. W. Farley, of Albany, N. Y., former State Excise Commissioner, through the acquisition the past week of William Shirley's interest as well as that of William Rafferty in Farash Theatres, Inc., of Schenectady, comes to the front as one of the largest and most important individual theatre owners in central New York. Today Mr. Farley, as president of the Terrace Amusement Company, of Yonkers, owns the Strand, Hamilton and Warburton Theatres in that city, with a total seating capacity of 3,600, while his holdings in Schenectady include the State, seating 1,900; the Albany and the Strand, each seating about 1,100, and the Barcli of about the same size, and which has been closed for several months but which will be reopened by Mr. Farley in the early fall.

In addition to these theatres Mr. Farley also owns, through a recent deal, the Community and the Smalley Theatres in Catskill, the Community having a seating capacity of about 1,200 and the Smalley house about 900.

It is said that in buying out the Shirley and Rafferty interests in the Schenectady company, Mr. Farley paid a price close to $300,000. Mr. Shirley, it is understood, will remain in Schenectady for the time being, but will not be associated with any entertainment enterprise. Mr. Shirley came to Schenectady seven years ago from New York City and managed what was then the Palace Theatre, owned at the time by Max Spiegel, and which was later purchased by Mr. Shirley and Mr. Rafferty, whose home is in Syracuse, and after being remodeled, was renamed the Strand.

With Mr. Farley's introduction to Schenectady motion picture circles, following the financial difficulties of Mr. Spiegel, at the State Theatre, a company known as Farash Theatres, Inc., was formed with Mr. Farley as the president and treasurer; Mr. Rafferty, as secretary, owning 25 per cent. of the stock, and Mr. Shirley as general manager, with a like amount. The company combined the State, Strand and Albany Theatres and later secured the Barcli which was closed with the idea of diverting more business to the other three houses, which are located within a few blocks of each other.

Within the next eighteen months, Proctor's lease of the house now being occupied in the Wedgeway building will expire, and this will give Mr. Farley another theatre of 1,400 seats, Proctor's meanwhile being engaged in the construction of a half million dollar theatre a short distance away.

James Roach, of Schenectady, will manage the Farley holdings in Schenectady, temporarily at least. Later on it is expected that there will be a general manager named who will do the booking and who will have charge of the circuit.

W. W. FARLEY

Louis Buettner, of Cohoes, chairman of the Albany Zone, and one of the veteran exhibitors in this part of the state, is somewhat of a philosopher. In other words, Mr. Buettner believes that it is better to close one's theatre during a portion of the summer, fixing it up a bit and at the same time cutting down on the overhead, and then open with a smash in the early fall, when patrons, deprived of pictures for five or six weeks, take to them like a hungry trout nabs a fly. There are a whole lot of exhibitors, of course, who do not agree with Mr. Buettner's theory. Talk with him and he can produce pad and pencil and likewise figures that are convincing. Mr. Buettner will close his house in Cohoes the last of this month for six weeks, during which he will make certain alterations and repairs, paving the way to what he terms a bigger and better season.

It looks as though Whitehall would have a new theatre in the near future. Frank L. Gregory is behind the project, and plans to erect the house on the site of the old Hall Theatre which burned a number of years ago. The new theatre will have a seating capacity of about 2,000 and work will probably get under way about September 1.

Having added more seats and improved the front of the house, William D. Tweedy, who recently took over the Star in Mechanicville, is now sitting back and waiting for cooler weather and more business. Mr. Tweedy as a daily change, charges a 25-cent admission and is giving a bang-up good show, even though up until a few weeks ago, the closest he had ever come to being an exhibitor was when he mailed a coal bill to the local motion picture theatre.

Jake Golden has an idea. In fact, Mr. Golden has many ideas, but the latest calls for ushers at the Griswold in Troy distributing ice water to the patrons at frequent intervals. Perhaps this is done in some of the larger cities, but it's a new one to this section. Mr. Golden continues to reside in Albany, motoring over to Troy each morning.

(Continued on next page)

Douglas MacLean, who has just started work on his first Paramount picture.

How "Smoke Screen" from St. Louis Cigars Hid All Davis' Troubles

Theodore P. Davis, formerly an exhibitor of the St. Louis territory, recently purchased the Liberty Theatre, Parsons, Kan. He was unacquainted with the fact that prior to obtaining service in the Kansas City territory the sale of his former theatre and purchase of the Parsons would have to be investigated by a theatre board which proves all sales and purchases in the territory. He was "up against it." Then along came "Doc" Cook, business manager of the M. P. T. O. Kansas-Missouri, who was on a tour. After a couple of cigars had been smoked up "Doc" had explained away all Mr. Davis' troubles and Mr. Cook departed with a check from Mr. Davis for a membership in the M. P. T. O. K-M.

Bruce Fowler of Chicago, former manager of the McVickers Theatre, has arrived in Kansas City to manage the Newman and Royal theatres for Paramount, the houses being recently purchased from Frank L. Newman. Mr. Fowler will be in full charge of the theatres after this week, it is understood. Mr. Newman said Tuesday he was uncertain as to what date he would leave for Los Angeles, where he will manage three theatres there for Paramount.

Edmund Goulding, signed by Metro-Goldwyn-Mayer to direct a series of pictures for the coming year, has started with "Sun Up."

The Garden Theatre, downtown house of Kansas City, which has been closed, will open Sunday, the policy being a first run feature, a comedy and stock musical comedy with 50 cents top on Sunday and 40 cents on week. This is the second Kansas City theatre within the last two weeks to adopt the motion picture-musical comedy combination for the summer, the other house having been the Globe. J. C. Randolph will manage the theatre.

F. C. Grubel and E. J. Grubel, owners of the Electric Theatre, first run house of Kansas City, Kan., now are the largest holders of Minnesota avenue frontage property—the principle street of Kansas City, Kan., in town. The holdings of the two brothers, who last week purchased a site to be reserved for a theatre, now aggregates 305 feet and is valued at more than $750,000.

The Marple and Best theatres of Wichita, Kan., have been taken over by C. E. Sutton, according to advices reaching Kansas City.

C. E. Graf, owner of the Photoplay Theatre, Havensville, Kan., was under the impression that he deserved a vacation, so last week he set forth to "see the country" for a month, confining his trip to the West Coast.

Los Angeles

The tremendous success of Sid Grauman with his Hollywood Egyptian theatre has started an epidemic in theatre construction in Hollywood. L. L. Bard will build a new house on North Vine Street to cost $175,000 and seat 1,800. When completed it will have four stores and twelve offices.

A new theatre to seat 3,000 persons will be built on Wilcox Boulevard by Joe Toplitzky. It will cover a site measuring 223 by 196 feet.

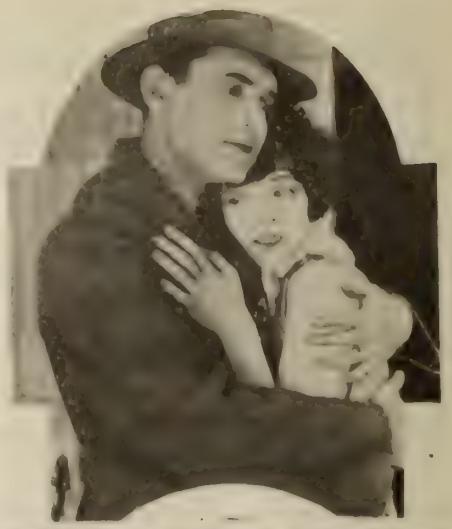
A new theatre building to cost in excess of $1,000,000 will be built on Sunset boulevard at Vine street by the Hollywood Holding Company. The owners of the property are Fred Keeler and W. F. Markham. John M. Cooper is the architect. The theatre will front on Sunset boulevard. The actual cost of the building will be $550,000.

The Liberty Theatre at Redlands will be entirely remodeled this summer, according to the statement of "Chet" Ball, its manager.

A large and complete cooling plant will be installed and the old projection room will be taken away to make room for the finest and most complete equipment that can be found.

The West Coast chain is building a new house to cost more than $100,000, at Vermont Avenue and Eighty-seventh Street. When completed it will seat approximately 1,400 persons.

Bigger and Better!



Colleen Moore; the marvelous First National star, with Lloyd Hughes, her leading man in "The Desert Flower."

Albany

(Continued from preceding page)

Bill Benton keeps right on plugging in Mechanicville with the new house he is erecting, the foundation of which has been completed. The house will have about 1,200 seats and if Mr. Benton has his way, will be open before the holidays. Another house, which will be built for the Schine brothers in Mechanicville, will also get under way soon, plans now being in the hands of the contractors. This house will be fully as large as the Benton theatre, which is going pretty well for a place of about 8,000 population.

Papayanakos brothers, who recently took over the Star Theatre in Potsdam, have closed the house although it may be reopened next fall. Admission prices at the Rialto, owned and run by the Papayanakos, will remain unchanged, despite rumors to the contrary.

If ever an exhibitor enjoyed life, it is "Art" Richardson who is now running the Strand in Schroon Lake. Mr. Richardson spent the winter in Florida, coming northward with the swallows, and is now spending his summer at one of the beauty spots of the Adirondacks.

Several theatres are opening this month for the summer season. At Haines Falls, the Wawanda, as well as St. Mary's Hall, are now running. The movie theatre in Saranac Lake, run at the Inn, is also booking, while Camp Tioga at Lordville, opens July 14, with pictures. Jake Tremper has opened his Airdome at Rhinebeck. At Altoona, a new lighting system is being installed and the theatre there may be closed for a few days.

Harry Lazarus, former owner of the Pine Hills Theatre in Albany, and now the big gun among the exhibitors in Kingston, filed papers last week incorporating a company known as the Kingston Theatre Corporation, and which will erect a new house in that city at once. It looks as though the majority of stock as well as the direction of the company would remain strictly a Lazarus affair, for associated with Harry are D. M. and R. A. Lazarus.

Exhibitors in Utica, having just recovered from the hot wave, are now obliged to contend with daylight saving, for under the recent decision in that city, new time became effective last Monday. If it isn't one thing it's another, as Nate Robbins remarked the other day.

Meyer Freedman, of Schenectady, was in New York a part of last week, returning to the Electric City where he is quietly proceeding with a proposition that may result in another new theatre being erected within the next few months.

Ramon Novarro is "The Dope" in "A Lover's Oath," Astor Distributing Corporation's first picture, made by Ferdinand Pinney Earle.

Nebraska

The Royal Theatre at Sioux City, Ia., was visited by a second fire recently. It will take some weeks to repair the damage, it is said. The house is owned and operated by Morrie Smith.

E. H. Roepe bought the Pavilion Theatre at Beemer from M. Billing.

Joseph Smith has sold his Majestic Theatre at Fort Dodge, Ia., to A. H. Blank.

The Rainbow Theatre at Wilsonville, Neb., has been sold by E. D. Cuckler to O. L. Nickerson.

R. C. Metzger has bought the Princess Theatre at Sanborn, Ia., from W. P. Green.

A. S. Kief has sold the Lyric Theatre at Holbrook, Neb., to J. S. Carpenter.

G. A. Brink has sold the Kay Theatre at Marcus, Ia., to Albert and Kennith Livingston.

A. L. Stone, who operates the Star Theatre at Harvard, Neb., has opened a new theatre in that city, called the Pavilion Theatre.

The Majestic Theatre at Des Moines, Ia., has been closed for repairs and redecorating.

Detroit

Wisper & Guttenberg, proprietors of the Gratiot Theatre, have closed the house for six weeks in order to completely remodel it. Approximately $20,000 will be spent in the work and the owners claim it will be one of the finest neighborhood theatres in the city when it opens Sept. 1.

Special bulletins have been sent to exhibitors and exchange men by the Detroit Film Board of Trade advising them of details of the Michigan law relative to the signing of contracts. So many complications have resulted in recent months purely through ignorance of the law that these steps, it is hoped, will be instrumental in remedying the trouble.

The Butterfield offices here announce that the new theatre being constructed by the firm in Owosso, will be ready Jan. 1. It will seat 1,500 and will be devoted to pictures and vaudeville.

Summer prices are in effect at all the down town first-run theatres. These are 35 cents for matinees and 50 cents for evenings.

Edward C. Beatty, general manager of the Butterfield circuit, is spending a two weeks' vacation in New York and Atlantic City.

Manas Acquires Theatre Property; Will Take Over Other Houses

A deal has been closed at New Cumberland, W. Va., with S. Rabinovitz and his sons, Myers and Saul, of Weirton, and Thos. G. Hale, of New Cumberland, for the Manas theatre and post office building in this town. The Manas Amusement Company have been leasing the theatre for some time and now they are the owners of the building, which includes the postoffice, besides other business storerooms and offices. The Manas Amusement Company also operates theatres in Weirton, Holliday's Cove and Wellsburg. They also announce that they will shortly acquire at least two more theatres in nearby towns. Steve Manas is president of the company and William Anas is treasurer.

Exhibitors of West Virginia have been notified that on and after July 1, the Arbitration Board of the Film Board of Trade, will meet at Charleston, W. Va., for matters regarding exhibitors of that state.

George Forman has assumed operation of the Alpine theatre of Terra Alta, W. Virginia, for an indefinite time. With the exception of a few months spent in Florida the past winter, George has been connected with the Alpine theatre since its opening on December 8, 1923.

CREIGHTON HALE

This fine young actor will be remembered for his work in King Vidor's production, "Wine of Youth." He is cast in an important role in "Time, the Comedian," in which Mae Busch, Lew Cody, Gertrude Olmsted and Roy Stewart have leading roles. It is a Metro-Goldwyn-Mayer picture, directed by Robert Z. Leonard.

The Gould Amusement Company, of the Northside, Pittsburgh, is planning to build a new picture theatre in the West End.

Johnny Harris, Jr., of the Harris Amusement Company, is back in town, after a week's stay at Washington, D. C., where he attended his class reunion. Johnny graduated from the School of Law at Georgetown University.

A. Notopoulos, of the Olympic theatre, Altoona, is ready to break ground for a fine new house in Johnstown, and promises us full details within the near future.

Fred J. Herrington, secretary of the Motion Picture Theatre Owners of Western Pennsylvania, is taking five weeks to go out in the territory and say "hello" to every exhibitor in the territory.

The Victoria theatre at Altoona, was sold at auction the past week, and was purchased by George Karides and his partner, Mr. Lee, who were the only bidders.

The Hippodrome theatre on the Northside, Pittsburgh, has just installed an air-cooling system, known as the Arctic Nu-Air, the first outfit of its kind to be installed in Western Pennsylvania.

James Retter, formerly a film salesman, and for the past year operating the Capitol Theatre, California, is beginning to get the rewards of his hard labor for the past several months. "Jimmie" has had a tough battle, as the coal mines in his vicinity have been idle practically all of the time. But he kept up the high class of shows, constantly improved his house in various ways, and now has a steady stream of patronage that he can depend upon. He has just commenced the publication of a classy program, which contains much material similar to that found in fan magazines, and the townspeople enjoy it immensely, judging by the way they grab it up, every time a new issue makes its appearance.

Sign Long-Term Contract

Louis Lighton and Hope Loring, who handled the script of Mary Pickford's "Little Annie Rooney," have been signed by Harry Rapf, associate production executive at the Culver City studios, under a long term arrangement to write adaptations for Metro-Goldwyn-Mayer. Their first script will be a continuity of "Sally, Irene and Mary," the musical comedy stage success by Edward Dowling.

Rousseau and Rousseau to Build Another Big San Francisco House

Rousseau & Rousseau, owners of the Egyptian and Aztec Theatres, opened a short time ago on upper Market Street, San Francisco, are building another house of the same type adjoining the Granada Theatre, and are considering plans for still another in a neighborhood district. The theatre under construction will be larger than either of the two now in operation, with a seating capacity of 600, but will be operated under the same plan as the present theatres, with Max Graf in charge. It will be of distinctive architecture and will be known either as the Grecian or as the Pompeiian Theatre. First run pictures are shown in the Aztec and Egyptian Theatres, with the same picture shown in both houses at the same time, and this policy will be followed in the new house. Later the Aztec Theatre may be changed into a second run house. Curran D. Swint, formerly with the Casino and Wilkes theatres, is handling the publicity work for the new circuit.

J. Lufts, of Davis, Cal., was a recent visitor on San Francisco's film row and announced plans for reopening the Strand Theatre in that city at an early date.

The new theatre of Max Blumenfeld at San Mateo, Cal., will be ready for use about the middle of July.

Harry Seipel, manager of the Theatre Visalia, Visalia, Cal., who has been seriously ill for some time, is again about attending to his regular duties.

William Citron, manager of the Louis R. Greenfield interests at San Francisco, will leave shortly on a trip to New York, accompanied by Mrs. Citron and the head mechanic who has been perfecting an invention in which Mr. Greenfield is interested, in addition to his theatre holdings.

Joel C. Cohen, president of the consolidated Amusement Co., with large theatre interests on the Hawaiian Islands, and headquarters at San Francisco, plans to leave in July with Mrs. Cohen on a trip to Europe and will be away about six months, the vacation planned being the first in twenty-five years. A tour will be made through England, France and Germany and visits will be made on several film men formerly located at San Francisco and now holding important positions in Europe, including Ollie Traggardh, in charge of the branch of the Famous Players-Lasky Co. in Great Britain. The return may be made by way of the Suez Canal, completing a trip around the world.

George Oppenheimer, for several years interested in San Francisco moving picture theatres, plans to leave for Europe June 17.

Work is to be commenced at once on the construction of an airdome at Tulare, Cal., for the Tulare Theatre, of which Robert A. Hazel is manager. The airdome will be used during the summer months and about September 1 work will be started on a $140,000 theatre on the same site.

Antonio Moreno has the lead in "Mare Nostrum," which Rex Ingram is producing in Spain for Metro-Goldwyn release.

Cast of "Tower of Lies" Completed

Irving Thalberg, associate executive of the Metro-Goldwyn-Mayer studios, announced the completion of the cast of "The Tower of Lies," a film adaptation by Agnes Christine Johnston of Selma Lagerlof's famous Swedish novel, "The Emperor of Portugallia," now in production at the Culver City studios under Victor Seastrom's direction.

Lon Chaney and Norma Shearer play the featured roles and are supported by a cast which includes: Claire McDowell, Ian Keith, William Haines, David Torrence, Anne Schaeffer, Leo White and Bodil Rosing.

Robert Frazer has the lead in the F. B. O. picture, "The Keeper of the Bees."

St. Louis

Harry Greenman, manager of the Loew's State Theatre, Eighth street and Washington avenue, St. Louis, Mo., staged a big parade on Saturday, June 13, to mark the grand opening of the monster cooling system just installed in the big downtown first-run palace.

Headed by a police escort, the procession, consisting of brilliant floats, decorated cars and trucks, formed at 11:45 a. m. on Locust boulevard at the Plaza. It went downtown via Locust and returned out Washington avenue to Vandeventer avenue, where it was disbanded.

Hovering above the parade was O. E. Scott, an aviator, dropping free tickets to the theatre. The Retailers' Association of St. Louis and the St. Louis Display Men's Association supported the parade.

The cooling system is among the finest and largest in the world. Its pumps have a capacity of 125,000 cubic feet of fresh air, cooled to a comfortable degree, without draft, into and out of the auditorium every minute. The machinery will decrease the temperature of the house from 95 degrees to 65 degrees in three seconds, it is claimed, and in addition will remove all impurities before the air is forced into the auditorium.

Skouras "A" continues the strong spot on the St. Louis Stock Exchange and during the past week reached a new high record of $39.50 per share. At the close of the week's sessions it was offered at $40.

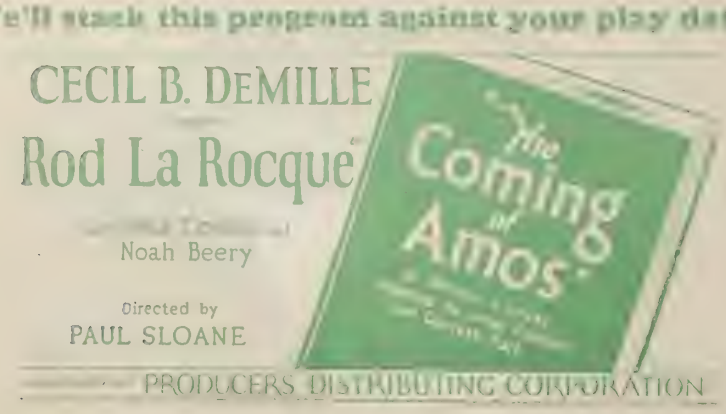
The work of clearing the site for the new Ambassador Theatre and office building at Seventh and Locust streets is proceeding rapidly. The contracts have already been let for the big building and all financial arrangements have been concluded. It is now only a question of how soon it will be ready.

Charles Harned has reopened the theatre at Bethany, Ill.

Oscar Turner has closed his Grand Theatre at Harrisburg, Ill., for the summer.

Both of the houses at Eldorado, Ill., have closed for the remainder of the season.

Jim Drake has taken over the airdome at Sarah street and West Pine boulevard. He also plans to reopen his airdome in Maplewood, Mo.



Buffalo

Mike Shea pulled Old Glory to the topmost beam of the steel structure of his new $2,000,000 Buffalo theatre this week, thus celebrating the completion of the framework of the mammoth structure that is to house one of the finest motion picture palaces in the world and which is expected to be ready for the public early in 1926. Mr. Shea, who is president of the Shea Amusement Company, which operates Shea's Hippodrome, North Park and Court Street theatres in Buffalo, is enthusiastic over his newest theatre, into which he has put years of thought and planning, years which have included trips to the leading theatres of the country and conferences with leaders in theatre operation, so that when this house is opened to the public it will represent the last word in palatial picture theatre construction. The house will have a seating capacity of 4,000.

Arthur L. Skinner, manager of the Victoria Theatre, one of Buffalo's big community theatres, has built a summer home at Point Abino, near Crystal Beach, on the Canadian shore, whence he hies himself every night so that he is all set about 4 a. m. each morning to seek the elusive perch in the waters of Lake Erie. It's a hard life these exhibitors lead, eh, what?

Eugene A. Pfeil, manager of the Circle Theatre, a west side neighborhood house in Buffalo, announces the closing of the house for the summer months.

Shea's Court Street Theatre has closed until early in August. In the interim the house will be thoroughly renovated and redecorated.

Charley Hayman of the Strand, Niagara Falls, has placed a border of icycles around the edge of the marquise roof. They are cut out of linoleum and realistically painted in imitation of dripping ice. The effect is a most cooling one and helps in getting folks inside even on the warmest nights. The new lighting system being used to illuminate the falls is attracting many visitors to the Cataract City these days.

Charley Hayman has changed the policy of the Cataract Theatre, Niagara Falls from vaudeville and pictures to a straight picture program with changes of program on Sundays and Thursdays. Admissions have been lowered to ten cents at matinees and 10 and 20 at night. Double feature bills are also being shown.

Sally O'Neill is "Mike" in the Marshall Neilan - Metro - Goldwyn - Mayer production. Sally jumped to stardom in her first picture.

Seattle

Robert Marsden of the Coos Bay Amusement Company is building a new Egyptian theatre in Marshfield, Oregon. It will be a splendid big house, seating 1,300, and is already under construction. Completed, the investment will be close to $150,000. B. F. Shearer, Inc., of Seattle has complete contracts for projection, lighting, furnishing, seating, decorating and equipping the house. Period furniture is being built for the foyer and lounges.

Ground was broken this week for the new house in the University district. It is expected to be ready for a fall opening.

Duncan G. Incerarity, manager of the New Everett Theatre, Everett, Wash., since its opening, has resigned the management of the house. He has been succeeded by Mr. Charles, former manager of the Columbia, Portland.

J. H. Storey, well known showman in this territory, long connected with the Jensen & Von Herberg organization, has resigned as manager of the new Columbia Theatre, Longview, Wash., and is now managing the Capitol, Seattle. George B. Purvis is managing the Columbia.

Mrs. Hannah Danz, mother of John, Joseph and Simon Danz, all owners of motion picture theatres in Seattle, died last week at the family residence in Seattle at the age of 63 years.

Jacob Pauly of the Kirkland Theatre, Kirkland, Wash., is reseating his house with 200 upholstered chairs and has replaced his projectors with two of later model.

The Lowell Theatre, recently opened in Eugene, Oreg., has been renamed the MacDonald, in tribute to its builder, A. H. MacDonald, who passed away just before the opening.

Ray Felkner is manager of the new Astoria Theatre, Astoria, Oregon, opened last month. He comes from Portland.

L. D. Kenworthy, who one time owned the Green Lake Theatre in Seattle and the Vaudette in Tacoma, has returned to Seattle after a five years' absence in Southern California, during which he was out of the motion picture business. Mr. Kenworthy felt a new "urge coming on" to get back into pictures and has returned to Seattle where he expects to hang out his shingle again as an exhibitor.

Frank Edwards has completely transformed the front of his Winter Garden Theatre, which under the hands of a crew of painters has become a handsome marble house with dark green marble pillars and light green marble walls. The transformation is excellent.

Alyce Mills, the B. P. Schulberg star, who will play one of the leading roles in "The Keeper of the Bees," the Gene Stratton-Porter novel now running serially in McCall's Magazine, which James Leo Meehan, Mrs. Porter's son-in-law, is transferring to the screen for F. B. O.

Cincinnati

Two of the theatres controlled by Gus Sun, at Springfield, Ohio, have closed for the summer, the Fairbanks being the only one of the Sun chain to remain open during the heated term. The Fairbanks plays road attractions during the regular season, but has gone into pictures until September. The Regent, which is one of the houses to close, will be extensively remodeled before the house again opens in the fall.

L. B. Wilson, who operates the Liberty Theatre, Covington, Ky., just across the Ohio River from Cincinnati, boasts of being the youngest member of the recently-elected board of directors of the M. P. T. O. A. His appearance at the Milwaukee convention marked his initial visit to any of the conventions held by the organization.

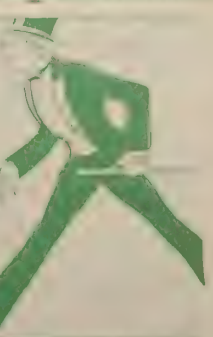
The Empress Theatre, Chillicothe, Ohio, has a new lobby, forty additional seats, and a new air cooling system, all of which was installed without closing the theatre, nor hampering the attendance.

M. A. Shea, of New York City, has purchased the Castro and Palace theatres from Mueller and Johnston, Ashtabula, Ohio. H. W. Johnston will manage the Palace, and Louis Mueller will look after the Castro for the new owner.

R. S. Wegner, Franklin, Ohio, has opened his new Miami Theatre at that place.

YES, there is profit in independence!

CECIL B. DEMILLE
ROD La ROCQUE
The Untamed Gentleman
Cosmo Hamilton



PRODUCERS DISTRIBUTING CORPORATION

Many Theatres in the Chicago District Are Being Renovated

Andrew Karzas, who operates the Woodlawn and the Trianon in Chicago's south side, announces that he will build a huge ball room in the Wilson avenue district on the north side, and as he has another large moving picture theatre going up on Lincoln avenue on the northwest side he will have two large amusement projects under way this fall on the north shore.

The work on the Diversey Theatre at Clark and Diversey boulevard and the Uptown Theatre of the Balaban and Katz chain is rapidly going ahead and both houses will be ready for early fall opening.

The Douglass Theatre at Cottage Grove and 31st will be remodeled and about $30,000 spent on the house to make it up to date and will open next month with moving picture programs.

The Butterfield circuit has taken over the lease of the Powers Theatre at Grand Rapids, Mich., from Harry G. Sommers and they will have the house from August 1 for a period of five years.

Harry P. Munns reports that he closed a deal with S. J. Gregory for four theatres and real estate that have a value in excess of a half million dollars. The purchase was made for Albert Goldman, who paid $150,000 of the purchase price in cash to bind the deal. Mr. Goldman has since sold the properties to William Kleihege, who is quite an operator of theatres in the steel district south of the city.

The Hamlin Theatre at 3822 West Madison street, one of the best known picture houses on the far west side, has been sold by Arthur Hopkinson to Harry Lutz, who formerly was engaged in the theatre business on the south side. Mr. Hopkinson will retire from the business at the present time and it is planned to make some improvements in the house.

The Barrett Central Theatre Company has been organized here by Carl Barrett as president, Ernest Sturm vice-president and Joseph P. Gaul secretary-treasurer. The new company will operate the Central Theatre on East Van Buren street.

Chet Coyer has taken over the management of the Star Theatre at Harris and will make some improvements in the house.

Hal Kelly has bought the interest of his partner, C. N. Haight, in the Corning Theatre and will give the house his personal management in the future.

Logan MacCullom has bought the Strand Theatre at Edgewood from Rulon & Son and will fix the house up for exclusive picture programs.

Manager J. T. Eaves of the Rivoli Theatre at Elston and Keystone avenue says the sale of the theatre building last week by Harold Hill to the Schwartz Brothers will not affect the lease the Rivoli Theatre Corporation has on the house. They will continue to operate the theatre in conjunction with the Buckingham Theatre on North Clark street.

The many friends of George B. Bowman, for many years connected with the Empire Theatre at Quincy, Ill., will be sorry to hear of his sudden death from cerebral hemorrhage at a baseball game in that city. At the time of his death he was 72 years of age and is survived by his wife.

Chris Anderson has bought the interest of Albert Schneider in the Strand Theatre at Laverne and is now the sole owner of the house. He will make some improvements during the summer months.

The boys along the Row are giving Clarence Wagner, manager of the Bugg Theatre on the northwest side, the glad hand over his recent marriage to the assistant manager of the house, and now cigars are in order along the Row for putting it over so quietly.

Ralph Kettering of the Jones, Linick and Schaefer circuit is back on the job after four weeks' vacationing at Atlantic City and other eastern resorts.

Juliette Compton in "Love's Bargain," an F. B. O. picture.

Don't Guess!

Canada

Walter F. Davis, the brilliant manager of the Metropolitan Theatre, Winnipeg, Manitoba, is slated for an important post at Toronto with the Famous Players Canadian Corporation, according to announcement at Toronto. Mr. Davis is a native of Alabama but has been in charge of the Winnipeg "Met" for a year.

Manager Jack Arthur of the Hippodrome, Toronto, the leading theatre of the Famous Players chain, has decided on a special reduced range of prices for the summer season, while the big theatre has been made very inviting through the use of chintz and cretonne in place of heavy velvet drapes, etc. Afternoon price is 25 cents, while night prices range up to 75 cents. Mr. Arthur makes a special point of the fact that the feature picture starts each evening at 9:45 p. m., "enabling people to have dinner, enjoy daylight saving and still see a Hippodrome presentation."

Manager Pete Egan of the Strand Theatre, Calgary, Alberta, made a special play for the patronage of horsemen and sport lovers for "The Thundering Herd" by using space on the sport pages of the Calgary Herald during the local race week. The display consisted of a general invitation to attend the theatre after the horse races.

Announcement is made that N. L. Nathanson of Toronto, managing director of Famous Players Canadian Corporation, will spend three months in Great Britain and the Continent, combining business and pleasure. No reference has been made at Toronto regarding any conference with Lord Beaverbrook, who is financially interested in the chain of 90 Famous Players theatres in Canada.

Massachusetts

Walter Merkle, manager of Abraham Goodside's Capitol Theatre, in Springfield, has entered the Capitol as a broadcasting unit. Every Monday night from 7 to 8 p. m. the Capitol orchestra will broadcast its selections through WBZ. Now Mr. Goodside can sit in the office of his Strand Theatre in Portland, Me., and listen in to find out whether his orchestra is on the job or not, but as it is a wonderfully fine outfit he doesn't have to do anything of the sort.

Miss Frieda Scovell, a niece of Nathan Gordon, head of the Gordon Olympia theatres of New England, and connected with the Franklin Film Company of Boston, is to be a June bride at a ceremony to be performed late in this month, she will be married to Ben Jacobson, a prominent business man of Worcester. They will go on a wedding trip to the northwest.

Miss Dorothy H. Wagner, cashier at the Capitol Theatre in Springfield, became the bride of George A. Rollins of Bridgewater, in a ceremony performed in Springfield on Saturday, June 6.

Connecticut

The New Lenox Theatre in Hartford was opened Tuesday night, June 9, thereby providing the state's capital city with another attractive neighborhood film house. Jack Sanson, manager of the Lyric Theatre, also is in charge of the New Lenox. "The Talker" was the opening feature. An orchestra is a feature and is under the direction of F. A. Wilbur.

The following are two new Connecticut theatrical corporations: Sigfred Amusement Company, Inc., of Derby, authorized capital $50,000; to begin with $2,000; the incorporators are Sigfred Malm of Brooklyn, N. Y.; Stanley Wilson of White Plains, N. Y., and Chris Aggerholm of Brooklyn, N. Y.

The Rialto Amusement Company, Inc., of Bridgeport, authorized capital $50,000; to begin with $10,000; the incorporators are Maxwell A. Alderman, Albert M. Pickas, Kitty R. Glick and Ida S. Cooper, all of New Haven.

STRAIGHT from the SHOULDER REPORTS

A DEPARTMENT FOR THE INFORMATION OF EXHIBITORS

EDITED BY A. VAN BUREN POWELL

Associated Exhibitors

COMMON LAW. (8 reels). Star cast. Good picture with wonderful cast. Other attractions made it impossible to make anything but was satisfied as I gave the few who saw it something good. General class, town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

COMMON LAW. Star cast. Here is one of the best that I have run this year and last year also. With a wonderful cast and real acting. Tone good. Sunday, yes. Special, yes. Good appeal. Working class, city of 13,000. Admission 10-15. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

F. B. O.

BLOW YOUR OWN HORN. (6,315 feet). Star cast. Not as good as I expected but I bought it cheap and came out pretty well. Seemed to please most of them. All classes, town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

CHEAP KISSES. (6,538 feet). Star cast. Very good picture and enjoyed by all. Only objection to F. B. O. is their advertising, which is practically worthless. You can buy this right and make money. Tone okay. Special, no. All classes, town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

LIFE'S GREATEST GAME. (7,010 feet). Star, Johnny Walker. A wonderful picture. Went over big two days' run. Tone, good. Farming class, town of 800. Admission 15-25. A. B. McCullough, Community Theatre (250 seats), Neosho Falls, Kansas.

First National

ABRAHAM LINCOLN. (9,759 feet). Star cast. A fine picture, one that should be shown in every theatre. A picture that will never be forgotten. We did not make any money but anyway glad that we ran it. Tone good. Farming class, town of 800. Admission 15-25. A. B. McCullough, Community Theatre (250 seats), Neosho Falls, Kansas.

CHICKIE. (7,000 feet). Star cast. Played this too new to benefit by first-run reports; was surprised at its drawing power and while rather spicy, I had little or no complaints. Looks like a good box office shot in general. Mixed class, town of 4,000. Joe Hewitt, Strand Theatre, Robinson, Illinois.

CLASSMATES. (6,983 feet). Star, Richard Barthelmess. This is a real picture. Barthelmess well liked here. Tone good. Farming class, town of 800. Admission 15-25. A. B. McCullough, Community Theatre (250 seats), Neosho Falls, Kansas.

Fox

CURLYTOP. (5,828 feet). Star, Shirley Mason. No good. About worst I have seen Mason in. She is a good star if they would give her a good story. Town of 3,400. Admission 10-25. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

DRAG HARLAN. Star, William Farnum. A real western that will send 'em out talking. It's the only good one in the whole series of Farnum re-issues, so be sure to play it along with the first ones. Sunday, no. Special, no. Appeal, seventy-five per cent. All classes city of 230,000. Admission 10-20. R. M. Kennedy, Royal Theatre (350 seats), Birmingham, Alabama.

LONE CHANCE. (4,231 feet). Star, John Gilbert. Good love drama that will please the majority. Tone, good. Sunday, no. Special, no. Appeal, seventy per cent. Farmers and laborers town of 343. Admission 15-30. J. M. Patterson, Little Gem Theatre (250 seats), Hunter, Arkansas.

Between Ourselves

A get-together place where we can talk things over

The dependable tips which have appeared in this department since the beginning of 1925 are listed by title and date of issue, in this week's Index to Reports.

These reports represent the unselfish effort of many generous-spirited exhibitors. Without their constant willingness to help others, there would be no Index—nothing to put in it!

In the names of many exhibitors who guide their picture choice by these reports, who depend on them because they have learned that the tips are sincere and honest, Straight From the Shoulder tenders to its good scout contributors a vote of hearty appreciation. VAN

Metro-Goldwyn

BANDOLERO. (7,000 feet). Star, Renee Adoree. My patrons hung around after the show to tell me this was one of the best pictures I had ever shown. Friend wife is a hard critic, but she also voted it class A. John McGill, Community Theatre (500 seats), Port Orchard, Washington.

BREAD. (6,726 feet). Star, Mae Busch. A fairly good picture. Nothing extra. Will please majority, but don't boost it. Tone, good. Sunday yes. Special, no. Appeal, seventy-five per cent. All classes town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre (250 seats), Mt. Joy, Pennsylvania.

RAG MAN. (5,908 feet). Star, Jackie Coogan. One of Jackie's best. Tone, okay. Sunday, okay. Appeals to all. Town of 3,400. Admission 10-25. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

Paramount

HER LOVE STORY. (6,736 feet). Star, Gloria Swanson. Another one of those stories of European nobility which the public does not want. Swanson carried it over, but it was not worth the price. Tone, none. Sunday, no. Special, yes. Appeal, sixty per cent. All classes town of 6,000. Admission 10-20-30. Frank H. Wotton, Park Theatre (600 seats), Lebanon, New Hampshire.

MADAME SANS GENE. (9,904 feet). Star, Gloria Swanson. This is not the type picture for small towns, it deals way back in the 1700 days, and while you have a few who will appreciate this type of a play, yet the ones that you must depend on for every day, will not fall for it, it may go over in the big houses but the small town shows had better watch their step on this one. Had several to walk out and no compliments at all. Gloria has slipped with us. She will not draw any longer. The last three that we have showed did not please. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

OPEN ALL NIGHT. (6,867 feet). Star cast. Worst I have ever played. Town of 3,400. Admission 10-25. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

Producers' Dist. Corp.

BEYOND THE BORDER. Star, Harry Carey. Good out door story. Tone, good. Sunday, yes. Good program picture. Good appeal. Farmers and merchants town of 1,649. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

LIGHTNING RIDER. (6 reels). Star, Harry Carey. Comments on this one very good. Carey getting popular here. Buy this series and you will make money. General class town of 4,000. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

Universal

SPORTING YOUTH. (6,712 feet). Star, Reginald Denny. When I bought this picture I had in mind the fact that I had never seen other than favorable reports on this picture in "Straight From The Shoulder" Department. The picture warrants unqualified praise. It pleased one hundred per cent. Has everything desired to entertain. Tone, good. Sunday, yes. Special, yes. Appeal, one hundred per cent. D. B. Rankin, Co-operative Theatre, Idana, Kansas.

Now is the time!

CECIL B. DEMILLE

LEATRICE JOY

"The Wedding Song"

ALAN HALE

RELEASED BY PRODUCERS DISTRIBUTING CORPORATION

A Report on Griffith's Newest Production

Through the kindness of one of our dependable scouts, we are privileged to hand you a tip that will silence, somewhat, the cry that our tips are not up-to-date enough. Needn't say any more—just read it!

"Dear Van—

Just finished pre-view showing of D. W. Griffith's newest production of 'SALLY OF THE SAWDUST'; despite the terrific heat, we played to capacity, which alone is a great tribute to Mr. Griffith and his splendid production.

"The featured roles are played by Carol Dempster and W. C. Fields, the Ziegfeld Follies' comic.

"In other reports I have claimed Miss Dempster was a comer; in 'Sally of the Sawdust' I claim she has ARRIVED. Her portrayal of Sally will go down in screen history as one of the finest pieces of acting ever done upon the screen. In W. C. Fields, Mr. Griffith has brought to the screen a new star, who, in the role of MacGargle is a 'wow.' The juvenile lead is played by Alfred Lunt; other fine character bits were played by Glenn Anders, Effie Shannon and Erville Alderson.

"In this production, Mr. Griffith has placed some of the most delightful scenes ever shown upon the screen. The scenes get hold of the audience, and it cries and laughs just as Griffith has willed. When the girl is reunited with her grandmother one reaches for a handkerchief with the same rapidity that one did in the old days of 'East Lynne.' When Fields as MacGargle begins his idiociries, roars of laughter greet his antics, and when he walks off lonesomely at the end, you feel that a cheerful friend has gone out of your life.

"I predict 'SALLY OF THE SAWDUST' will be one of the coming season's outstanding hits."—Al Hamilton, Rialto Theatre, So. Norwalk, Connecticut.

Warner Bros.

DARK SWAN. (6,500 feet). Star, Marie Prevost. My patrons enjoyed this. Tone, all right. Sunday, yes. Special, no. Good appeal. Mixed class town of 1,500. Admission 10-25. John McGill, Community Theatre (500 seats), Port Orchard, Washington.

NARROW STREET. Star cast. Good. Lots of good clean comedy. Town of 3,400. Admission 10-25. A. E. Jarboe, Royal Theatre (500 seats), Cameron, Missouri.

Vitagraph

BETWEEN FRIENDS. (6,900 feet). Star cast. Another subject I wish I had not played. Lost money and friends for my house when they put out a lemon. Why don't they junk it? Tone, none. Not suitable for Sunday. Special, no. No appeal. General class, town of 1,200. Admission 10-25. Sam Brooks, Liberty Theatre (400 seats), Hailey, Idaho.

CLEAN HEART. Star, Percy Marmont. Didn't draw well and I don't consider it much of a picture. Nothing to hold interest; very draggy and the story is exceedingly weak. Tone okay. Sunday, no. Special, no. Poor appeal. Family and transient class, city of 65,000. Admission 10-15. R. K. Covington, Bijou Theatre (500 seats), Fresno, California.

Straight From the Shoulder Index

Reports Published January to June 20

This Index gives the titles, arranged alphabetically under company headings, of pictures on which exhibitors have reported during the term specified. The dates following the titles refer to the issues in which these reports appeared. Independent productions are listed alphabetically, but not by companies. Owing to the impossibility of securing complete footage data the footage which was formerly given in these Indexes has been omitted. Published at the end of each three months, the Index is cumulative for every six-month period—viz., the next Index will be complete from January to June, inclusive.

Associated Exhibitors

Barriers Burned Away. Feb. 21-Mar. 28-Jun. 13.
Battling Bunyan. Jun. 20.
Broadway Broke. Feb. 28-May 2.
Cause for Divorce. Jan. 24.
Common Law. Jan. 31-Feb. 28-Apr. 4.
Cricket on the Hearth. Jan. 31.
Daughters of Today. Jan. 17-Feb. 28.
Defying Destiny. Jan. 17-Jan. 31-Feb. 28-Mar. 7.
East of Broadway. Jan. 31-Feb. 21-Apr. 25.
Going Up. Jan. 24-Jan. 31-Mar. 14-Mar. 21-Apr. 4-May 23-May 30-Jun. 13.
Grubstake. Jan. 3.
Harbor Lights. Jan. 31.
Lone Wolf. Jan. 3-Jan. 31-May 2.
Modern Matrimony, Apr. 4.
Never Say Die. Jan. 24-Feb. 14-Feb. 21-Mar. 21-Apr. 25-May 9-Jun. 20.
Now or Never. Feb. 21-May 16.
Price of a Party. Mar. 7-May 23-Jun. 20.
Racing Luck. Jan. 31-Feb. 7-Mar. 7-Apr. 18-May 2-May 9-May 16-May 30.
Right of the Strongest. Apr. 11.
Rupert of Hentzau. May 2-Jun. 20.
Sixth Commandment. Mar. 14-Apr. 18.
Spitfire. Jan. 31-Mar. 7.
Three Miles Out. Jan. 3-Jan. 17.
Twenty Dollars a Week. Jan. 17-Feb. 14.
Unseen Hands. Jan. 10-Jan. 31.
When a Girl Loves. Jan. 10-Jan. 31-May 9.
White Shadows. Feb. 7-Mar. 14.
Wife in Name Only. Jan. 31-Feb. 14.
Woman to Woman. Jan. 10-Jan. 24-Feb. 28-Apr. 4.
Yankee Consul. Jan. 10-Jan. 31-Feb. 7-Mar. 14-Mar. 21-Jun. 13-Jun. 20.

F. B. O.

After the Ball. Jan. 3-Feb. 7-Feb. 21-May 16.
Air Hawk. Feb. 7-Feb. 28-Mar. 14-Apr. 4-Jun. 6-Jun. 13.

Alias Mary Flynn. Jun. 13.
Alimony. May 9.
American Manners. Jan 3-Jan. 31-Feb. 14-Feb. 21-Feb. 28-May 23.
Beloved Vagabond. Jan. 24-Feb. 21.
Blow Your Own Horn. Jan. 17-Feb. 14.
Breed of the Border. Apr. 4-Apr. 25-May 2-Jun. 6.
Broken Laws. Feb. 21-Mar. 21-Apr. 4-Apr. 25-May 2.
Can a Woman Love Twice? Jan. 10.
Canyon of the Fools. Feb. 7.
Cheap Kisses. Feb. 7-Feb. 14-Apr. 4.
Cloud Rider. Mar. 14-Apr. 18-May 30-Jun. 6-Jun. 13.
Crashing Thru. Jan. 10.
Damaged Hearts. Mar. 7-May 23.
Danger Line. Jan. 3.
Dangerous Coward. Jan. 31-Feb. 14-Mar. 21-Apr. 11-May 9-Jun. 6-Jun. 13.
Dangerous Flirt. Jan. 31-Apr. 18-Jun. 13.
Daring Years. Jun. 20.
Daytime Wives. Feb. 21-May 2.
Desert Driven. Feb. 28.
Desert Sheik. Jan. 24-Apr. 18.
Divorce. Apr. 4.
Fair Cheat. Apr. 11.
Fighting Sap. Dec. 27-Jan. 17.-Jan. 31-Mar. 7-Mar. 21-Apr. 18-Jun. 20.
Flaming Spurs. Feb. 21-Mar. 7-Apr. 18.
Flying Dutchman. Feb. 7.
Fools in the Dark. Jan. 31-Feb. 7-Feb. 21-31-Feb. 7-Mar. 28-Apr. 18-May 2.
Forbidden Cargo. May 2-Jun. 6.
Fred Thomson Subjects. Jun. 20.
Galloping Hoofs. Apr. 18.
Galloping Gallagher. Dec. 27-Jan. 31-Feb. 7-Mar. 7-Apr. 25-May 2-May 16.
Galloping Vengeance. May 2-May 16-May 23-Jun. 6.
Girl of the Limberlost. Jan. 3-Jan. 17-Jan. Feb. 14-Mar. 7-Apr. 4-Jun. 6.
His Forgotten Wife. Jan. 31-Apr. 25-Jun 6.
In Fast Company. Feb. 7-Mar. 7-Apr. 4-May 2-Jun. 6-Jun. 13.
Judgment of the Storm. Jan. 3-Jan. 17.
Laughing at Danger. Feb. 7-Mar. 7-Apr. 4-Apr. 18-Jun. 6.
Let's Go. May 9-May 16.
Life's Greatest Game. Jan. 31-Feb. 7-May 23-Jun. 20.
Lights Out. Jan. 10-Jan. 31-Feb. 7-Feb. 28-Mar. 7-Mar. 14.
Love's Bargain. Jun. 20.
Love Pirate. Jan. 17-Feb. 14-Mar. 14.
Lullaby. Jan. 10-Feb. 7-Mar. 14.
Mailman. Jan. 31-Feb. 7-Mar. 21-Jun. 20.
Mask of Lopez. Dec. 27-Jan. 3-Jan. 10-Jan. 31-Feb. 7-Feb. 14-Feb. 28-May 2-May 9-Jun. 6.
Messalina. Feb. 14.
Mickey. Jan. 31-Jun. 6.
Midnight Molly. Apr. 4-Jun. 13.
Millionaire Cowboy. Jan. 17-Jan. 31-Feb. 14-Feb. 21-Mar. 7-May 2-May 16.
Mysterious Witness. Mar. 7.
Neglected Women. Mar. 21-Apr. 18.
No-Gun Man. Jan. 24-Feb. 28-Mar. 7-Mar. 21-Apr. 4-Apr. 11-May 16.
North of Nevada. Jan. 10-Jan. 17-Feb. 14-Mar. 21-Apr. 11-May 16-Jun. 20.
On the Stroke of Three. Jan. 31-Apr. 4-May 16-Jun. 13.
On Time. Jan. 10-Feb. 14-May 2.
O. U. West. May 30-Jun. 6.
Perils of Paris. May 2.
Phantom Justice. Mar. 28.
Range Terror. Apr. 11-Apr. 18-Apr. 25-May 23-May 30-Jun. 6-Jun. 20.
Ridin' Comet. Jun. 13.
Scar Hanan. Jun. 6-Jun. 13.
Silent Stranger. Jan. 10-Jan. 17-Feb. 14-Feb. 21-Feb. 28-Mar. 28-Apr. 18-Apr. 25-May 16-Jun. 13.
Silk Stocking Sal. Apr. 11-Jun. 13.
Speed Wild. Jun. 20.
Spirit of the U. S. A. Jan. 3-Jan. 10-Jan. 17-Jan. 31-Feb. 21-Mar. 7-Mar. 14-Mar. 28-Apr. 25.
Stepping Lively. Jan. 24-Feb. 14-Mar. 14-Apr. 11.
Swords and the Woman. Jan. 17.
Tearing Through. May 30-Jun. 20.
That Devil Quemado. Apr. 25-May 2-May 16-May 30-Jun. 6-Jun. 13.
Thelma. Jan. 17.
There's Millions in It. Mar. 21-May 30.
Third Alarm. Feb. 21-Mar. 21.
Thundering Hoofs. Jan. 17-Jan. 24-Jan. 31-Feb. 7-Feb. 14-Feb. 21-Mar. 7-Mar. 14-Apr. 11-Apr. 18-Apr. 25-May 2-May 16-May 30-Jun. 13.
Trigger Fingers. Feb. 14-Mar. 7-Mar. 21-Apr. 18-Apr. 25-May 9.

EVELYN BRENT

Star of "Smooth as Satin," based on the stage play, "The Chatterbox," by Bayard Veillier, an F. B. O. production, to be shown at the New York Capitol beginning June 21

Unknown Purple. Feb. 14-Apr. 25.
Untamed Youth. Jan. 31-May 9.
Up and At 'Em. Feb. 7.
Vanity's Price. Jan. 3-Jan. 17-Feb. 7-Apr. 25.
Westbound Limited. Jan. 24.
White Sin. Jan. 31-May 23-May 30.
Woman Who Sinned. Jan. 10-Jan. 17-May 23.
Yankee Madness. Jan. 24-May 30.
Youth and Adventure. Mar. 21-Apr. 4-May 2-May 30.

First National

Abraham Lincoln. Feb. 28-Mar. 7-Mar. 14-Mar. 28-Apr. 11-May 2-May 9-May 16-May 23.
Age of Desire. Jun. 20.
Anna Christie. May 16-May 30.
As Man Desires. May 16.
Ashes of Vengeance. Jan. 24-Jan. 31-Apr. 25-May 23-Jun. 13-Jun. 20.
Bad Man. Dec. 27-Jan. 17-Feb. 28-Apr. 4-Apr. 18.
Bellboy 13. May 2-May 23.
Black Oxen. Mar. 14.
Bob Hampton of Placer. Jan. 10.
Bond Boy. Dec. 27-Apr. 18.
Born Rich. Jan. 24-Mar. 28-Apr. 4-Apr. 11-May 23-Jun. 6.
Boy of Mine. Dec. 27-Jan. 24-Feb. 21-Mar. 7-Mar. 14.
Brass Bottle. Feb. 14.
Brawn of the North. Feb. 28.
Chastity. Jan. 17-May 2.
Children of the Dust. Feb. 7-Apr. 25.
Christine of the Hungry Heart. Mar. 28-May 30.
Circus Days. Jan. 3-Jan. 24-Apr. 25-May 9.
Classmates. Jan. 3-Feb. 7-Feb. 28-Mar. 7-Mar. 14-Mar. 21-Mar. 28-Apr. 11-Apr. 25-May 9-May 23-May 30.
Crossroads of New York. Mar. 7.
Cup of Life. Mar. 28.
Cytherea. Jan. 17-Feb. 14-Mar. 28-Apr. 25.
Daddy. Feb. 7.
Dangerous Age. Feb. 28-Apr. 18-May 23.
Dangerous Maid. Jan. 3-May 2.
Declasse. Jun. 6.
East is West. Feb. 14-May 23.
Enchanted Cottage. Jan. 3-Jan. 10-Jan. 24-Jan. 31.
Enticement. Jun. 20.
Eternal City. Jan. 10-Feb. 21-Jun. 20.
Eternal Flame. Feb. 7.
Fighting Blade. Jan. 24-Jun. 13.
Flaming Youth. Jan. 17-Feb. 28-Apr. 25.
Flirting With Love. Jan. 10-Jan. 24-Mar. 14-Apr. 4-Apr. 11-May 23-May 30.
Flowing Gold. Jan. 10-Jan. 17-Jan. 24-Feb. 14-Apr. 4-May 2-Jun. 13-Jun. 20.
Fools First. Jan. 24.
For Sale. Jan. 24-Jun. 20.
Frivolous Sal. Apr. 4-May 16.
Fury. Mar. 14.
Galloping Fish. Jan. 24-Mar. 7-Mar. 21.
Girl of the Golden West. Apr. 18.
Girl in the Limousine. Feb. 28-Apr. 4-Apr. 18-Jun. 6.
Gold fish. Jan. 3-Jan. 17-Feb. 7-Mar. 7-Apr. 18.
Her Husband's Secret. May 2.
Her Night of Romance. Feb. 14-Mar. 7.
Her Reputation. Dec. 27.
Her Temporary Husband. Jan. 24-Jan. 31-Feb. 14-Feb. 28-Mar. 7-May 2.
Hottentot. Feb. 7-Feb. 28-May 23.
Huntress. Feb. 7-Feb. 14-Mar. 14-Apr. 18.
Husbands and Lovers. Jan. 3-Feb. 28-Mar. 14-May 2-May 23.
Idle Tongues. Mar. 7.
If I Marry Again. Apr. 25.
In Every Woman's Life. Jan. 3-Feb. 21-Feb. 28-Apr. 4-Jun. 6.
In Hollywood With Potash and Perlmutter. Jan. 3-Jan. 17-Feb. 7-Feb. 21-Apr. 4-Apr. 25-May 16-Jun. 6.
Inez From Hollywood. Apr. 4-Jun. 6-Jun. 20.
Isle of Lost Ships. Feb. 7-May 16.
I Want My Man. May 2-Jun. 13.
Jealous Husbands. Jan. 31-Mar. 14-May 2.
Kid. Jan. 3-May 2.
Kindred of the Dust. Mar. 14-May 23.
Lady. Apr. 25-May 30-Jun. 13.
Learning to Love. May 23.
Lilies of the Field. Jan. 10-Jan. 31-Feb. 7-Feb. 14-Mar. 7-Jun. 20.
Love Master. Dec. 27-Jan. 31-Feb. 7-Apr. 4-Apr. 18-May 23.
Love's Wilderness. Mar. 21-May 23-Jun. 13.
Madonna of the Streets. Jan. 3-Jan. 31-Feb. 28-Mar. 14-Apr. 4-Apr. 25-May 16.
Man of Action. Apr. 4-May 2.
Marriage Cheat. Jan. 31-Feb. 14-Feb. 21-May 23.
Masquerader. Apr. 11.
Meanest Man in the World. Dec. 27-Jan. 10-Jan. 31-Feb. 14.
Mighty Lak' a Rose. May 2-May 16-May 23.
Minnie. Mar. 14-Mar. 21.
Money, Money, Money. Feb. 7-May 23.
Nomads of the North. Jan. 3.

Old Swimmin' Hole. Jan. 10-Apr. 11.
Oliver Twist. Jan. 10-Mar. 7-May 16.
One Clear Call. Jan. 17.
One Way Street. May 16.
Only Woman. Jan. 3-Jan. 31-Feb. 14-Jun. 13.
Painted People. Dec. 27-Jan. 31-Apr. 4.
Penrod and Sam. Jan. 31-Feb. 7-June 20.
Perfect Flapper. Jan. 10-Jan. 31-Feb. 7-Feb. 28-Apr. 18-May 30-Jun. 6.
Playing With Souls. Jun. 20.
Polly of the Follies. Jan. 17.
Ponjola. Apr. 18-Apr. 25.
Potash and Perlmutter. Feb. 7-Apr. 4-May 9-May 23-May 30.
River's End. Jan. 3-May 23.
Sally. May 16-May 30-Jun. 13.
Sandra. Mar. 21-Apr. 11-Apr. 25-May 9-May 30-Jun. 13.
Scars of Jealousy. May 23.
Sea Hawk. Feb. 7-Feb. 14-Mar. 7-Mar. 14-Apr. 11-Apr. 25-May 2-May 16-May 23-May 30-Jun. 20.
Sea Lion. Mar. 14.
Secrets. Jan. 3-Jan. 24-Feb. 7-Feb. 21-Mar. 28-Apr. 4-Apr. 25-Jun. 13.
Self-Made Failure. Jan. 31-Feb. 14-May 9-May 30.
Seventh Day. Jan. 3.
Silent Watcher. Jan. 3-Apr. 18-May 16.
Single Wives. Mar. 7.
Slander the Woman. Dec. 27-Apr. 18.
Slippy McGee. Mar. 14.
Smilin' Thru. Feb. 14.
So Big. Feb. 28-Mar. 7-Mar. 28-Apr. 25-May 30-Jun. 20.
Song of Love. Jan. 31-Apr. 11-Apr. 18-May 16.
Sonny. Feb. 7-Feb. 14.
Son of the Sahara. Jan. 17-Feb. 21-Jun. 6.
Sundown. Jan. 3-Mar. 21-Apr. 11-Apr. 25-May. 9-May 30-Jun. 20.
Sunshine Trail. Apr. 25.
Tarnish. Jan. 31-Feb. 21-Mar. 28-May 9-May 30.
Those Who Dance. Feb. 21-Mar. 21-Apr. 11-May 16-Jun. 20.
Thief in Paradise. May 9.
Thundergate. Mar. 21-May 16.
Tol'able David. Feb. 7-Feb. 14.
Torment. Jan. 31-Feb. 21-Jun. 20.
Trilby. May 16-Jun. 6.
Trouble. Dec. 27-Feb. 14.
Twenty-one. Feb. 28-Mar. 21-Apr. 25.
Wandering Daughters. Jan. 24-Mar. 21.
Wanters. Feb. 14-Apr. 4.
What a Wife Learned. Mar. 7-May 23.
When a Man's a Man. Dec. 27-Jan. 24-Jan. 31-Feb. 14-Mar. 7-Apr. 25-May 23-Jun. 20.
White Lily. Jan. 24.
White Moth. Jan. 10-Feb. 7-Feb. 21-Apr. 25-May 9-May 16.
Why Men Leave Home. Dec. 27-Jan. 17-Jan. 24-Mar. 7-Apr. 11-Jun. 20.
Within the Law. Jan. 24-Mar. 21.
Woman Conquers. Feb. 7.
Woman on the Jury. Jan. 10-Jan. 24-Mar. 21-Apr. 4-May 16-Jun. 6.

Fox

Against All Odds. Feb. 28-Mar. 14.
Alias the Night Wind. Dec. 27.
Arabia. Jan. 3.
Arizona Express. Jan. 17-Jan. 24-Feb. 21.
Arizona Romeo. Apr. 4-May 30-Jun. 20.
Big Dan. Dec. 27.
Blizzard. Jan. 10-Jan. 24.

A report in time saves nine—and many more—exhibitors from booking a bad bet or helps them to grab a good picture.
USE THE INDEX AND SEND TIPS.

Brass Bowl. May 23.
Cameo Kirby. Dec. 27-Mar. 14-Apr. 11-Apr. 25.
Circus Cowboy. Dec. 27-Jan. 3-Jan. 10-Feb. 7-Feb. 14-Feb. 21-Mar. 14-Apr. 18-May 2-May 30.
Conquerer. May 25.
Cupid's Fireman. Dec. 27-Feb. 21-Mar. 21.
Curlytop. Apr. 4-May 23.
Cyclone Rider. Mar. 7-May 16-May 23.
Dancers. Feb. 21-Apr. 25-May 9.
Dante's Inferno. Apr. 25-May 9-May 23-Jun. 6-Jun. 20.
Darwin Was Right. Jan. 24-Feb. 21-Apr. 25.
Daughters of the Night. Apr. 4-May 9-May 16.
Deadwood Coach. Feb. 21-Apr. 25-May 2-May 9.
Desert Outlaw. Jan. 24-Apr. 4-May 2-Jun. 6.
Dick Turpin. May 2-May 30.
Does It Pay? Feb. 7-Jun. 6.
Drag Harlan. Jun. 6.
Eleventh Hour. Dec. 27-Feb. 14-Apr. 11-May 9-May 16-Jun. 13.
End of the Trail. Jan. 31-May 9-Jun. 13-Jun. 20.
Eyes of the Forest. Jan. 3-Jan. 17-Mar. 14-May 23-May 30.
Exiles. Jan. 3.
Flames of Desire. May 16.
Face on the Barroom Floor. Dec. 27.
Friendly Husband. Dec. 27.
Gentle Julia. Apr. 4-May 16.
Gerald Cranston's Lady. Apr. 25.
Governor's Lady. Mar. 7-May 16.
Gold Heels. May 2-May 9-May 30-Jun. 13-Jun. 20.
Great Diamond Mystery. May 9.
Gunfighter. Dec. 27-May 9.
Heart Buster. Jan. 10-Mar. 14-Mar. 28-Apr. 11-Apr. 18-Apr. 25-May 16-Jun. 20.
Hearts of Oak. Feb. 21-May 23-May 30-Jun. 20.
Hell's Hole. Jan. 31-Feb. 7-Apr. 4.
Honor Among Men. Mar. 14.
Hoodman Blind. Mar. 28-May 30.
If Winter Comes. Dec. 27-Jan. 10-Jan. 24-Apr. 4-May 23.
In Love With Love. Mar. 7.
It is the Law. Jan. 10-Mar. 7-Mar. 14-Mar. 28-May 9-May 30.
Just Off Broadway. Dec. 27-Jan. 10-Mar. 14.
Kentucky Days. Jan. 10.
Ladies to Board. Feb. 28-Apr. 18-May 9-May 30.
Last of the Duanes. Jan. 24-Feb. 28-Mar. 7-Mar. 21-Apr. 4-Apr. 11-May 9-May 16.
Last Man on Earth. Mar. 28-Apr. 25-May 9-May 23.
Lone Chance. Feb. 21-Mar. 14-Apr. 18.
Lone Star Ranger. Dec. 27-Feb. 7-Apr. 4.
Love Letters. Jan. 3-Mar. 7-Mar. 21.
Man's Mate. Jan. 31-May 2-May 16-May 30.
Man Who Came Back. Feb. 21-Mar. 21-Apr. 11-May 2-May 30.
Man Who Played Square. Mar. 7-Apr. 4-Apr. 11-May 9-May 23.
Man Who Won. May 2.
Mile-a-Minute Romeo. Jan. 3-Jan. 10-Feb. 7-Feb. 14-May 30.
Monna Vanna. Apr. 11.
My Husband's Wives. May 30.
Net. Mar. 7-May 30.
Nickel Plated West. Jun. 20.
No Mother to Guide Her. Jan. 10-May 2.
North of Hudson Bay. Jan. 10-Mar. 7-Mar. 14-May 23-May 30.
Not a Drum Was Heard. Jan. 10.
Oh, You Tony. Mar. 21-Mar. 28-May 2-May 9-May 30-Jun. 6-Jun. 13.
Painted Lady. Feb. 21-Mar. 7-Mar. 14-Mar. 21-Apr. 18-May 2-May 9-May 30-Jun. 20.
Plunderer. Feb. 7-Mar. 21-Apr. 18-Jun. 6.
Romance Ranch. Mar. 14.
Roughneck. Mar. 28-Apr. 4-Apr. 25-May 9-Jun. 6.
St. Elmo. Jan. 3-Jan. 24-Feb. 14-May 16.
Shadow of the East. Jan. 10-Feb. 14-Feb. 21-May 23.
Shepherd King. Jan. 24-Feb. 21-Apr. 18-May 2.
Silent Command. Jan. 3-Jan. 10-Feb. 7-Apr. 25.
Six Cylinder Love. Mar. 28-Apr. 28-May 30.
Soft Boiled. Jan. 10-Jan. 24-Feb. 7.
South Sea Love. Jan. 3-Feb. 21-Mar. 21.
Stardust Trail. May 2-May 30.
Teeth. Mar. 7-Mar. 21-Mar. 28-Jun. 20.
Temple of Venus. Feb. 14-May 2-May 16.
That French Lady. Mar. 21.
This Freedom. Jan. 10-Feb. 7.
Times Have Changed. Apr. 4.
Town That Forgot God. Mar. 21.
Trail Rider. May 2-May 16-May 23-Jun. 6-Jun. 20.
Trouble Shooter. Jan. 3-Jan. 10-Feb. 14-Feb. 28-Apr. 4-Apr. 18-May 9-May 30.
Troubles of a Bride. Mar. 7-May 30-Jun. 6.
Vagabond Trail. Jan. 17-Jan. 24-Apr. 18.
Village Blacksmith. May 9.
Western Luck. Jan. 24-Feb. 14-Mar. 21-Apr. 4-Apr. 18-May 9.
Warrens of Virginia. Apr. 4.
When Odds Are Even. Dec. 27-Mar. 21.
Winner Take All. Feb. 7-Mar. 21-Apr. 4-Apr. 11-May 2-May 9-May 16.
Wolf Man. Mar. 21.
Wolves of the Night. Apr. 11.
You Can't Get Away With It. Jan. 17-May 16.

Metro-Goldwyn

Along Came Ruth. Jan. 3-Jan. 10-Apr. 18-May 9-May 30-Jun. 6-Jun. 13-Jun. 20.
All the Brothers Were Valiant. Jun. 20.
Arab. Dec. 27-Jan. 3-Feb. 7-Mar. 14-May 23.
Bandolero. Jan. 3-Jan. 24-Feb. 7-Apr. 18-Jun. 13.
Beauty Prize. Feb. 7-Mar. 28-Apr. 18-May 9.
Boy of Flanders. Dec. 27-Jan. 3-Jan. 10-Mar. 7-Apr. 4-May 9.
Bread. Feb. 7-Mar. 28-Apr. 4-Apr. 11-May 2-May 23.
Broken Barriers. Jan. 3-Feb. 7-Apr. 4-May 9-May 30-Jun. 20.
Broken Chains. Dec. 27.
Chu-Chin-Chow. Feb. 28.
Circe, the Enchantress. Feb. 7-Apr. 4-May 16-Jun. 6.
Cordelia, the Magnificent. Jan. 17.
Daddy's Gone A-Hunting. May 23.
Day of Faith. Jan. 3-Mar. 7.
Desire. Jan. 3-Feb. 28.
Dixie Handicap. Mar. 7-Mar. 28-Jun. 6.
Don't Doubt Your Hsuband. Jan. 17-Jan. 24-Jan. 31-May 9.
Eagle's Feather. Dec. 27-Feb. 14-Apr. 4-Apr. 18-May 30.
Eternal Struggle. Feb. 7-Mar. 7-Mar. 16.
Eternal Three. Apr. 11.
Excuse Me. Mar. 28-Jun. 20.
Fashion Row. Feb. 21-Apr. 25-May 9.
Fog. Mar. 14.
French Doll. Dec. 27-Apr. 11.
Great Divide. Apr. 4-May 23-May 30-Jun. 6-Jun. 13.
Great White Way. Dec. 27-Jan. 17-Feb. 7-Apr. 4-May 30-Jun. 20.
Greed. May 16.
Green Goddess. Jan. 24.
Half-a-Dollar Bill. Jan. 24. Apr. 4-Jun. 13.
Happiness. Jan. 17.
Heart Bandit. Jan. 17-Jan. 24.
Held to Answer. Jan. 10-Feb. 14-Mar. 21.
He Who Gets Slapped. Feb. 7-Feb. 14-Mar. 14-May 2-May 9-May 23-May 30-Jun. 13.

Product that shows the way!

CECIL B. DeMILLE presents
"Three Faces East"
by Anthony Paul Kelly
Julia Faye, Noah Beery, Sally Rand.
A RUPERT JULIAN Production
PRODUCERS DISTRIBUTING CORPORATION

His Back Against the Wall. Jan. 10.
His Hour. Jan. 10-Jan. 24-Feb. 14-Feb. 28-Mar. 21-Apr. 4-Apr. 25-May 30-Jun. 13-Jun. 20.
Hungry Hearts. May 30.
In the Palace of the King. Feb. 14-Jun. 20.
Janice Meredith. Mar. 28-Apr. 4-Apr. 25.
Lady of the Night. May 23-Jun. 6.
Little Old New York. Jan. 17-Feb. 14-Mar. 7-Mar. 14-Apr. 11.
Little Robinson Crusoe. Jan. 3-Jan. 10-Jan. 24-Feb. 7-Feb. 14-Feb. 21-Apr. 11-Apr. 18-May 23-Jun. 20.
Long Live the King. Jan. 10-Jan. 24-Feb. 7-Feb. 14-Apr. 4.
Mad Love. May 9.
Man Life Passed By. Apr. 11.
Married Flirts. Jan. 24-Feb. 28-Mar. 7-Apr. 4-Jun. 13.
Monster. May 23-Jun. 20.
Name the Man. Jan. 3-Feb. 21.
Navigator. Jan. 17-Feb. 28-Mar. 7-Apr. 4-Apr. 11.
Nellie, the Beautiful Cloak Model. Jan. 17-Jan. 24-Mar. 7-Mar. 28-Apr. 25.
One Night in Rome. Jan 17-May 9.
Our Hospitality. Jan. 24-Feb. 14-Apr. 4-Jun. 20.
Pleasure Mad. Jan. 17-Feb. 14-Apr. 11-May. 9.
Quincy Adams Sawyer. Jan. 10.
Ragman. Apr. 25-May 9-May 23.
Recoil. Feb. 7-Feb. 14-Feb. 21-Mar. 7.
Red Lights. Jan. 10-Feb. 21.
Red Lily. Feb. 7-Mar. 21-May 9.
Rejected Woman. Jan. 3-Jan. 17-May 16.
Rendezvous. Feb. 21-Mar. 14.
Reno. Jan. 24.
Revelation. Jan. 10-Mar. 21-Mar. 28-Apr. 18-Apr. 25.
Rouged Lips. Feb. 21-Mar. 7-Apr. 4-May 30.
Scaramouche. Jan. 10-Jan. 24-Feb. 7-Jun. 20.
Seven Chances. May 23-Jun. 20.
Sherlock, Jr. Jan. 3-Jan. 10-Mar. 7-Mar. 14-Mar. 21.
Shooting of Dan McGrew. Jan. 31-Feb. 7-Feb. 14-Feb. 28-Apr. 18-Jun. 13.
Silent Accuser. Jan. 10-Feb. 14-Apr. 4-Apr. 18-Apr. 25-May 9-May 16-May 23-May 30-Jun. 6.
Sinners in Silk. Jan. 10-Feb. 7-Feb. 14-Mar. 28-Apr. 4-Apr. 11-May 23-Jun. 20.
Six Days. Jan. 3-May 2.
Snob. Feb. 28-Mar. 7-Apr. 4-Jun. 6.
So This Is Marriage. Apr. 4-May 9-May 30.
Social Code. Jan. 24-Apr. 25.
Spoilers. Jan. 31-Jun. 13.
Steadfast Heart. Feb. 7.
Strangers of the Night. Jan. 24-Feb. 7-Mar. 28.
Success. Jan. 24.
Tess of the D'Urbervilles. May 30-Jun. 6.
Three Ages. Jan. 10-Feb. 28-May 2.
Three Weeks. Jan. 17-Jan. 31-Mar. 7-Mar. 14-May 2-Jun. 13.
Three Wise Fools. Jan. 17-Jun. 20.
Through the Dark. Jan. 24-Jan. 31-Mar. 21.
Thy Name is Woman. Jan. 24-Feb. 14-Feb. 21-Mar. 28.
Trailing African Wild Animals. Jan. 3.
Trifling Women. Jan. 10.
True as Steel. Jan. 10-Jan. 17-Mar. 7-May 30.
Under the Red Robe. Jan. 31-Apr. 11.
Uninvited Guest. Jan. 17-Jan. 31.
Unseeing Eyes. Jan. 31-Mar. 21-May 2.
Where the Pavement Ends. Jan. 3.
White Sister. Jan. 3-Jan. 10-Jan. 31-Apr. 18-May 9-Jun. 6-Jun. 20.
Wife of the Centaur. May 9-Jun. 13.
Wife's Romance. Feb. 14.
Wild Oranges. Jan. 17-Mar. 21-Apr. 11.
Wine of Youth. Feb. 14-Apr. 11-May 2-Jun. 13-Jun. 20.
Women Who Give. Jan. 24-Jan. 31-Feb. 14-Mar. 7-Mar. 21-May 9-May 23.
Yolanda. Feb. 28-Mar. 7-May 16-Jun. 13-Jun. 20.
Your Friend and Mine. Jan. 24.

Paramount

Air Mail. May 30-Jun. 20.
Alaskan. Jan. 24-Jan. 31-Feb. 7-Feb. 14-Mar. 7-Mar. 14-Mar. 21-Apr. 11-May 9-May 23-Jun. 13-Jun. 20.
A Man Must Live. Jan. 24-Feb. 14-Feb. 21-Mar. 7-Mar. 14-May 2-May 23-May 30.
Argentine Love. Jan. 24-Jan. 31-Feb. 21-Mar. 21-Apr. 11-May 2-May 9-May 23-Jun. 13-Jun. 20.
Bachelor Daddy. May 2.
Back Home and Broke. Dec. 27-Jan. 3-Apr. 11-Apr. 18-May 23.

A report in the hand is worth two in the head—every tip you send gives some exhibitor benefit.
USE THE INDEX AND SEND TIPS.

Bedroom Window. Jan. 3-Jan. 17-Jan. 24-Jan. 31-Feb. 21-Mar. 28-May 9-Jun. 13.
Big Brother. Jan. 3-Jan. 31-Feb. 14-Jun. 13.
Bluebeard's Eighth Wife. May 2-May 9-Jun. 13.
Bluff. Jan. 31-Mar. 28-May 9-May 23.
Border Legion. Dec. 27-Jan. 3-Jan. 24-Feb. 21-Feb. 28-Mar. 7-Mar. 28-May 30.
Breaking Point. Jan. 31-Feb. 14-Apr. 11-Apr. 25-May 23-Jun. 13.
Call of the Canyon. Jan. 3-Feb. 7-Feb. 14-May 23.
Changing Husbands. Jan. 31-Feb. 7-Feb. 14-Feb. 21-Feb. 28-Mar. 7-Mar. 21-Mar. 28-May 9-May 23.
Charmer. Jun. 13.
Cheat. Mar. 21.
Children of Jazz. Jan. 3.
City That Never Sleeps. Jan. 3-Jan. 31-Feb. 14-May 2-May 23-May 30-Jun. 13.
Clarence. Jan. 3.
Code of the Sea. Jan. 3-Jan. 17-Jan. 31-Feb. 7-Feb. 14-Feb. 28-Mar. 7-Mar. 28-May 23-Jun. 13.
Code of the West. May 30-Jun. 13.
Coming Through. Mar. 21-Apr. 25-May 2-May 23-Jun. 13-Jun. 20.
Confidence Man. Jan. 3-Jan. 17-Jan. 24-Jan. 31-Feb. 7-Feb. 21-Feb. 28-Apr. 11-Apr. 18-Jun. 13.
Contraband. Apr. 18-May 2-May 23-Jun. 13.
Covered Wagon. Jan. 3-Jan. 17-Jan. 24-Jan. 31-Feb. 28-Mar. 21-May 2-May 23-May 30-Jun. 13-Jun. 20.
Cowboy and the Lady. Jan. 3-May 23.
Crowded Hour. May 30-Jun. 13.
Dangerous Money. Dec. 27-Jan. 3-Jan. 17-Jan. 31-Mar. 21-Apr. 11-May 2-May 23-May 30.
Daughter of Luxury. Feb. 14.
Dawn of a Tomorrow. Apr. 11-May 2-Jun. 13.
Devil's Cargo. Mar. 21-May 2-May 9-May 23-May 30.
Don't Call It Love. Mar. 21.
Dressmaker from Paris. May 2-May 23-May 30.
East of Suez. Feb. 21-Feb. 28-Mar. 7-Mar. 21-May 2-May 23-Jun. 6.
Ebb Tide. Jan. 3.
Empty Hands. Jan. 17-Jan. 31-Mar. 7-Apr. 18-May 2-May 16-May 23-Jun. 13-Jun. 20.
Enemy Sex. Jan. 17-Jan. 31-Feb. 7-Feb. 21-Mar. 21-Apr. 18-May 9-May 16-May 23-Jun. 6.
Exciters. Jan. 17-Jun. 6.
Fair Week. Jan. 3-Jan. 17-Feb. 28.
Fast Set. Jan. 3-Jan. 31-Mar. 28-Apr. 11-Apr. 18-May 2-May 23.
Feet of Clay. Jan. 17-Jan. 31-Feb. 7-Feb. 14-Feb. 28-Mar. 7-Mar. 21-Mar. 28-Apr. 11-May 2-Jun. 6.
Female. Jan. 17-Jan. 24-Apr. 11-May 2-Jun. 6-Jun. 13-Jun. 20.
Fighting Coward. Jan. 17-Feb. 21-Feb. 28-May 16-May 23-Jun. 13.
Flaming Barriers. Jan. 17-Feb. 28-Apr. 11-May 23-Jun. 13-Jun. 20.
Fool's Paradise. Apr. 11.
Footlights. Jan. 3.
Forbidden Paradise. Jan. 10-Jan. 17-Jan. 31-Feb. 28-Mar. 21-Mar. 28-May 9-May 23-Jun. 13.
Forty Winks. Mar. 7-Apr. 11-Jun. 13.
Garden of Weeds. Jan. 10-Jan. 24-Jan. 31-Feb. 14-Mar. 21-Apr. 11-May 9.
Gentleman of Leisure. Mar. 7.
Go-Getter. Jan. 10-Jan. 31-May 2.
Golden Bed. Mar. 7-Apr. 11-May 2-May 23-Jun. 13.
Goose Hangs High. Jun. 6-Jun. 13.
Great Impersonation. May 2.
Grumpy. Jun. 6-Jun. 20.
Guilty One. Jan. 10-Jan. 17-Mar. 21-Apr. 4-Apr. 11.
Her Gilded Cage. Jan. 10.
Heritage of the Desert. Jan. 10-Feb. 14-Mar. 21-Apr. 4-Jun. 6-Jun. 13.
Her Love Story. Jan. 3-Jan. 17-Jan. 24-Jan. 31-Feb. 21-Mar. 21-May 2-May 9-Jun. 6-Jun. 20.
His Children's Children. Feb. 28-Jun. 13.
Hollywood. Jan. 3-Jan. 24-Feb. 14-May 16-Jun. 13.
Homeward Bound. Feb. 21.
Humming Bird. Feb. 28-Jun. 6-Jun. 13.
Icebound. Jan. 3-Jan. 24-Feb. 14.
If You Believe It, It's So. Jan. 10.
Kick In. Feb. 28.
Kiss in the Dark. Jun. 6-Jun. 13.
Law of the Lawless. Jan. 17-Mar. 7.
Light That Failed. Feb. 14.
Lily of the Dust. Jan. 24-Feb. 14-Feb. 21-Mar. 7-Mar. 21-Apr. 4-Apr. 18-May 9-May 30-Jun. 6.
Locked Doors. Jan. 24-Feb. 7-Feb. 21-Mar. 7-Mar. 21-May 2-May 30-Jun. 6.
Making a Man. Mar. 21.
Manhandled. Jan. 10-Jan. 17-Jan. 31-Feb. 14-Feb. 21-Feb. 28-Mar. 21-May 9-May 16-May 30-Jun. 6.
Manhattan. Jan. 3-Jan. 17-Jan. 24-Feb. 14-Mar. 7-Mar. 21-Apr. 4-Apr. 18-May 2-May 16-May 30-Jun. 13.
Man Who Fights Alone. Jan. 3-Jan. 17-Jan. 24-Jan. 31-Feb. 14-Feb. 21-Apr. 18-Jun. 6-Jun. 13-Jun. 20.
Man Who Saw Tomorrow. Jan. 10-Apr. 18.
Manslaughter. May 16.
Men and Women. May 30.
Men. Feb. 14-Apr. 18-May 30.
Merton of the Movies. Jan. 3-Jan. 17-Jan. 24-Jan. 31-Feb. 14-Feb. 28-Mar. 21-Apr. 11-May 30-Jun. 6-Jun. 13.
Miss Bluebeard. Feb. 14-Mar. 28-Apr. 11-Apr. 18-May 16-May 30-Jun. 20.
Missing Millions. Mar. 7-Apr. 4.
Montmarte. May 2.
Monsieur Beaucaire. Jan. 3-Jan. 10-Jan. 17-Jan. 24-Jan. 31-Feb. 14-Feb. 21-Mar. 14-May 16-Jun. 13.
Moral Sinner. Feb. 14-Apr. 4-Jun. 20.
My American Wife. Jan. 3-Jan. 10-May 30.
Next Corner. Jan. 17-Feb. 14-Feb. 28-May 2-May 30.
Ne'er Do Well. Apr. 25.
New Lives for Old. May 2-Jun. 13-Jun. 20.
Nobody's Money. Jan. 10-Jan. 24.
North of 36. Jan. 3-Jan. 17-Jan. 24-Feb. 21-Mar. 7-Mar. 14-Mar. 28-Apr. 11-Apr. 18-Apr. 25-May 2-May 16-May 23-May 30-Jun. 6-Jun. 20.

Grab this lineup!

CECIL B. DE MILLE PRESENTS
A RUPERT JULIAN PRODUCTION
"SILENCE"
From the Broadway hit by Max Marcin
Directed by RUPERT JULIAN
Released by PRODUCERS DISTRIBUTING CORPORATION

Old Homestead. Apr. 25-May 2-Jun. 6.
Old Home Week. Jun. 20.
Only 38. Apr. 4.
Open All Night. Jan. 24-Feb. 7-Feb. 21-Feb. 28-Mar. 7-Apr. 11-May 9-May 30.
Peter Pan. Jan. 31-Feb. 21-Feb. 28-Mar. 7-Mar. 14-Mar. 21-Apr. 11-Apr. 18-May 2-May 9-May 30-Jun. 13-Jun. 20.
Peter the Great. Feb. 14-Jun. 6.
Pied Piper Malone. Dec. 27-Jan. 3-Feb. 21.
Pink Gods. Jan. 10.
Pride of Palomar. Jan. 10-Mar. 7-May 30.
Purple Highway. Jan. 10-Feb. 21-May 9.
Racing Hearts. Feb. 21-May 30.
Ruggles of Red Gap. Mar. 28-May 16-Jun. 20.
Sackcloth and Scarlet. May 2-May 30-Jun. 13.
Sainted Devil. Jan. 3-Jan. 10-Jan. 17-Jan. 24-Feb. 14-Feb. 21-Feb. 28-Mar. 14-Apr. 18-May 9-May 30-Jun. 20.
Salome of the Tenements. May 30-Jun. 13-Jun. 20.
Salomy Jane. Feb. 21-Feb. 28-Jun. 13.
Shadows of Paris. Jan. 3-Jan. 10-Mar. 28-Apr. 18-Jun. 13.
Sideshow of Life. Jan. 3-Jan. 10-Jan. 17-Jan. 24-Feb. 14-Feb. 21-Feb. 28-Mar. 14-May 30-Jun. 13.
Silent Partner. Apr. 11-May 9-Jun. 13.
Singer Jim McKee. Feb. 21.
Sinners in Heaven. Jan. 10-Jan. 17-Jan. 24-Jan. 31-Feb. 21-Mar. 7-Apr. 11-Apr. 18-May 2-May 9-May 23-Jun. 6-Jun. 13.
Siren Call. May 16.
Sixty Cents an Hour. Jan. 3.
Society Scandal. Jan. 10-Jan. 17-Jan. 24-Feb. 21-Apr. 11-Jun. 13.
Spaniard. Jun. 13.
Spanish Dancer. Jan. 10-Feb. 21-Feb. 28.
Stephen Steps Out. Jan. 10-Apr. 4.
Story Without a Name. Jan. 10-Jan. 31-Feb. 28-Mar. 28-Apr. 4-May 2-May 9-May 23-Jun. 6-Jun. 13.
Stranger. Jan. 17-Mar. 7-Jun. 13.
Swan. Apr. 4-Apr. 18-May 9-May 30-Jun. 6.
Ten Commandments. Feb. 21.
Three Live Ghosts. Feb. 14.
Three Word Brand. Jan. 10.
Thundering Herd. Apr. 25-May 2-May 9-May 23-May 30-Jun. 13-Jun. 20.
Tiger Love. Jan. 10-Jan. 24-Jun. 13.
To Have and to Hold. Dec. 27-Jan. 3.
Too Many Kisses. Apr. 25-May 2-May 30-Jun. 6.
Tomorrow's Love. Feb. 28-Apr. 4-Apr. 25-May 23-Jun. 13.
Tongues of Flame. Jan. 31-Feb. 7-Feb. 21-Apr. 4-May 9-May 23-May 30-Jun. 20.
To the Ladies. Jan. 31-Feb. 21-Feb. 28-Apr. 18.
To the Last Man. Jan. 24-Mar. 7-Apr. 4-Apr. 11.
Top of the World. Mar. 28-Apr. 11-Apr. 25-May 9-May 30-Jun. 13.
Trail of Lonesome Pine. May 30.
Triumph. Dec. 27-Jan. 3-Jan. 10-Feb. 7-Feb. 21-Mar. 14-Jun. 13.
Unguarded Women. Jan. 24-Jan. 31-Apr. 4-Jun. 6.
Wages of Virtue. Jan. 10-Jan. 24-Jan. 31-Feb. 7-Feb. 21-Feb. 28-Apr. 11-Apr. 18-Apr. 25-May 9-May 23-Jun. 6-Jun. 20.
Wanderer of the Wasteland. Dec. 27-Jan. 3-Jan. 24-Feb. 7-Feb. 28-Apr. 18-May 9-May 23-Jun. 13.
West of the Water Tower. Mar. 7-Mar. 14-May 23-Jun. 20.
When Knighthood Was in Flower. Feb. 7.
While Satan Sleeps. Jan. 17.

Reports help exhibitors to keep the wolf from the door and the red ink off the books. Costs you little effort—accomplishes much good!

USE THE INDEX AND SEND TIPS.

Wild Bill Hickok. Feb. 7-Apr. 25-May 9.
Woman Proof. Feb. 7-Apr. 4-Apr. 11.
Woman With Four Faces: Dec. 27-May 30.
Worldly Goods. Jan. 10-Jan. 31-Feb. 21-May 9.
World's Applause. Apr. 25.
White Sheep. Mar. 28.
Young Rajah. Mar. 14.
Zaza. May 9-Jun. 20.

Pathe

Battling Orioles. Jan. 10-Jan 24-Feb. 28-May 9-May 23.
Boomerang. May 2-Jun. 20.
Broken Wing. Apr. 4.
Call of the Wild. Jan. 10-Jan. 17-Mar. 28-May 9.
Chronicles of America. Jan. 3-Jan. 24-Feb. 7-Apr. 11-Apr. 18.
Dr. Jack. Jan. 3-Jan. 10-Feb. 14.
Dynamite Smith. Feb. 28-Mar. 7-Mar. 14-Mar. 21.
Girl Shy. Dec. 27-Jan. 10-Jan. 24-Jan. 31-Feb. 7-Feb. 21-Feb. 28-Mar. 21-Apr. 11.
Grandma's Boy. Jan. 10.
Hot Water. Jan. 24-Feb. 14-Feb. 21-Feb. 28-Apr. 4-Apr. 18-May 16.
King of Wild Horses. Jan. 3-Jan. 10-Jan. 17-Feb. 14-Feb. 28-Apr. 4-May 2-May 9-May 23.
Mothers-in-Law. May 2.
Nanook of the North. Feb. 14-Apr. 25.
Poor Men's Wives. May 2.
Safety Last. Jan. 3-Feb. 28-Mar. 21-Apr. 18-Apr. 25-May 16.
Way of a Man. Jan. 17-Jun. 20.
Why Worry? Jan. 3-Jan. 17-Jan. 24-Feb. 7-Feb. 21-Mar. 21-May 16-Jun. 6-Jun. 20.

Preferred

Are You a Failure? Feb. 21.
Breath of Scandal. Jan. 3-Jan. 10-Mar. 21-May 9.
Daughters of the Rich. Jan. 17.
Hero. Mar. 14.
Maytime. Feb. 21.
Shadows. Feb. 7-May 9.
Thorns and Orange Blossoms. Feb. 7.
Triflers. Feb. 21.
White Man. Jan. 17-Feb. 7-Mar. 21.
Virginian. Feb. 21-Apr. 4-May 2-May 23.

Principal

Captain January. Jan. 10-Mar. 21-Apr. 25.
Daring Youth. Jan. 24-Feb. 14.
Daughters of Pleasure. Mar. 7-Mar. 21.
Girls Men Forget. Apr. 4.
Good Bad Boy. Jan. 10.
Helen's Babies. Apr. 4-Apr. 25-May 23.
Listen Lester. Jan. 10-May 23.
Masked Dancer. Apr. 11-Apr. 25.
Mine With the Iron Door. Jan. 24-Feb. 14-Feb. 21-Mar. 21-Apr. 4-May 9-May 23.

Producers Dist Corp.

Another Man's Wife. Feb. 28-Apr. 4-Apr. 25-Jun. 6.
Another Scandal. Jan. 3-Feb. 21-Feb. 28-Apr. 4.
Barbara Frietchie. Jan. 17-Feb. 7-Mar. 7-Apr. 4-Apr. 18-Apr. 25-May 9-May 23-Jun. 6.
Beauty and the Bad Man. Jun. 6.
Beyond the Border. Apr. 25-May 9-May 16-Jun. 13.
Cafe in Cairo. Feb. 21-Apr. 18.
Chalk Marks. Feb. 28-Apr. 18-Jun. 6.
Charley's Aunt. May 2-May 16-Jun. 6-Jun. 20.
Chorus Lady. Feb. 28-Jun. 6.
Down to the Sea in Ships. Feb. 21.
Drivin' Fool. Mar. 7-Apr. 11.
Flaming Forties. Jan. 24-Feb. 7-Feb. 14-Feb. 28-Mar. 21-Mar. 28-Apr. 18-May 23-May 30.
Friendly Enemies. Jun. 6.
Girl on the Stairs. Jun. 6.
Grit. Mar. 7.
Headless Horseman. Feb. 7.
Her Own Free Will. Feb. 28-Apr. 4.
His Darker Self. Jan. 10-Jan. 24-Jan. 31-Feb. 7-Apr. 4-May 9-Jun. 13.
Hold Your Breath. Jan. 10-Mar. 7-Mar. 14-Apr. 11-Apr. 25-May 9-May 23-May 30.
Hoosier Schoolmaster. Jan. 3-Jan. 17-Jan. 31-Feb. 28-Mar. 14-Mar. 28.
House of Youth. Feb. 7-Feb. 28-Mar. 28-Apr. 18-Jun. 6-Jun. 20.
Legend of Hollywood. Feb. 7-Feb. 14-Feb. 21-Mar. 14.
Lightning Rider. Jan. 3-Jan. 31-Feb. 7-Mar. 14-Apr. 18.
Love's Whirlpool. Jan. 3-Feb. 21-Apr. 25-May 23.
Miami. Jan. 3-Jan. 31-Feb. 7-Feb. 21-Apr. 18-May 9-Jun. 13.
Michael O'Halloran. Dec. 27-Feb. 21-Apr. 18-Apr. 25.
Night Hawk. Jan. 3-Jan. 10-Jan. 31-Mar. 7-Apr. 18.
Not One to Spare. Feb. 21-Mar. 28-Apr. 4.
Old Fool. Feb. 7-Feb. 14.
Ramshackle House. Jan. 31-Feb. 14-Feb. 21-Mar. 21-Apr. 4-Apr. 11-Apr. 18.
Reckless Romance. Feb. 7-Apr. 11-Jun. 6.
Roaring Rails. Jan. 3-Feb. 7-Feb. 14-Feb. 21-Feb. 28-Mar. 14-Apr. 4-Apr. 11-Apr. 18-Apr. 25-May 23-Jun. 6-Jun. 13.
Shifting Sands. Feb. 7.
Siren of Seville. Feb. 7-Feb. 21-Mar. 7-Mar. 21-Apr. 25-May 2-May 23-Jun. 6.
Soft Shoes. Mar. 7-Mar. 21-Apr. 11-Apr. 25-May 2-May 16-Jun. 6.
Tiger Thompson. Jan. 10-Jan. 24-Feb. 14-Feb. 21-Apr. 11-May 30.
Trouping With Ellen. Apr. 18-Jun. 6.
Try and Get It. May 2-May 16.
Wandering Husbands. Jan. 3-Jan. 31-Mar. 7-Mar. 14-Apr. 11-May 2-May 9-May 16.
Welcome Stranger. Jan. 17-Jan. 24-Feb. 14-Feb. 28-Mar. 7-Mar. 14-Apr. 11-May 30-Jun. 13.
What Shall I Do? Jan. 3-Apr. 18-May 23.
While Paris Sleeps. Feb. 21.
Wise Virgin. Jan. 24-Feb. 7-Feb. 21-May 30.
Youthful Cheaters. Jan. 3-Jan. 10.

United Artists

America. Jan. 10-Jan. 24-Feb. 21-Mar. 7-Mar. 14-Mar. 21-Apr. 4-Apr. 11-Apr. 25-May 9-May 16-May 30-Jun. 13.
Birth of a Nation. Apr. 4-Apr. 11-Apr. 18.
Broken Blossoms. Feb. 7.
Dorothy Vernon of Haddon Hall. Dec. 27-
Doll's House. Apr. 25.
Apr. 18-Apr. 25-May 2.
Garrison's Finish. Jan. 31-Feb. 14-Feb. 28-Mar. 14-Apr. 18.
Hill Billy. Jan. 31-Feb. 21-Mar. 14.
Iron Trail. Mar. 7-Mar. 14.
Little Lord Fauntleroy. Jan. 31.
Love Flower. Jan. 17.
Love Light. Jan. 10.
Loving Lies. Mar. 14.
Mark of Zorro. Jan. 3.
Man Who Played God. May 16.
No More Women. Jan. 31-Mar. 14.
Nut. Apr. 4.
One Exciting Night. Jan. 17-Mar. 21.
Orphans of the Storm. Jan. 3-Jan. 24-Mar 28.
Robin Hood. Feb. 14-Mar. 7-May 16.

A box-office bonanza!

Rosita. Jan. 31.
Ruling Passion. May 16.
Shriek of Araby. Jan. 3-Mar. 21.
Tailor Made Man. Feb. 7-Mar. 7.
Tess of the Storm Country. Jan. 10-Feb. 21-Mar. 14.
Thief of Bagdad. Feb. 21-Mar. 14-Apr. 11-Apr. 25-May 2-May 30-Jun. 20.
Three Musketeers. Feb. 28-Mar. 7-Mar. 14-May 16.
Three Must-Get-Theres. Mar. 21-May 16.
Through the Back Door. Jan. 17-Mar. 14-Mar. 28-May 9-May 23.
Way Down East. Jun. 13.
When the Clouds Roll By. Jan. 10.
White Rose. Feb. 7-Apr. 18-May 30-Jun. 13.
Woman of Paris. Feb. 21-Feb. 28-May 16.

Universal

Acquittal. Jan. 17-Feb. 21-Mar. 14-Apr. 18-Apr. 25.
Back Trail. Jan. 10-Mar. 14.
Behind the Curtain. Jan. 24.
Big Timber. Jan. 10-Jan. 17-Feb. 14-Feb. 21-Apr. 11-Apr. 25.
Blind Husbands. Jun. 6.
Breathless Moment. Jan. 10-Jan. 24-Apr. 18.
Broadway or Bust. Jan. 3-Jan. 10-Feb. 21-Mar. 7-May 23.
Burning Trail. Jun. 6.
Butterfly. Apr. 11-Apr. 25-May 30.
Chapter in Her Life. Feb. 7-Feb. 21.
Clean Up. Jan. 10.
Crooked Alley. Mar. 7.
Daring Chances. Feb. 7-Mar. 14-Apr. 18.
Dark Stairways. Jan. 17-Feb. 7.
Darling of New York. Jan. 24-Apr. 4-Apr. 11-Jun. 6.
Dead Game. Apr. 4.
Drifting. Feb. 21-Feb. 28.
Driven. Feb. 28.
Excitement. Jan. 10-Jan. 17-Jan. 24-May 9-May 23.
Family Secret. Feb. 28-May 9-May 16.
Fast Worker. Jan. 3-Jan. 17-Jan. 31-Feb. 7-Feb. 21-Apr. 4-Apr. 18-Apr. 25-May 2-May 23-Jun. 13-Jun. 20.
Fifth Avenue Models. Jun. 6.
Fighting American. Jan. 10-Feb. 21-Feb. 28-May 2-May 9-May 23.
Fighting Fury. Jan. 17-Feb. 7-Feb. 28-Mar. 7-Apr. 4-Apr. 25-May 2-May 16.
Flirt. Jan. 3.
Flying Hoofs. Feb. 21-Apr. 4-Jun. 20.
Fool's Highway. Jan. 10-Mar. 7-Apr. 25.
Forty Horse Hawkins. Jan. 17-Jan. 31-Feb. 7.
Gaiety Girl. Jan. 10-Jan. 17-Apr. 11-May 23-May 30.
Galloping Ace. Jan. 10.
Galloping Hoofs. Mar. 14.
His Mystery Girl. Jan. 3.
Hit and Run. Jan. 3-Jan. 31-Feb. 7-Apr. 11-May 2-May 23-Jun. 6-Jun. 13-Jun. 20.
Hook and Ladder. Jan. 3-Jan. 17-Feb. 14-Mar. 14-Apr. 4-Apr. 18-May 9.
Hunchback of Notre Dame. Dec. 27-Jan. 10-Jan. 31-Feb. 7-Feb. 14-Feb. 21-Mar. 14-Apr. 11-May 23-May 30-Jun. 6.
Hurricane Kid. Feb. 21-May 2-May 9-May 30.
Jack O' Clubs. Jan. 3-Jan. 31-Mar. 21-Apr. 11-Apr. 18.
K—The Unknown. Jan. 17-Feb. 7-Mar. 14-May 30-Jun. 20.
Lady of Quality. Jan. 3-Apr. 18.
Law Forbids. Feb. 28-Mar 7-Mar. 14-Apr. 25-May 23.
Let 'Er Buck. Apr. 18-Apr. 25-May 23-Jun. 20.
Love and Glory. Jan. 3-Jan. 17-Jan. 31-Apr. 4-Apr. 11-May 2.
Man From Wyoming. Jan. 10.
Measure of a Man. Jan. 31-May 2-May 16-Jun. 20.
Men in the Raw. Dec. 27.
Merry-Go-Round. Jan. 31-Feb. 7-Feb. 21-Feb. 28-Mar. 14.
Night Message. Jan. 31.
Oh, Doctor. Mar. 21-Mar. 28-Apr. 18-Apr. 25-May 16-May 30-Jun. 6.
Price of Pleasure. May 23.
Ramblin' Kid. Dec. 27-Jan. 31-May 9.
Reckless Age. Dec. 27-Feb. 7-Mar. 7-Mar. 14-Apr. 4-Apr. 25-May 2-May 16.
Red Warning. Dec. 27-Jan. 31-Jun. 20.
Ride for Your Life. Jan. 17-Feb. 14-Mar. 28-Apr. 18-May 30.
Riders Up. Dec. 27-Jan. 17-Jan. 31-Apr. 11.
Ridgeway of Montana. Jan. 31-Mar. 28-Apr. 18.
Ridin' Kid from Powder River. Jan. 10-Jan. 17-Feb. 7-Mar. 14-Mar. 28-Apr. 11-Apr. 25-May 16-Jun. 6.
Ridin' Pretty. Mar. 14-Mar. 28-Jun. 6.
Roaring Adventure. Jun. 20.

All is not gold that flickers on the screen; you can't tell a poor picture by looking at the film can—but it's easy to get the low-down from tips.
USE THE INDEX AND SEND TIPS.

Rose of Paris. Feb. 7-Apr. 4.
Saddle Hawk. Jun. 20.
Secrets of the Night. May 2.
Sign of the Cactus. Apr. 4-May 2-May 9-Jun. 6.
Signal Tower. Jan. 17-Feb. 7-Feb. 14-Feb. 28-Mar. 21-Mar. 28-Apr. 25-May 2-May 16-May 30.
Slanderers. Mar. 7-Apr. 11.
Smouldering Fires. Apr. 4-Jun. 20.
Sporting Youth. Jan. 3-Jan. 24-Jan. 31-Feb. 21-Mar. 7-Mar. 14-Mar. 21-Apr. 11-May 23-Jun. 13.
Stolen Secrets. Feb. 28-Apr. 11.
Storm. Jan. 24.
Storm Daughter. Mar. 7-Apr. 11-May 16.
Straight Through. May 6.
Sunset Trail. Jan. 24-Mar. 7-Apr. 11.
Sunset Trail. Jan. 24-Mar. 7-Apr. 11. May 9.
Thrill Chaser. Jan. 3-Jan. 24-May 23.
Thundering Dawn. Jan. 3-Jan. 24-Apr. 4.
Times Have Changed. Jan. 3.
Tornado. Jan. 10-Jan. 24-Feb. 7-Feb. 14-Feb. 28-Mar. 7-Mar. 21-Apr. 4-Apr. 11-Apr. 25-May 2-May 23-Jun. 6-Jun. 20.
Trifling With Honor. Mar. 14-Mar. 21.
Turmoil. Jan. 24-Feb. 21-May 16-Jun. 13.
Western Wallop. Jan. 24-Feb. 7-Feb. 21-Feb. 28-Apr. 11-May 23.
Where Is This West? Jan. 3.
Whispered Name. Jan. 24.
White Tiger. Jan. 24-Feb. 28-Apr. 25-May 16-Jun. 13.
Wild Party. Jan. 3-May 9.
Wine. Jan. 17-Mar. 7.
Women First. Mar 14.
Young Ideas. Jan. 17-Feb. 7-Jun. 13.

Vitagraph

Barree, Son of Kazan. Jun. 6.
Behold This Woman. Jan. 24-Mar. 21-Apr. 4-Apr. 18-May 2-May 9-Jun. 6.
Beloved Brute. Jan. 24-Jan. 31-Feb. 7-Feb. 21-Mar. 7-Mar. 21-Apr. 4-Apr. 18-Apr. 25-May 2-May 9-May 23.
Between Friends. Jan. 3-Jan. 31-Feb. 7-Apr. 11-May 2-May 9.
Borrowed Husbands. Jan. 17-Feb. 14-Apr. 11.
Captain Blood. Jan. 3-Jan. 10-Jan. 17-Jan. 24-Jan. 31-Feb. 14-Mar. 7-Mar. 14-Apr. 11-Apr. 18-Apr. 25-May 16-Jun. 13.
Clean Heart. Mar. 7-Mar. 14-Apr. 4-Apr. 11-May 2-Jun. 6.
Code of the Wilderness. Jan. 3-Jan. 24-Feb. 28-Mar. 14-Mar. 21-Apr. 11-Apr. 18-May 16-May 30-Jun. 13.
Fearbound. Apr. 4-Apr. 18-May 2-Jun. 6.
From Manger to Cross. Apr. 25.
Girl in His Room. Feb. 28.
Girl's Desire. Feb. 28.
Greater Than Marriage. Apr. 11-Apr. 18-Apr. 25-May 23-Jun. 6-Jun. 20.
Leavenworth Case. Jan. 3.
Let Not Man Put Asunder. Jan. 10-Feb. 7-May 9-Jun. 13.
Little Wildcat. Mar. 28.
Love Bandit. Jan. 3-Feb. 7.
Man From Brodney's. Feb. 7-Mar. 14-Mar. 21-Apr. 18-May 9-Jun. 13.
Man Next Door. Feb. 14.
Masters of Men. Jan. 3.
Midnight Alarm. Apr. 11-Jun. 13.
My Man. Jan. 10-Feb. 7-Mar. 28-Apr. 11.
Ninety and Nine. Jun. 20.
No Defense. Feb. 28.
On the Banks of the Wabash. Jan. 3-Jan. 24-May 16.
One Law for the Woman. Apr. 11.
Pampered Youth. Mar. 7-Apr. 18-May 9-May 30-Jun. 20.
Pioneer Trails. Dec. 27-Mar. 21.
Redeeming Sin. Mar. 7-May 9-May 16-Jun. 20.
Silent Vow. Jan. 24.
Silver Car. Mar. 21.
Two Shall Be Born. Mar. 14-Apr. 11-May 23-May 30-Jun. 20.
Virtuous Liars. Feb. 7-Apr. 25.
Woman's Sacrifice. Feb. 7.

Warner Brothers

Age of Innocence. Jan. 17-May 2-May 9-May 30-Jun. 6.
Babbitt. Jan. 10-Jan. 17-Feb. 7-Feb. 21-Mar. 21-Apr. 4-May 9.
Beau Brummel. Jan. 10-Jan. 24-Jan. 31-Mar. 7-Jun. 6.
Beautiful and Damned. Jan. 24.
Being Respectable. Jan. 17-Jan. 24-Feb. 14-Mar. 7-Apr. 25.
Brass. Jan. 24.
Bridge of Sighs. May 2-May 23-Jun. 6.
Broadway After Dark. Jan. 3-Jan. 10-Feb. 7.
Broadway Butterfly. May 30.
Conductor 1492. Jan. 3-Jan. 24-Feb. 7-Apr. 11-Apr. 18.
Cornered. Jan. 10-Jan. 17-Feb. 7-Feb. 28-Mar. 21-Apr. 4-Apr. 11-Apr. 25-May 2-May 30-Jun. 6-Jun. 20.
Country Kid. Jan. 24-Jan. 31-Feb. 7-Feb. 28-Apr. 11-May 2.
Daddies. Jan. 3-Jan. 10-Feb. 7-Feb. 21-Feb. 28-Apr. 11-Apr. 18-Apr. 25.
Dark Swan. Apr. 25-May 9-Jun. 13-Jun. 20.
Find Your Man. Jan. 24-Jan. 31-Mar. 14-Apr. 4-Apr. 25-May 16-Jun. 6.
George Washington, Jr. Jan. 10-Jan. 17-Feb. 21-Mar. 14-Apr. 18-May 16-May 23.
Gold Diggers. Jan. 24-Feb. 28-Mar. 7-Apr. 18-Apr. 25.
Her Accidental Husband. Jan. 31.
Her Marriage Vow. Jan. 17-Feb. 14-Mar. 14-Apr. 4-Apr. 18.
Heroes of the Street. Apr. 18.
How to Educate a Wife. Jan. 3-Jan. 10-Jan. 17-Jan. 24-Mar. 14.
Lighthouse by the Sea. Mar. 14-Apr. 25-May 2-May 16-May 23-Jun. 6-Jun. 13.
Little Church Around the Corner. Mar. 14.
Little Johnny Jones. Jan. 24-Feb. 28-Mar. 14-Apr. 4-Apr. 18-May 16.
Lover of Camille. Jan. 31-Feb. 28-Apr. 25-May 16-Jun. 6.
Lover's Lane. Dec. 27-Jan. 24-Feb. 14-Feb. 21-Mar. 14-May 16.
Lucretia Lombard. Dec. 27-Jan. 31-Mar. 14-Mar. 21-Apr. 25.

Main Street. Jan. 17-Apr. 4.
Marriage Circle. Jan. 10-Feb. 7-Feb. 14-Apr. 11-May 2.
My Wife and I. May 30-Jun. 20.
Narrow Street. Jan. 17-Feb. 28-Mar. 14-Mar. 28-May 2-May 16-Jun. 6-Jun. 20.
On Thin Ice. May 30.
Printer's Devil. Feb. 14-Feb. 21.
Tenth Woman. Jan. 17-Feb. 7-Feb. 14-Apr. 25-May 2-May 16.
This Woman. Jan. 17-Mar. 28-Apr. 18-Apr. 25-May 16-Jun. 6-Jun. 20.
Three women. Jan. 3-Feb. 21-Mar. 21-May 16.
Tiger Rose. Jan. 31-Feb. 28-Mar. 14-May 2.
Where the North Begins. Jan. 24-Feb. 7-Feb. 28-Mar. 14-Apr. 11-Apr. 25-May 30.

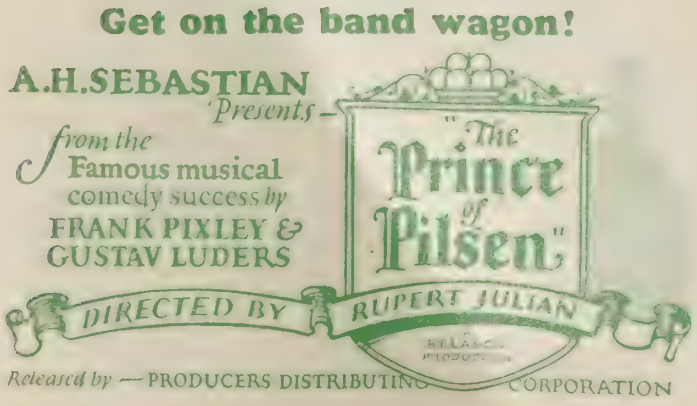
Independents

According to Hoyle. Feb. 7.
Ace of the Law. Jan. 3-May 9.
Across the Dead Line. Apr. 11.
Apache Dancer. Apr. 25.
After a Million. Feb. 7-May 16.
After Six Days. Jan. 17.
American Toreador. Jan. 17.
Average Woman. Mar. 14.
Barbed Wire. Apr. 4.
Barefoot Boy. Jan. 24-Feb. 7-Mar. 7-Apr. 11-Jun. 13.
Barriers of the Law. Jun. 6.
Battling Buckaroo. Feb. 21.
Battling Buddy. Feb. 21-Apr. 4-Jun. 20.
Battling Fool. Feb. 7-Feb. 14-Mar. 7-Apr. 18-Apr. 25-Jun. 20.
Beautiful Sinner. May 16-May 30-Jun. 6-Jun. 13.
Biff Bank Buddy. Apr. 18-May 23.
Black Gold. May 16.
Black Lightning. Mar. 14-Mar. 21-Apr. 4-Apr. 18-Apr. 25-Jun. 20.
Blood and Steel. Jan. 10-Feb. 7-Apr. 4-Apr. 11.
Border Intrigue. Mar. 14-May 30.
Border Rider. Mar. 14.
Branded a Thief. Jan. 31.
Breaking In. May 30.
Bright Lights of Broadway. Apr. 18.
Bringing Home the Bacon. Feb. 14-Jun. 13-Jun. 20.
Broken Hearts of Broadway. Jan. 10-Apr. 25.
Calibre .45. Feb. 28-Apr. 11-Apr. 25.
Capital Punishment. Jun. 6.
Caught Bluffing. Jan. 24.
Coyote's Fang. May 16.
Crimson Gold. Apr. 25-May 2.
Crossed Trails. Jun. 13.
Danger. Mar. 7-Mar. 21.
Danger Ahead. Jan. 10-Jan. 31.
Danger Rider. Jan. 31-Feb. 7.
Daring Love. Jan. 24-Apr. 4.
Daring Years. Jan. 17.
Daughters Who Pay. May 2.
Dead or Alive. Jan. 17.
Deserted at the Altar. Apr. 4.
Desperate Adventure. Jan. 24-Jun. 6.
Do It Now! Apr. 25-May 9.
Double Action Daniels. May 16.
Double O. Ranch. May 2.
Driftwood. Jan. 10.
Drums of Jeopardy. Jan. 17.

Too many cooks may spoil the broth but there can't be too many tips to make the picture choice better.
USE THE INDEX AND SEND TIPS.

Early Bird. Feb. 21-Mar. 7-Mar. 14-May 2-May 9-May 16-May 23-Jun. 6-Jun. 20.
Empty Hearts. Mar. 14.
False Trails. Mar. 21.
Fast and Fearless. Mar. 7-Apr. 11-Apr. 18-Apr. 25.
Fatal Mistake. Feb. 7.
Fight for Honor. Mar. 21-Apr. 18-May 2-May 16.
Fighting for Justice. Mar. 21.
Fighting Heart. May 9.
Fighting in France. Apr. 25-May 9-Jun. 13.
Fighting Odds. Feb. 7.
Fighting Strain. Jun. 20.
Fighting Through. Feb. 14-Mar. 21.
Fire Patrol. Jan. 24-Feb. 7-Mar. 7-Mar. 14-Apr. 4-Jun. 13.
Flaming Hearts. Apr. 18.
Flapper Wives. Jan. 24.
Flash. Apr. 11.
Floodgates. Mar. 14-Apr. 25-Jun. 20.
Foolish Virgin. Feb. 14.
Fool and His Money. May 16.
For You, My Boy. Feb. 14.
Galloping Through. Jan. 17.
Gamblin' Fool. May 2.
Gambling Wives. Jun. 20.
Game Fighter. Apr. 25.
Getting Your Man. Feb. 14.
Girl Who Came Back. Jan. 31.
Gold and Grit. Apr. 18.
Gold Madness. Apr. 4.
Growing Better Day by Day. Feb. 7-Apr. 18.
Hard Hitting Hamilton. Mar. 14-Apr. 18-Jun. 6.
Heart of the West. Apr. 4-May 16.
Helion. Jan. 10-Feb. 14.
His Last Chance. Mar. 7.
His Last Race. Apr. 18.
Hitting Hard. Jun. 20.
Horse Sense. Mar. 14-Apr. 18.
Horse Shoe Luck. May 30.
Hutch of the U. S. A. Apr. 18.
I Am the Man. May 23.
In High Gear. Jan. 31-May 2.
Innocence. Jan. 31-May 2-May 16.
Jacqueline. Mar. 7-Apr. 11.
Last Man. Jun. 20
Little Red Schoolhouse. Mar. 7.
Left Hand Brand. Feb. 7.
Let Him Buck. Apr. 18.
Lone Avenger. Jan. 17.
Lone Hand Tex. Feb. 7-Apr. 4.
Looped for Life. Feb. 14-Jun. 6.
Lost Battalion. Mar. 7-Apr. 25.
Lost in a Big City. Jan. 31-Mar. 7.
Man From Broadway. Apr. 25.
Man From Rio Grande. Apr. 4.
Marriage Market. Jan. 10.
Martyr Sex. Mar. 14.
Meddling Women. Jun. 20.
Midnight Avenger. Jan. 17.
Midnight Express. Feb. 28-Mar. 7-May 2-May 9-May 16-Jun. 6.
Midnight Secrets. Apr. 11.
Mile-a-Minute Morgan. Jan. 17.
Nick-of-Time Baby. Jan. 10.
Notoriety. Feb. 14.
No Danger. Apr. 25.
Not Built for Runnin'. May 16.
Not Wanted. Apr. 18.
One Eighth Apache. Apr. 4.
Out of the Dust. Jan. 3-Jan. 31-Apr. 25.
Outwitted. Feb. 28-May 2-May 23.
Painted Flapper. Apr. 11-Apr. 25-Jun. 13.
Pal o' Mine. Apr. 18-Jun. 13.
Pals in Blue. Jan. 31-Jun. 6.
Parted Curtains. Jan. 31.
Passion Play. Apr. 11.
Paying the Limit. May 16.
Pell Street Mystery. May 16-Jun. 6.
Playing the Ponies. Apr. 4.
Poison. May 30.
Poisoned Paradise. Apr. 18.
Pot Luck Pards. Jan. 3.
Powder River. Jan. 10.
Price She Paid. May 16-Jun. 6.
Protect Us. Jan. 17.
Racing for Life. Apr. 4-Apr. 18-May 16.
Ragged Robin. Mar. 14.
Rainbow Ranger. Jan. 10-Feb. 7-Feb. 14-Apr. 11-May 9.
Range Vultures. Jun. 13.
Rarin' to Go. Jan. 24-Feb. 7-Feb. 28-Apr. 4-May 30.
Reckless Ridin' Bill. Jan. 31.
Reckless Speed. Mar. 21.
Riders of the Law. Mar. 14.
Ridin' Fool. Feb. 7.
Ridin' Mad. Feb. 14.
Ridin' West. Apr. 4.
Rip Roarin' Roberts. May 30.
Rip Snorter. Apr. 11.
Romance and Rustlers. Apr. 25-May 2-May 30.
Rough Ridin'. Jan. 24-Feb. 7-Feb. 14-Apr. 18.
Scarred Hands. Feb. 7.
Sell 'Em, Cowboy. Mar. 28-Apr. 11.
Sheriff of Sun Dog. Apr. 18.
Shield of Silence. May 30.
Shootin' Square. May 2.
Slow as Lightning. Feb. 7-Feb. 14.
Smilin' On. Jan. 24.
Souls in Bondage. Feb. 14.
South of Santa Fe. Jan. 31.
Speed. May 30.
Speed King. Apr. 11.
Speed Spook. Jan. 24-Mar. 7-Apr. 4-Apr. 25-May 2-May 30.
Streets of New York. Mar. 7.
Sure Fire Flint. Feb. 28-Mar. 21.
Surging Seas. Apr. 25-May 16.
Ten Nights in a Barroom. Mar. 14-May 2.
Texas. Mar. 21.
That Wild West. Mar. 21.
Thirst. Feb. 28.
Those Who Judge. Jun. 13.
Three Days to Live. Apr. 11.
Three Keys. Apr. 4.
Through the Flames. Feb. 7.
Thundering Romance. Mar. 14.
Tie That Binds. May 2.
Truth About Women. Mar. 21.
Tucker's Top Hand. Feb. 7.
Turned Up. Feb. 7.
Two Fisted Justice. Mar. 14.
Unknown. Mar. 14.
Tillie's Punctured Romance. Jan. 17.
Torment. Jun. 20.
Trail Dust. Jun. 13.
Up in Mary's Attic. Feb. 7-Feb. 28.
Valley of Vanishing Men. Mar. 21.
Verdict of the Desert. Jan. 31-Feb. 7.
Vic Dyson Pays. Feb. 28.
Walloping Wallace. Mar. 28.
Watch Him Step. Apr. 25.
Way of the Transgressor. Jan. 31.
Western Vengeance. Mar. 28.
When Dawn Came. Feb. 7.
White Panther. Apr. 25.
Whirlwind Ranger. Jan. 3.
Wild Oats. Jan. 17.
Who Cares? Jun. 20.
Women and Gold. Jun. 13.
Women and Gold. Feb. 14.
Yankee Speed. Apr. 4.

COMEDIES: Jan. 3-Jan. 10-Jan. 17-Jan. 24-Jan. 31-Feb. 7-Feb. 14-Feb. 21-Feb. 28-Mar. 7-Mar. 14-Mar. 21-Apr. 4-Apr. 11-Apr. 18-Apr. 25-May 2-May 9-May 23-May 30-Jun. 6-Jun. 13-Jun. 20.
SERIALS: Jan. 3-Jan. 10-Jan. 17-Feb. 7-Feb. 14-Feb. 21-Feb. 28-Mar. 7-Apr. 11-Apr. 18-Apr. 25-May 2-May 9-Jun. 13.
SHORT SUBJECTS: Jan. 3-Jan. 10-Jan. 17-Jan. 24-Jan. 31-Feb. 7-Feb. 14-Feb. 21-Feb. 27-Mar. 7-Mar. 14-Mar. 21-Apr. 4-Apr. 11-Apr. 18-Apr. 25-May 2-May 9-May 23-May 30-Jun. 6-Jun. 13-Jun. 20.



Action a-plenty runs through Pathe's latest serial, "Sunken Silver," of which these scenes run in chapter five

Priscilla Dean Returns After Five Months' Tour of Big Cities

AFTER a five months' tour of the principal cities of the East and Middle West during which she appeared in person in connection with the showing of "A Cafe in Cairo" and "The Crimson Runner," Priscilla Dean has returned to the Hollywood Studios to resume her starring contract with Hunt Stromberg.

The star was given an enthusiastic reception at the depot by a host of motion picture celebrities, including Hunt Stromberg and Harry Carey, the latter having with him a band of 52 Araphoe Indians in full tribal regalia and his cowboys, all of whom were appearing in "The Bad Lands," Carey's current Stromberg feature for Producers Distributing Corporation.

Priscilla Dean's personal appearance tour was one of the most successful ever staged, and inasmuch as the star did a dramatic interlude from her picture instead of the usual "how-glad-I-am-to-be-here" talk, she proved that screen stars may be capable stage stars as well. Although her original itinerary consisted of but five weeks, the success of her appearance caused it to be expanded to five months. During the course of the tour the star made 182 personal appearances, addressed 16 women's clubs, dined with six governors and met 14 mayors.

Miss Dean will start immediately upon "The People Versus Nancy Preston," a New York crook story by John A. Morosco, author of 'The City of Silent Men." This will be the first of five features she will make under the Stromberg banner this year for Producers Distributing Corporation.

Goldbeck Writes for Pola Negri

The engagement of Willis Goldbeck, one of the industry's foremost scenario writers, to write the scenarios for the coming Pola Negri pictures, was announced yesterday by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation.

"Mr. Goldbeck, who has just returned from a conference with Sir James M. Barrie on the scenario for 'A Kiss for Cinderella,' will write the scripts for all of Miss Negri's future pictures," said Mr. Lasky. "In assigning him to this work we are following out our policy of giving Miss Negri the strongest possible literary material for her pictures. Mr. Goldbeck is one of the most brilliant scenario writers in the business. He wrote the scripts for 'Scaramouche,' 'Peter Pan,' 'Forbidden Paradise,' 'Mare Nostrum' and other great successes. He is now conferring with Joseph Hergesheimer on the script of 'Flower of the Night,' the story which Mr. Hergesheimer wrote especially for Miss Negri. In a few days he will leave for the Coast with Paul Bern, who is to direct the production in which Mr. Goldbeck will have a supervisory interest."

Melford Signed for Series

Many rumors pertaining to the activities of Director George Melford during the coming year were quieted by an announcement from William Sistrom, production manager of Metropolitan Pictures, Inc., to the effect that Melford has signed a contract for a series of four pictures to be produced by Metropolitan and released through Producers Distributing Corporation.

"Play Ball" New Serial

Special Screening of Pathe Chapter Play for John J. McGraw and New York Sport Writers

A private screening of the first three chapters of "Play Ball," the new Patheserial, was given on last Saturday evening, June 6, at the Pathe home office, at which John J. McGraw, manager of the New York Giants and author of the story, and Mrs. McGraw, were the guests of honor. Sport writers from the New York dailies and some of Mr. McGraw's fellow-members from the Lamb's Club were also on hand for the occasion of the Giants' manager's debut as a screen author.

Mr. McGraw was enthusiastic over the screen version of his story as revealed in the three initial chapters and expressed himself as extremely satisfied with the production.

The private screening was the first of a series of similar showings to be held in different key-centers of the East and Middle West. Prints for these showings went forward to Chicago in the custody of Tom North on Sunday, June 7, when Mr. North joined Mr. McGraw and Frankie Frisch on their trip to rejoin the Giants.

It is Mr. North's plan to conduct special showings in the different cities to be visited by the Giants during the next two weeks. "Play Ball" has been definitely scheduled for release on July 19.

"Two Can Play" in Production

"Two Can Play," an adaptation of a Saturday Evening Post story, written by Gerald Mygatt, has been placed in production on the West coast and is listed for the second group of Associated Exhibitors' features for the next season. Clara Bow and Allan Forrest have been engaged for the two leading roles.

"Smooth As Satin" Is Booked by Capitol Theatre for Week June 21

THE enthusiastic reception tendered "Drusilla With a Million" and "Parisian Nights," two F. B. O. Gold Bond productions at the Capitol Theatre, New York, prompted S. L. Rothafel ("Roxy") to book another F. B. O. production. "Smooth As Satin," an underworld melodrama starring Evelyn Brent, based on the famous play "The Chatterbox" by Bayard Veiller, author of the well known stage successes, "The Thirteenth Chair," and "Within the Law," will go into the Capitol on Sunday, June 21, for a week's run.

The booking of "Smooth As Satin" by the Capitol Theatre sets a record for the independents. This is the first time in several years that three independent productions, coming from the same distributing company, play the Capitol Theatre in one month.

Adapted from the stage play "The Chatterbox," by Bayard Veiller, "Smooth As Satin" concerns itself with a girl who has always been a thief, but who goes straight after her marriage to another notorious safe cracker, and her husband, newly rescued from a long prison term, tread the straight and narrow with her. Then both of them are the victims of other crooks after they have determined to lead an honest life. Evelyn Brent, who is fast making herself internationally famous in crook roles, has the star part in the production, directed by Ralph Ince and transferred to screen him from Fred Kennedy Myton. Miss Brent is supported by a notable group of thespians including Bruce Gordon, Fred Kelsey, Fred Esmelton, Mabel Van Buren and John Gough. Ralph Iice, who directed several of the Brent productions, has made the most of the excellent material and Miss Brent's dramatic talents.

Release Dates Set on First 3 Schulbergs for New Season

J. G. BACHMANN, general manager of distribution for B. P. Schulberg Productions, has determined the release dates for the first three releases on the company's schedule of eighteen pictures for 1925-1926. Schulberg Productions will begin its new season of activities with the release on August 1 of "Parisian Love," a Gasnier production now in the making on the west coast. This story of the Parisian underworld is from the novel by F. Oakley Crawford and features an all-star cast.

Following this will come the second release on August 20 which will consist of Gertie D. Wentworth-James sensational book, "The Girl Who Wouldn't Work," one of the most discussed novels published in England during the last decade. Marcel D. Sano, a young Roumanian announced by Schulberg as an important director find, already has this production well in hand.

On September fifth the first showings of Fanny Heaslip Lea's novel, "With This Ring," directed by Fred C. Windemere, will be held. The story is mounting to high sales as a Dodd, Meade publication, having achieved great popularity as a serial last winter in the Saturday Evening Post.

Adolphe Menjou to Star in "The King"

Adolph Menjou, who returned from Europe Saturday, left last night for Hollywood, where he will begin work immediately in the Paramount picture, "The King."

"In 'The King,' said Jesse L. Lasky, "we have a story which gives Mr. Menjou the greatest role of his career and we are looking forward to the production being one of the most successful of the Greater Forty.

"'The King,' is an adaptation of Leo Ditrichstein's famous play of the same name. When it reaches the screen the picture will be called 'The King on Main Street,' a title which is more descriptive of the story as it has been written for the screen.

"I should like to take this opportunity to clear up a number of conflicting rumors which have recently appeared in the newspapers regarding Mr. Menjou's relations with this company. Mr. Menjou is under contract to the Famous Players-Lasky Corporation; he is perfectly happy in this contract and will continue to work for us as he has in the past. We have purchased several important stories for him and he has expressed complete satisfaction with what we are doing for him."

Betty Bronson Work in Latest Picture Praised by N. Y. Critics

BETTY BRONSON following "Peter Pan" with "Are Parents People?" occupied most of the reviewers attention when the latter production opened at the Rivoli Theatre, New York, on Sunday. This was to be expected, because there was great curiosity on the part of the film critics to see if Betty Bronson could forget her elfin gestures which she perfected for the Barrie story, and assume a vivacious school girl role as required in the story, "Are Parent People?". According to the reviewers Betty has established herself as a great young actress with this current picture.

"Betty Bronson is going to be the world's favorite motion picture actress if she doesn't stop being so adorable on the screen," said Edward D. Pearson," reviewing for the Bulletin. "This young person who sprung into popularity with 'Peter Pan' keeps on winning more and more admirers with every picture." Further on this reviewer comments that "'Are Parents People?' is an ideal summer film."

The Post critic said, "'Are Parents People?' at the Rivoli this week, is more than usually entertaining light comedy from the story by Alice Duer Miller."

The Herald-Tribune reviewer said, "Admirers of Betty Bronson, the 'Peter Pan' of the films who had any fears that the youthful actress might be doomed to be an inane picture-star can now rest easy. For in 'Are Parents People?' her second photo-play which is playing at the Rivoli Theatre this week, she reveals once more all of the vivid and distinctive charm of her first performance.

THE PEP OF THE PROGRAM

NEWS AND REVIEWS OF SHORT SUBJECTS AND SERIALS

"Play Ball"

Pathe Offers Exciting Baseball Serial Written by Manager John J. McGraw of New York "Giants."

Reviewed by C. S. Sewell

Only a few months ago Pathe released a police serial written by Commissioner Enright of New York and now that organization is following it with a baseball serial based on a story by John J. McGraw, manager of New York's National League team "The Giants."

Allene Ray and Walter Miller are the featured players with the latter cast as a rookie member of the team. The outline follows the usual line of serial construction and the first few episodes which were shown for review introduce the Giants' training grounds at Sarasota, Florida, with McGraw, Hughie Jennings and a number of the real players on the team taking part in the action. Both McGraw and Jennings are shown handling Miller and another rookie as if they were real players.

According to the plot, Miller is the disowned son of a senator who is to investigate the activities of Sutton a millionaire who is the father of the heroine portrayed by Allene Ray. There is a typical serial villain in the person of a foreign count portrayed by Harry Semels, who does not hesitate to use crooked methods, including kidnapping of the girl, to gain his point with her father. A rather unusual role is that of a small town girl, winner of a beauty contest, who he gets in his power and uses as a pawn.

The three leading players need no introduction to serial fans and the other roles are capably handled. The atmosphere of the baseball field and a carnival in Florida furnish pleasing backgrounds for the early episodes, and it has been capably directed by Spencer Bennett.

"Play Ball" should surely appeal to the baseball fans and should satisfy the regular serial patrons as well, for there is plenty of action and melodrama and the usual stunts and carried over suspense. The stunt at the end of the first episode is especially well handled and provides a good punch. Allene is shown being dragged through the water by a shark she has caught and Miller rescues her by diving and cutting the line. There are some good under-water shots. The second episode shows Miller rescuing Allene from thugs who seek to kidnap her and immediately after that stopping runaway horses attached to a blazing float, while in the third the villain almost succeeds in making him miss his train which he catches in an auto after a thrilling ride.

"Play Ball" is well up to the high Pathe serial standard.

"Nicely Rewarded"

(Universal—Comedy—One Reel)

Fat and good-natured Charles Puffy, the new Universal star, has a rough and tumble time of it in this comedy. Starting out all dressed up, he gets picked up by the bumper of a car used in chasing bank robbers and finds himself in the center of a storm of bullets. Accidentally he gets hold of the swag and is hailed as a hero and made a detective while his girl thinks he has been arrested. Considerable ingenuity has been shown in the means used by Puffy in rounding up the gang of criminals, especially in a scene where he rigs a set-up behind a fence that looks like cops with drawn clubs. It is a fast-moving comedy with a good amount of laughs and should prove amusing to the average patron.—C. S. S.

"Shorts" Reviewed In This Issue

Animal Celebrities (Pathe)
In the Grease (Pathe)
Mexican Melody (Educational)
Nicely Rewarded (Universal)
Office Help (Pathe)
Official Officers (Pathe)
Oh, Bridget (Educational)
Play Ball (Pathe)
Pronto Kid, The (Universal)
Rough Party, A (Universal)
Unwelcome (Universal)

"A Rough Party"

(Universal—Comedy—Two Reels)

Hilliard Karr and Al Alt are the featured players in this Century comedy distributed through Universal. They are cast as two flirtatious young fellows who start out in a dilapidated flivver that is seized by the garbage man as a tin can. In a ten-cent store they get it made over like new and meet a girl who invites them to a party where all dress like kids. It is a slap-stick offering with a fair amount of humor of the familiar type. The "flivver' situation in the first reel is the most amusing. The director seemed somewhat at a loss for material for the stunts in the kid party and as a result this section is inclined to drag. As a whole, this picture is hardly up to the Century average but will probably prove moderately entertaining to slapstick fans.—C. S. S.

The House of FEATURETTES

This week **Riesenfeld** plays **Rubbernecking in London** (Gem of the Screen) at **Rialto.**

Last week **Riesenfeld** played **Marvels of Motion** at **Rivoli.**

Week before that **Roxy** played **Marvels of Motion** at **Capitol.**

Week before that **Roxy** played **Daisy Bell** (Ko-Ko Song Car-tune) at **Capitol.**

WHAT A RECORD!

"A good program must have novelties"

1600 Broadway RED SEAL PICTURES CORP. New York City

EDWIN MILES FADMAN, Pres.

"Oh Bridget!"

(Educational—Comedy—Two Reels)

Walter Hiers is in one of his most screamingly funny roles in "Oh Bridget!" an Educational two-reel comedy. This funster should convulse even the most serious audience. The fat Walter dons the roomy gown of a cook in order to gain access to the home of his sweetheart which is tyrannized by a two-fisted father. The cop on the beat, the ice man and the majority of the male end of the tradespeople go into raptures over this bulky impersonation. The ice man is particularly funny. In the passionate manner said to be characteristic of his warn "old country" he pecks the "female" on both of "her" fat cheeks.

The policeman insists that "she" sit on his lap with the result that the chair breaks and Walter has no time to spend with his girl. As the first specimen of the new cook's culinary ability a roasted duck is presented. Little ducklings breaking from the eggs which had been "ruthlessly" used as stuffing afford much merriment. They race about the table, using the soup plates for their aquatic sports. The comedy terminates in a maelstrom of all that is slapstick with Walter making known his identity in time to be married by a justice of the peace who had been drafted earlier into service by the ice man.—T. W.

"The Pronto Kid"

(Universal—Western—Two Reels)

This Universal-Mustang two-reel western stars Edmund Cobb in the role of the owner of a mine who is believed by the girl to be the man who robbed the sluice boxes. A pleasing little romance is introduced with amusing comedy and human interest touches, where the girl falls in love with him and makes him promise to reform. Eventually the real robber is captured and the girl is overjoyed to find out that her lover is innocent. While there is not quite as much "western" hard riding and fighting as usual, the picture should prove entertaining for the average spectator.—C. S. S.

"Official Officers"

(Pathe—Comedy—Two Reels)

The "Our Gang" youngsters essay the roles of junior cops in Hal Roach's "Official Officers." The theme is one that will make kid fans go wild with glee and at the same time highly amuse the average adult patronage. The gang is deputized by a new officer on a tough beat in the slum section of a city. As junior officers their antics furnish the peak of hilarity. The little fat boy, as an illustration, has that part of the big cop's patrol which includes a fruit stand. He proves himself to be a gormand for bannanas. Tiny Farina, parading through the black belt of the town, witnesses many skilled hands manipulate the razor. The kids have a home-made patrol wagon drawn by a

(Continued on page 1010)

SELLING the PICTURE to the PUBLIC

EDITED BY EPES WINTHROP SARGENT

Rebate Checks on Bulk Ticket Purchase Is Helpful Stunt for These Warm Days

EVERY manager knows that the man with a block of tickets will be a more frequent patron of a theatre than the man who has to dig the price at each visit. A ticket does not seem like money, though it represents a real cash value, and he will spend tickets more freely than he will dimes. The trouble is to get him to make the original purchase.

A. E. Jarboe, of the Royal Theatre, Cameron, Mo., has solved this problem in a novel manner and has been good enough to send along the idea for the benefit of his brother managers. Just how much of a benefit it will be depends wholly upon yourself.

In brief Mr. Jarboe's idea is merely the issuance of "Treasurer's Checks" on the box office, good for fifty cents toward the purchase of three dollars worth of seats. In other words the purchaser pays $2.50 in cash and the check for three dollars worth of admissions.

No Cut Price

This really is nothing more than the usual sale of a three dollar book for $2.50, but there is better psychology back of the idea.

You are not told that you can get a reduction on the book. You are given fifty cents toward its purchase. It's just a piece of paper, worth nothing for any other purpose, but it is a potential fifty cent piece if you add $2.50, and the temptation to give it value is strong. The price reduction may not interest you, but you will be interested in making the check good.

Probably Mr. Jarboe more than doubled his sales. He does not give figures, but he does remark that it's a great stunt for hot weather.

Backs the Program

As Mr. Jarboe used it, the "check" is printed on the back of his weekly program, which is merely a strip of white paper 2 3/4 by 7 1/4. The typography closely approaches the usual check form, and the heading runs: "Treasurer's Check," in fourteen point caps with an eight point "Must be presented within thirty days from date."

The check is dated and is made out to "Holder" with: "This check will be cashed at the Royal Theatre, Cameron, Mo., for face value upon purchase of $2.50 in tickets."

This is a bit vague. It might mean that $2 in cash is required or that it is good for fifty cents when a purchase of $2.50 is made. It would be better to change the text to read: "This check will be accepted at this face value toward the purchase of tickets to the value of $3.00."

It Will Get Them

The check may be used in a variety of ways in addition to its original use as a program. It may be handed purchasers of tickets, or it may be given out through merchants; who then can advertise they are giving away fifty cents with each dollar purchase. They can be given with tickets purchased for some advanced price attraction, to take off the sting of the higher price, or mailed to a selected list.

The best scheme is that which will bring the greatest number of these checks into the public's hands, always provided that the distribution is such that the check is not cheapened by being made too promiscuous. Offer it as something worth while and it will be more highly valued.

Hurl's Can Matinee

Joe B. Hurl, of the Opera House, Milford, Mass., took a special two threes to announce a tin can matinee as his contribution to clean-up week. He ran a special show on Saturday morning, admission to which was by five tin cans.

The newspaper gave him a three and a half inch box to help the idea along, and the box alone was worth the cost of the special show. It's an ancient and honorable but still very useful stunt.

Prologued Sally

Frank Holland, of the Victory theatre, Evansville, Ind., used a newsboy prologue for "Sally," with a bunch of singing kids and a girl dressed to represent Colleen Moore. They worked against a drop showing a fence, and Holland thoughtfully pasted the fence for "Quo Vadis," which he had underlined.

Tod Browning, of the Olympia theatre, New Haven, sends in what seems to be the first issue of a house program; an eight pager with some interesting reading and enough outside advertising to cover the cost.

Regun Novelty is Generally Useful

Figuring out a novelty throwaway for Wings of Youth, the Regun Theatre, New York City, has hit upon an idea that will work for a hundred or more titles. Because of color complications we cannot reproduce the idea in cut form, but it does not depend upon typographical display particularly, though attractive printing will do much to help along.

The originals are printed on "safety" paper, such as is used for checks and railroad tickets. Across the top is the copy: " your husband or lover faithful? This innocent piece of specially treated paper will tell you."

The middle third of the space is taken for a display of the house name, title, star and dates and below this comes the directions which read: "Paste this paper securely on your mirror in room with temperature of 68 degrees. After five days if the paper curls your husband or lover is unfaithful. If it remains flat you have only to worry about getting a seat in the Regun Theatre to see the sensational screen success, Wings of Youth."

This Will Stick Around

That may sound idiotic to you, but get some out and try them on the women, and you'll find that they are interested if you are not, and the pasted mirror will be a constant reminder of the title, so get them out a week in advance. Be sure to use some paper that will live up to the suggestion of special treatment. If you can't afford safety paper, spray the white sheets with a solution of some strong essential oil. Your druggist can fix you up, but don't use perfume, get something that smells like a chemical.

† Universal Release

A PRACTICAL TAXI HOOK UP THAT GIVES YOU BANNERS

This was started in Seattle, where Robert Bender, of the Columbia Theatre, arranged to give a rebate on all incoming or outgoing taxi business during the run of The Last Laugh. It brought extra trade, not all of which was carriage business

In a Nutshell

One hot afternoon recently the two cockatoos which are part of the interior decorations of Loew's State Theatre, New York, were brought out on the sidewalk to get a breath of what little air there was. One stand was placed either side of the lobby.

One bird was absolutely unnoticed. The other bird was surrounded by a crowd varying from thirty to fifty persons. They were absolutely alike, as far as birds go, BUT one bird was sitting stolidly in its perch; the other was climbing around, doing stunts. It was ballyhooing —and it got the crowd.

That's the epitome of showmanship. If you want to get the crowd, do something.

Tied Dress Design to The Dressmaker

E. B. Roberts, of the Majestic Theatre, Austin, Texas, worked out a good one for The Dressmaker of Paris. With the co-operation of the Statesman and a local firm he offered one of the firm's $29.50 dresses for the best design for a gown, preferably for evening wear. Ten pairs of tickets to the play were offered for the next best designs, with twenty single tickets following.

To help along, the newspaper printed daily an outline of a woman's head, shoulders and arms and at a suitable distance below a pair of legs, so that only the costume needed to be filled in. This was offered merely for a convenience.

As many designs could be submitted as the contestants desired, and to help along the newspaper and store collaborated on a book of late designs, made up of mat service and store cuts, the books being given out in the store's dress department.

More than 600 designs were received, and interest was widespread, but the store got more than its fair share, for the only concession was the sale of the dress at cost instead of sale price. It could well have afforded to donate the dress.

Production Hints from Edward L. Hyman

Managing Director, Mark-Strand Theatre, Brooklyn

THE record-breaking hot spell saw this theatre prepared with a light program which was bound to satisfy all who could brave the torrid weather. With Weber and Fields in "Friendly Enemies" as the feature picture, and a shorter comedy from Educational called "Dragon Alley," the film part of the program was composed almost entirely of laughs. The Topical Review balanced the cinema portion of the bill up very nicely. There were four musical presentations, requiring altogether 31 minutes. The films took up 99 minutes with "Friendly Enemies" running 1 hour and 11 minutes. "Dragon Alley" required 20 minutes and the Topical Review the usual 8 minutes.

The most elaborate of the stage numbers was "Viennese Impressions," ten minutes long, which held the spot immediately preceding the feature picture. The set for this number was a French garden with foliage border. A swing entwined with roses was hung on one side, while a mound of flowers occupied center stage. Rustic bench and sun dial on the other side. Painted backdrop of a French garden, with 9 deep blue box lamps lighting the drop. Overhead spots on the sun-dial and mound of flowers, orange and rose. Pink and green spots lighting the roses of the swing. Green box lamps for the foliage. The sequence of this number was as follows: "Beautiful Lady" sung by tenor to soprano, who was seated on the bench; Solo by soprano, "Just For Tonight," center stage; violin solo "Liebesfreud" by concert master standing in the orchestra pit, while premiere danseuse and male partner danced on the production stage. Duet by tenor and soprano as closing number, with business by the dancers. All costuming in 1830 period.

Each of the four de luxe performances of the day was opened by the orchestra in selections from "The Fortune Teller," Lights: 4 purple arch spots on the purple spangled draw curtains closed across over the production stage; 2 Mestrum floods of magenta on the musicians from the dome; color blends on mirror mosaic vases in transparent windows on either side of the orchestra; foots and borders of the large stage in blue. Eight minutes for this overture.

Stage incident No. 2 was a return engagement of Lilly Kovacs, the girl-pianiste. Her selections were "Twelfth Rhapsody" by Liszt, and "Faust Waltz" by Gounod. The piano was set to the left, and to the right was a bronze vase filled with yellow and lavender wisteria on a three foot pedestal covered with black velvet. The back-drop was a blue satin lighted with 9 deep blue open box lamps. For the opening number a rose-pink Mestrum flood from the dome lighted the whole set. This dimmed down for the second number, as an overhead spot of orange dimmed up on the musician and an overhead spot of rose-pink dimmed up on the wisteria branches. All other lighting was dimmed out. Nine minutes for this number.

After the Topical Review and just before "Viennese Impressions" came a coloratura, on the apron of the orchestra stage. Her selection was "Lo, Hear the Gentle Lark," by Bishop. The lights: 2 light blue Mestrum floods from the booth on the musicians; pink spot from the dome on head and shoulders of singer, with blue spot from waist down; arch spots of purple lighting the pleats of the gold draw-curtains closed across the production stage. Four minutes for this selection.

Rigged a Rug

When he got The Thief of Bagdad, Earl Settle, of the Palace Theatre, Muskogee, Okla., borrowed a fancy rug and hung it from the ceiling with fine wires, carding it, "The Magic Rug Used by Douglas Fairbanks in The Thief of Bagdad." Below was a huge head of Fairbanks.

And over in the furniture store was a fine assortment of rugs tied up to the play. Note it was "the" furniture and not just "a" store.

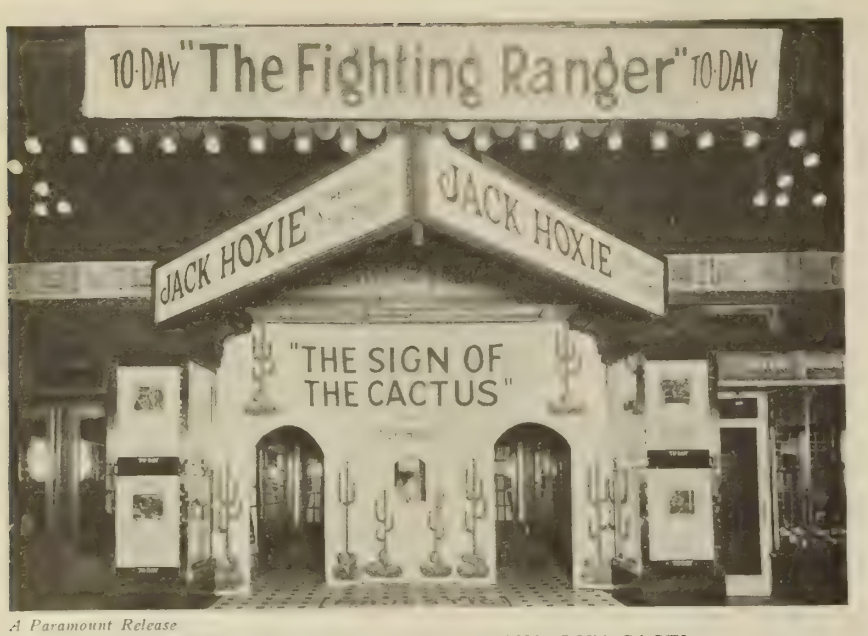
Changed a Little

Howard Price Kingsmore adapted the "Laughing Lloyd" idea to Charley's Aunt at the Howard Theatre, Atlanta. He used for the lobby several cat cutouts with "It's enough to make a cat laugh." Each of them concealed a phonograph playing the laughing record, just to prove that it could. Nut cards and a perambulated impersonator of Syd Chaplin were other highlights of a highly profitable campaign.

A Metro-Goldwyn Release

ANOTHER GOOD EXAMPLE OF CROSS FRONT PAINTINGS FROM THE CAPITOL, LITTLE ROCK

R. T. Newton, of the Arkansas Theatre, makes a fine use of a wide front. He has turned out many fine designs. This for Seven Chances is no exception. He hooked a clothing store to "seven chances" in the shape of seven specially priced dresses, which were displayed with cutouts of the comedian



A Paramount Release

THOSE ARE NOT CANDLESTICKS, BUT CACTI

Looks rather flat in the photograph, but the color scheme was strong, and it put over The Sign of the Cactus and The Fighting Ranger at the Majestic Theatre, Memphis. Planned by Bert Jordan, who collected a nice pile of coin on it

Let Newspaper Sell Quo Vadis Opening

Tod Browning, of the Olympia Theatre, New Haven, laid off his special showing of Quo Vadis to the Union, and the newspaper sent out 2,000 invitations over the personal signature of the editor, paying all the costs.

Among the invited guests were the school teachers, the Yale faculty, heads of the various Italian fraternities and representative Italian citizens.

It gave the newspaper a good circulation scheme, saved Mr. Browning the mailing costs, and brought an unusual press story. It often happens that a laid off stunt will work better for two people than it will for one. The newspaper was appreciative, and Mr. Browning built business—a better business than he probably would have gotten single handed.

Helped Along

Recently Memphis declared in on a Better Homes Week and Howard Waugh, of Loew's Palace, obligingly ran a one reel special the Federation of Women's Clubs was sponsoring. He did not expect much extra business, but looked on it as a good will stunt that could not harm and possibly might help. He invited the Committee of Matrons to be the guests of the house at a matinee, and that, as well as the film, helped to roll up the box office totals very nicely, as well as getting him into several desirable windows with special advertising for the short.

Private Lamppost

Getting over Lady of the Night at the Riviera Theatre, Knoxville, Tenn., a girl was dressed as Molly of the slums, provided with a private lamp post of pine and told to take it out on the street to lean against. The stunt made a whale of a business, but we think that some cities would not take kindly to this idea.

Schade's Pendants

George Schade, of Sandusky, found a good one on K—the Unknown. He had cutouts about 7 by 11 inches in the form of the letter, printed with the house name. Strings were tied to the top and to the other end of the string a small potato.

The letter, the potato end could be tossed into a low branch, an awning support or other bar, winding around and holding the letter suspended. With a little practise the marksman could make a bullseye every time and the stunt proved much better than tack cards. The effect of 200 letters along the main streets can be imagined.

You can work this on a straight card, but an outline is much better.

Useful Suggestions Made by Henry Seel

Henry Seel, of the People's Theatre, Greenville, Miss., who has reduced the local talent idea to an exact science, sends in some programs to show that he is still on the job.

It seems to be the benefit season down in Mississippi, for some of the items are for the benefit of local organizations. Others are merely "under the auspices of" which means that the organization gets the advertising and the house gets the money.

For a Fire Department benefit he booked Fighting the Flames, and this was preceded by a locally produced blackface skit with "Smoky Joe" and "Jerry Fire-eater." He also added a singing fireman and a couple of other native acts.

Trying Out the Juniors

Another stunt was a kid show offered as the Junior Follies, while the Girls High School Athletic Association took a benefit and staged "Tom Thumb's Wedding" with about fifty local youngsters, all of whom had admiring parents and friends.

The Dressmaker from Paris benefitted the King's Daughters hospital, and for this he had a style show, but "not a display advertisement by local merchants, but a musical sketch, sparkling with wit and humor and replete with beauty and charming feminine finery never witnessed before." If your crowd has tired of the regulation style show, this might appeal to them.

Helping along another organization, he gave a special concert program with the orchestra sponsored by the Big Brothers movement and of which he is the leader, along with his numerous other lines.

Mr. Seel writes that he expects to have to go to Shreveport to open the new Saenger house there. We are watching for a wonderful opening campaign.

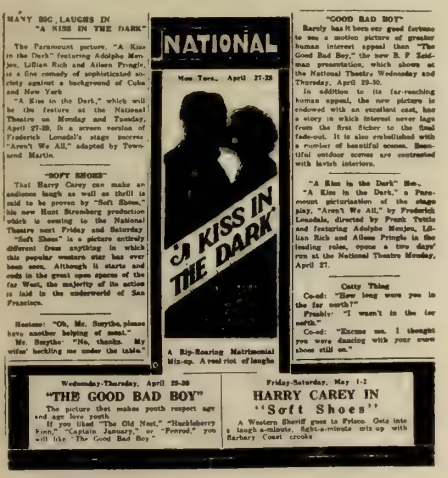
A First National Release

HERE'S ANOTHER SHOT OF BERT JORDAN'S FRONT

This time the Majestic Theatre, Memphis, is dressed for Sundown, and with a change in the color the front looks more different in reality than it does in these two pictures. It put over this First National just as effectively

Tombstone Shape to Match a Cut

M. W. Larmour, of the National Theatre, Graham, Texas, admits that the effect of this display is rather funeral, but explains that the cut he had was so black that he figured it would require a black border. We think that he would have done better to have clipped the lower half of the cut, setting this material in straight type, since it does not show through the reverse and he loses


MANY BIG LAUGHS IN "A KISS IN THE DARK"
NATIONAL
Mon. Tues., April 27-28
"A KISS IN THE DARK"
A Rip-Roaring Matrimonial Mix-up. A real riot of laughs
"GOOD BAD BOY"
"A Kiss in the Dark" Mon.
Wednesday-Thursday, April 29-30
"THE GOOD BAD BOY"
Friday-Saturday, May 1-2
HARRY CAREY IN
"Soft Shoes"

A Paramount Release

HERE LIES

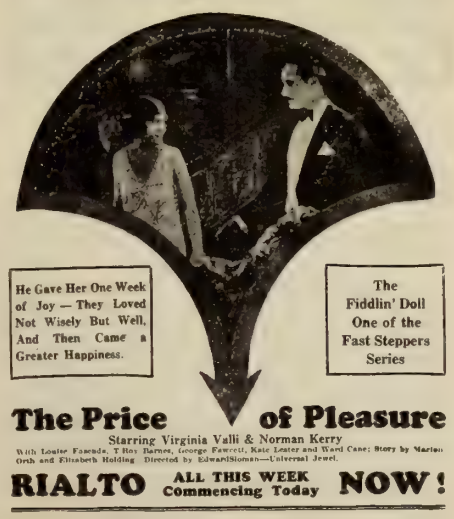
the value of Menjou's name, save that it is run in the reading notice just along side the upper left. Mr. Larmour has worked so many good stunts with the saw that we are surprised that the idea of trimming did not suggest itself to him. At any rate he got an unusual form, which helps to get it over. In a reduction of nearly three times you probably can see nothing of the white lettering, but even in the original you cannot read these lines. Paramount puts out such good advertising that it is surprising to find such small reverse letters in their small ads. Probably the general idea was suggested by the title, the "dark" suggesting the use of the tar brush, but it is not at all in the Paramount general line. We think that Mr. Larmour is right in his contention that he had to use a heavy border. A light rule around the cut would have been pointless. The cut was made to run alone, and in a three-title display he had to do something to hold it in the space. One little thing in his frame is the use of double rules for the bottom and base sides. Twelve point here, the same as the rest, would not have given nearly as good a result.

Simple Lettering is Fine Attractor

This cross page eight on Charley's Aunt carries little reading, but it sinks in that little with an emphasis that would have been defeated by more talk. You don't have to argue about Charley's Aunt. Everyone has known for years that it is a funny play. All you need to do is to tell them that you have it on sale and when, and this large lettering gets it over better than a thousand words of copy. We do not particularly like the all capitals at the bottom, but this does not matter much. That single lettered title is better than a raft of cuts; the three small ones used being more than sufficient. Old timers will remember that cat back in the days of the original run of the play at the old Standard Theatre, in New York, when the cat one and three sheets were regarded as being pretty fancy advertising. The device is still good, but it does not stand out the way it did in those earlier days when exploitation had not yet been taken out of the dictionary and lost jewels still were good press work. This space is from the Isis Theatre, Topeka, and we think it one of the best things that has been done on this play because the management has had the good sense to avoid overselling and to get a strong display for the title.

Oddity of Design Catches the Eye

We don't know whether or not this is a specially planned cut or whether it comes from the plan book. If it is a stock cut the chances are it was cropped from a larger design, but in any event the shape makes it a fine eye-catcher, and at the same time provides two every convenient boxes for sales


He Gave Her One Week of Joy — They Loved Not Wisely But Well, And Then Came a Greater Happiness.
The Fiddlin' Doll One of the Fast Steppers Series
The Price of Pleasure
Starring Virginia Valli & Norman Kerry
With Louise Fazenda, T. Roy Barnes, George Fawcett, Kate Lester and Ward Cane; Story by Marion Orth and Elizabeth Holding Directed by Edward Sloman—Universal Jewel.
RIALTO ALL THIS WEEK Commencing Today NOW!

A Universal Release

ODDITY WINS

talk and the announcement of a chapter play. This was laid out by the Rialto Theatre, Des Moines, and it provided the house with a really unique display. The cut is too fine a screen to come through well, but enough of it shows to give interest.

Eastman Idea Is Very Attractive

There is little variety to the advertisements of the Eastman Theatre Rochester, N. Y., but you can spot them the moment you open the page, for they are distinctive. This is the top portion of one of the spaces, showing the general idea, which seems to be to get a character portrait where possible and a straight portrait where no character cut is available. They seem mostly to be drawn from the stills, and are not the plan book

EASTMAN
Direction Eric T. Clarke
GALA EASTER WEEK PROGRAM
Beginning Today
The Firm of "Kelly and Ginsberg"
Here is the wonder-child of the screen in another of those roles that combine wistful pathos with delightful comedy. When Jackie, an East Side orphan, joins forces with a rag merchant to form the firm of "Kelly and Ginsberg" the scene is set for a series of incidents rich in both heart-appeal and humor.
JACKIE COOGAN
in "The Rag Man"
(1.42, 3.42, 5.42, 7.42, 9.42 P. M.)
"THE PRINCE GOES HUNTING"
Original Pantomime with Cast of 21 People

A Metro-Goldwyn Release

THE EASTMAN STYLE

cuts, though almost always there is some line cut that can be cut down to work where there is no house artist available—and it has to be a whale of a good artist to turn out work like this. The Eastman ads run well down the page, with emphasis given the musical side of the program. With the Eastman

MONDAY AND ALL WEEK—
ISIS
The Irresistible
WHERE THE MUSIC IS ALWAYS GOOD
THIS WEEK THE ISIS GIVES TOPEKA THE WORLD'S FUNNIEST MOTION PICTURE—
"Charley's Aunt"
with
SYD CHAPLIN
and ALL-STAR COMEDY CAST!!
From Brazil where the nuts come from
Enough to make a cat laugh!
THIS IS THE PICTURE VERSION OF THE FAMOUS STAGE FARCE THAT'S KEPT MILLIONS LAUGHING—FOR THIRTY-THREE YEARS— YOU'LL ROAR WHEN YOU SEE IT AND CONTINUE TO LAUGH FOR MONTHS AFTERWARDS WHEN YOU THINK OF IT!!

A Producers Distributing Release

AN UNUSUALLY WELL-LAID CROSS PAGE ON CHARLEY'S AUNT

School behind it, the house can do some wonderful production stuff that is well worth talking about. There is an idea in this general style, if you want to adapt it to your own use.

Processed Cut is Very Effective

This 80 by 2 for Thomas Meighan in Old Home Week was Ed. Olmstead's Sunday announcement for the Rivoli Theatre, New York. This is different from the usual layouts, and it got the spotlight because it did look different. The copy sells Meighan

Thomas Meighan
SOME stars draw the crowds without creating the slightest public affection for themselves.
Tom Meighan is different. People think of him as the sort of friend they would like to have come visiting their home. "We don't merely respect him, we love him!"
Tom Meighan's widest fame dates from "The Miracle Man." Plenty of folks have never missed a Meighan picture since. Judging by box-office records his army of admirers is ever-increasing.
Some men seem made to play Big Brother to people. They have strength and heart, enough and to spare. Perhaps it is this feeling coming out in Tom Meighan's pictures which has made them so successful
"OLD HOME WEEK"
From the Wholesome American Story by George Ade
is Tom Meighan's Latest Picture. It opens at the Rivoli today. Lila Lee is featured
A Paramount Picture
Overture
SELECTIONS from "FAUST"
"A MUSICAL STEREOSCOPIK"
It Jumps Right Off the Screen
"A HOT TIME IN ICELAND"
An Aesop Fable
DIVERTISEMENTS
with DOLORES FARRIS, Danse Classique
BETTY PAULUS, Mezzo Soprano
RIVOLI BALLET
RIVOLI
B'WAY AT 49 ST
HUGO RIESENFELD Mg. Dir

A Paramount Release

A DROPOUT CUT

rather than the story, though it runs into a few glowing lines about the play at the bottom, and the smaller features are carried below the portrait cut. This latter is interesting because it is made by the drop out process, which completely cuts out the highlights and gives greater strength to the cut than where a lighter stipple stands for the white. It costs more, but where space costs what it does in the New York papers, a slightly higher cost for a cut that will double the pull is a highly profitable investment. This was the same process that was used on the Beaucaire cuts. Well done, it doubles the value of a halftone.

Rule Supplements Small Sized Cut

Arthur Swanke, who does the work for the Rialto and Mission theatres, El Dorado, Ark., writes that this is about the best he could get with the one available cut, but we are inclined to think that he has done better than he might have done with a larger cut. He has resorted to the use of twelve point solid rule to work the single column cut in a three column cut, and the rule really gives more strength to the display than an involved cut might have given. Swanke does the lobbies as well as the newspaper advertising, as numerous examples have shown, and he is first of all an artist. Probably he was not even conscious of a striving for effect when he made the rules of dissimilar length. It is likely that he used these merely because he knew that this would be better and not through any conscious study for effect, but using two rules of equal length above and below the title would have given much less effect. It is the contrast in length which gives them their chief value, and this device is further useful in that the shortened rules give the type title more display. His compositor seems to have the common failing of wanting to set all advertising lines in all capitals. There is not an entire lower case line in the entire display, other than the three

3 DAYS
MISSION
STARTS MON.
EVERYBODY'S FAVORITE
THOMAS MEIGHAN
—In—
"TONGUES of FLAME"
THE STORY OF AN "EASY MARK," HIS NAME UNJUSTLY BLACKENED, BECOMES HARD-BOILED AND MAKES IT CLEAN. IT'S A STORY YOU'LL LIKE
PATHE NEWS
MACK SENNETT COMEDY "THE BELOVED BOZO"
MISSION ORCHESTRA

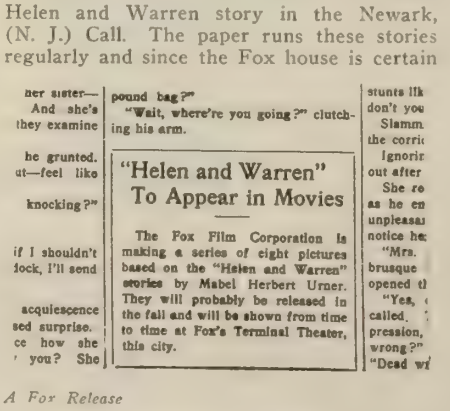
A Paramount Release

NOTICE THE RULES

words of address just under the signature, but the lines are mostly short and keeping them up does not hurt as much as is the case where four and five line banks are used. There is also a slip in running that all cap line across five and a half inches, down at the bottom. The eye will slip off these too easily. Setting that upper and lower, and in two columns, would have helped a lot. Apart from this he has produced a very creditable advertisement; the first he has sent in. He does most of his selling with his excellent lobby displays. That is most generally the case in small towns.

Starts Now to Tie to a Fall Series

This cut shows a box set into a current Helen and Warren story in the Newark, (N. J.) Call. The paper runs these stories regularly and since the Fox house is certain



A Fox Release

STARTING IN EARLY

to get the Helen and Warren Fox releases in the fall, the Terminal theatre has persuaded the paper to run the announcement. Probably this was done without cost to the house since the fact that the stories are to be screened adds to the value of the newspaper teature. Doubtless you can get your own paper to use this idea if you have the series booked. It is a good example of keeping an eye peeled for opportunities. It gives interest to the Terminal right now. The stories will not be released before fall, but if you read the stories it is because you are interested in them. If you read that the Terminal is to have them, you get not only the direct appeal but the general idea that the Terminal deals in interesting stories.

Single Five is Pretty and Good

Here is one of the displays used by Ed Olmstead for the Rialto Theatre, New York. It is the same size that appeared in the paper, a single five. The picture is not a portrait, but it is a decidedly attractive face, and the light treatment, backed by the black shadows

A Paramount Picture
ROBERT KANE PRESENTS HENRY KING'S
"ANY WOMAN"
with ALICE TERRY
STARTS TODAY RIALTO B'WAY & 42 ST.
HUGO RIESENFELD Managing Director
OVERTURE
"Morning, Noon and Night in Vienna"
RIESENFELD'S CLASSICAL JAZZ
MARTIN BREFEL . . Tenor
AUGUST WERNER . . Baritone
"Duet from "La Forza del Destini"
DANCE DIVERTISEMENT
"A Bit of Peter Pan"
"PAPA'S DARLING," A Fox Comedy

A Paramount Release

VERY ATTRACTIVE

gives it a reach for the eye that beats larger spaces to the attention. You look at this first because it seems to be well worth looking at. The panel is evidently printed in larger type and then pasted onto the art copy; a device that should be more generally employed by houses having staff artists. Hand lettering in that size would have been lost, but the reduction still preserves the clarity of type and it gets over, though the small lines are about a four-point. It's different from the usual New York display, and decidedly better, too.

Look at that last panel in the Rialto ad and swear off hand lettering in small spaces.

"Don Q" Makes New York Critics Dig Out Superlatives for Doug's Newest

"THE best" or "the greatest" Douglas Fairbanks picture. This is the almost unanimous verdict of the New York newspaper critics in their reviews of "Don Q, Son of Zorro," which had its world premiere at the Globe theatre, the evening of Monday, June 15.

The value of this new Fairbanks feature from the standpoint of sheer entertainment, with a view to the box-office, also was brought out strongly in nearly every review.

The opening at the Globe was typical of the greeting awarded to every new Fairbanks picture. There was a packed house, with an abundance of first night faces everywhere in the audience. Applause, genuine and wholly spontaneous, punctuated the unreeling of "Don Q," and particularly did this apply to the many stunts in which Fairbanks showed at his best.

"'Don Q, Son of Zorro' is just as full of new ideas as the average Fairbanks effort," said Mordaunt Hall in the New York Times. "With a whip for a weapon he stirred an audience to many an outburst of genuine merriment and at the end there was a peal of applause. It is a swift picture with plenty of pleasing surprises and action. It has an ideal part for Mr. Fairbanks."

"The sets and the settings are magnificent, and the photoplay is beautiful," said Henriette Underhill in the Herald Tribune. "Never for a moment does the picture seem too long. Where one enemy was slain in previous Fairbanks pictures, ten are slain in 'Don Q.' It is a bigger and better picture. Don't miss it."

"It is as winning and exuberant a Douglas Fairbanks as you ever have seen that cracks the whip in 'Don Q,'" said Quinn Martin in the New York World. "Douglas Fairbanks never made a scene sitting down in his life, and probably no picture which he ever has made has found him more actively engaged with the business at hand. In particular he begins his 1925 exhibit at a tremendous pace. As the finale approaches he is seen in a whirlwind of stunts and stunners."

Says the reviewer for the New York American: "If you want to forget your every day worries, or lose yourself in the gallantries of another age, or just gain enough courage to talk back to a traffic cop, don't miss it. It is the finest tale of adventure that has ever been screened."

"Douglas Fairbanks in 'Don Q, Son of Zorro,' provides first and last a picture of supreme entertainment, and just about as perfect a production as any the writer has seen," says George E. Bradley in the Morning Telegraph.

"'Don Q, Son of Zorro,' besides being a perfect example of showmanship is the best picture Douglas Fairbanks ever made," says Mildred Spain in the Daily News. "The picture has dash, charm, and an abundance of bubbling wit."

"'Don Q, Son of Zorro,' is Douglas Fairbanks' greatest production, and we do not slight 'Robin Hood' or any of his previous brilliant productions in saying this—but it stands in a glorious class all by itself as the most marvelous melodrama ever produced," said Dorothy Herzog in the Daily Mirror.

"Douglas Fairbanks has hit the bull's-eye again," says George Gerhard, in the Evening World. "In 'Don Q, Son of Zorro,' he exhibited a feature every bit as good as 'The Thief of Bagdad,' although the two productions are as dissimilar as it would be possible to make them."

Says the reviewer for the Evening Post, "'Don Q, Son of Zorro' is one of the most entertaining films that has ever emerged from the Fairbanks studio. Those who saw and thrilled at 'The Mark of Zorro' some years ago have the same sort of treat in store for them, considerably magnified in proportion."

"Swift, exciting, good humored and picturesque is 'Don Q, Son of Zorro,' the latest effort of the bouncing Douglas Fairbanks which aroused honest and resounding palm pounding," said the critic for the Evening Sun. "All parties who had a finger in the picture have done first rate work."

"'Don Q, Son of Zorro' is dramatic, dashing and decidedly well worth seeing. Fairbanks is absolutely perfect in his role," says Rose Pelswick in the Evening Journal. "'Don Q' is the best picture he has ever made, from the standpoint of sheer entertainment."

"Douglas Fairbanks is up to his old tricks again—and a power of new ones. In 'Don Q, Son of Zorro' he achieves the greatest triumph of his career with a picture that is as fast as a streak of lightning and much more certain in the way it always hits the mark for which it seems destined," says Frank Vreeland in the Evening Telegram.

"'Don Q' is a combination of D'Artagnan, Zorro, Robin Hood, Lochinvar and Napolean Bonaparte," says Regina Cannon in the Evening Graphic.

Colleen Moore to Sail for Home on Completing London Work, June 27

Refreshed by a good rest in Switzerland which has brought about a complete recovery from the injuries she asstained while on an American location trip, Colleen Moore is back in London filming atmospheric scenes for her next First National starring vehicle, a screen version of Israel Zangwill's "We Moderns." Miss Moore is to sail from England on June 27th on the Berengaria, due to arrive in New York July 3rd. After a short stay in New York she will go on to Hollywood to complete "We Moderns," following which she will be starred in "Irene."

The popular screen star sailed from New York on May 2nd on the Majestic, arriving at Southampton on May 9th and proceeding to London, where she was guest of honor at several receptions and parties. After a stay of about ten days in London she went on to Paris for a short visit, thence to Lucerne, Switzerland, for a complete rest. Miss Moore left Lucerne June 6th, and, after a day spent in Paris, proceeded to London, arriving there June 10th, and stopping at the Ritz Hotel. This is Miss Moore's first trip abroad.

For
ADDED
ADDMISSIONS—
Advertise
Your
Short
Subjects!

To get the proper atmosphere for "The Big Parade," Laurence Stallings' original story being filmed by King Vidor for Metro-Goldwyn, a French village was built at Culver City. This is the barnyard portion of it

Scenes from "Off the Highway," a Hunt Stromberg personally supervised production for release through Producers Distributing Corporation

Alfred Weiss to Europe Seeking Foreign Pictures

ALFRED WEISS, one of the executives of Weiss Brothers' Artclass Pictures Corporation and formerly Vice President and General Manager of Goldwyn Pictures, sailed on the Leviathan, June 13, for an extended trip to Europe.

While there, he will make a survey of the European market and the production activities of the large continental producing interests, among whom he is very well known.

This survey will be made with a view toward the acquisition of the best foreign film product for American distribution. It is Mr. Weiss' contention that there is a very good market in this country for many pictures now being made in Europe, particularly when these pictures are backed up with the same degree of forceful advertising and sales effort as is given to American productions of equal importance and artistic value.

A number of foreign interests have been studying, closely, American films exhibited in Europe for the last few years and have also sent representatives to this country for the express purpose of studying American production and marketing methods with a view toward offering pictures which shall be adaptable to the requirements of the American public.

It is now an undisputed fact among American producers, with UFA's "The Last Laugh" and Weiss Brothers' own successful presentation of "After Six Days," as outstanding examples, that the foreign producer is capable of making pictures that will appeal to the American public from both the technical and the artistic viewpoint.

Through his connections and acquaintance with these foreign producers Mr. Weiss will have access to the cream of the foreign product and it is his intention to purchase and brink back with him the very best of the pictures now being made and distribute them in America.

It is Mr. Weiss' hope to be able to assemble a comprehensive and well balanced program, and on his return offices will be opened in all key cities and arrangements made for the exploitation and distribution of the pictures from these centers. While not yet complete in detail, Mr. Weiss has outlined an extensive campaign for the distribution of these pictures. Further announcements in regard to this phase of this new project will be announced as plans are perfected.

Officials Aboard Trackless Train

Governor Alfred E. Smith of New York and Mayor Wm. S. Hackett of Albany boarded America's first Trackless Train when the special drove into Albany and toured the city as its guests through cheering throngs that crowded every sidewalk. The special, whose trip across the continent is being sponsored by Metro-Goldwyn-Mayer in the interests of better roads and better motion pictures, was received at the city limits by a motorcycle escort and drove first to the City Hall, where a committee of city officials, headed by the Mayor welcomed and inspected it. The entire town turned out to view and admire the trackless transportation wonder.

Mayor Hackett boarded the train at the City Hall. The special then proceeded to the Capitol, where the Governor and members of his staff joined the Mayor's party. Stills and motion pictures were taken of the Mayor and the Governor on the observation platform and also of them individually in the cab of the train for the press.

The Trackless Train, on completing its transcontinental trip, is to be shipped abroad, where it will tour Britain and the Continent.

Harry Carey is shown in scenes from the Hunt Stromberg production, "The Texas Trail," which will be distributed by Producers Distributing Corporation

Snappy comedy is visible in "How Baxter Butted In," which Warner Brothers will release with Dorothy Devore and Matt Moore in the cast

Five New Companies Start Work at the Warner Studio

THESE are busy days at the Warner Bros. plant in Los Angeles. Not only is every bit of studio space occupied with production work—besides several locations elsewhere—but scenarists, adaptors and casting directors are working overtime in preparation for other productions.

A wide range of subjects is covered in the attractions now under way—so wide that even if the total of productions on the Warner 1925-26 schedule fell far short of forty, the present number, nearly every fan would still find in the list something to satisfy his particular preference.

Having been in a Lubitsch comedy, "Kiss Me Again," and in another comedy, Marie Prevost is now to do a melodrama. Her next picture will be "Wanted by the Police." Also included in the cast are Clive Brook, John Patrick, Charles Conklin, Claude Gillingwater and Matilda Brundage.

Another interesting announcement of the present week tells of the selection of James Flood to direct Lowell Sherman in his first Warner picture, "Satan in Sables," from Bradley King's alluring novel. Mr. Sherman has arrived in California and is enthusiastic over the prospect of getting started at once. "Satan in Sables" will be the fourth picture directed by Mr. Flood, who formerly was assistant to Ernst Lubitsch and to D. W. Griffith. In Mr. Sherman's support will be June Marlowe, John Harron, Gertrude Astor, Frank Butler and Otto Hoffman.

Herman Raymaker, who lately finished "Below the Line," will direct the Vitagraph production, "The Love Hour," from the story by Gregory Rogers, with scenario by Bess Meredyth. In the cast selected are Ruth Clifford, Huntly Gordon, Louise Fazenda, Willard Louis, John Roche, Gayne Whitman and Charles Farrell.

W. Van Dyke has been borrowed from Fox to wield the megaphone in the production of Vitagraph's "The Ranger of the Big Pines," from Hamlin Garland's "Cavanaugh, Forest Ranger." In the cast are such popular players as Kenneth Harlan, Helene Costello, Eugenie Besserer, Will Walling, Lew Harvey, Joan Standing, Robert J. Graves, Harvey Clark and Eugene Paulette. The scenario is by Hope Loring and Louis Lighton.

Harry Beaumont, who directed Kathleen Norris's "Rose of the World," will perform the same service with Harry Leon Wilson's "His Majesty Bunker Bean," in which Matt Moore will star, with Dorothy Devore in the leading woman's role. Julien Josephson has prepared the scenario for this production.

Completes Second Picture for Chadwick

"Blue Blood," the second of the Chadwick series starring George Walsh, is now completed, and will be ready for release at an early date. This production is in keeping with the Chadwick policy for this series and offers Walsh in another of his action comedy drama stories affording the star an opportunity to display his athletic achievements.

The picture was directed by Scott Dunlop, and in addition to the star includes a sterling cast among whom is the new Chadwick find, Joan Meredith, who has been put under a long term contract by this producer.

Pathe Outing June 20

The employees of the Home Office and the New York and Newark Branches of Pathe Exchange, Inc., will hold an outing on Saturday, June 20th at the Panchard Inn, Massapequa, Long Island. The Patheites will make the trip to Massapequa via busses leaving the Pathe Building, 35 West 45th Street, New York, at 9:30 A. M. The outing will be in the nature of a general social get-together of the Pathe employees. Golf, baseball, and dancing are scheduled.

Noel Smith has been signed to direct "The Clash of the Wolves," Charles A. Logue's story, which gives a fine opportunity for the Warner wonder dog, Rin-Tin-Tin, to appear at his best. So far Dolores Costello, Don Alvarado and June Marlowe have been engaged for the cast.

Lionel Barrymore, supported by Mildred Harris, in scenes from "A Man of Iron," seventh of the Chadwick Nine

DIRECTORS OF METRO-GOLDWYN-MAYER PICTURES

From left to right: Victor Seastrom, Mauritz Stiller, Ernest Williamson, Monta Bell, Rupert Hughes, Josef von Sternberg, Eric von Stroheim (in rear), Jack Conway, Tod Browning, Hobart Henley, King Vidor, Fred Niblo, William Wellman, Reginald Barker, Marcel de Sano, Al Raboch, William Christy Cabanne and Benjamin Christiansen.

Mayer Says Public Demand Is for New Faces on Screen

"THE day of the movie star has returned and the coming year will see an avalanche of new favorites on the screen," says Louis B. Mayer, head of the Metro-Goldwyn-Mayer studios.

"As an indication of the return of the star vogue, our organization has just promoted to stardom four favorites, including Ramon Novarro, Norma Shearer, John Gilbert and Lon Chaney, players who have sprung into particular fame within the past year. Marion Davies, Lillian Gish and Jackie Coogan are among the stars already firmly established who will appear in our pictures.

"Of recent years the star system in the movies has suffered. The so-called all star picture has been the thing. Within the past six months, however, players have again leaped into such tremendous favor among the public, that they have automatically become stars or players who are individually featured in pictures. This is true of other companies as well as our own, although it is generally conceded that Metro-Goldwyn-Mayer has developed nearly twice as many new stars during the past year, as any other organization.

"For years the demand has been 'Give us new faces on the screen.' For years this cry has remained unanswered. Following the merger of the Metro, Goldwyn, and Mayer companies a year ago, it became the policy of our organization to promote the presentation of new favorites.

"Within the coming year, you will see many of the old favorites fall from their lofty heights of stardom. In fact, I feel every reason to predict that within twelve months, more stars of former days will cease to shine than ever disclosed in the history of films. The new faces will supplant many of those who are doomed to go.

"A carefully prepared chart shows to a surprising degree a marked decline of popularity among many stars whose names today are household words. Only those stars who continue to show a steady increase in popularity will be seen in our productions."

Among the featured players who will appear in pictures produced by Mr. Mayer and his associates, Irving Thalberg and Harry Rapf, during the 1925-26 season are: Renee Adoree, Conrad Nagel, Mae Busch, Claire Windsor, ZaSu Pitts, Lew Cody, Conway Tearle, Bert Roach, George K. Arthur, Mathew Betz, Edward Connelly, Carmel Meyers, Gertrude Olmstead and Katherine Bennett.

Moore Bros. on Same Program

Tom and Owen Both on Associated Exhibitors' Schedule in Feature Roles

For the first time in many years, the Moore brothers, Tom and Owen, will appear on the same screen program. Associated Exhibitors is the distributing company whose producers have signed up these two members of a famous screen family.

Tom Moore plays the featured role opposite Eileen Percy in "Under the Rogue," the Louis H. Moomaw production filmed in Oregon. It was originally titled "The Greatest Thing" and is a story of the underworld and regeneration. Others in the cast are Mary Alden, James Mason, Clare de Lorez and Chester Conklin.

Owen Moore is appearing in "Camille of the Barbary Coast," a Hugh Dierker production. Mae Busch is the leading woman and supporting players are Burr McIntosh, Harry T. Morey and Tammany Young. This is the second production in which Owen Moore has appeared on the Associated Exhibitors' program. His first feature under this banner was "East of Broadway," adapted from the Saturday Evening Post story "The Tropic of Capricorn."

Both "Under the Rogue" with Tom Moore and "Camille of the Barbary Coast" with Owen Moore are in the first group of Associated Exhibitors' features for the new season.

Increase Stage Space

The available stage space at the F. B. O. Studios in Hollywood is already proving insufficient for the increased production program and for the number of rental companies that are operating on the lot independent of F. B. O.'s own units; so the sides are being knocked out of stages No. 1 and No. 2 and they are to be converted into one huge stage.

Century Lists Four Comedies for Release During June

JULIUS STERN, president of Century, announces that the June release schedule of Century Comedies, distributed through Universal exchanges, is one of the strongest groups of Centuries ever put out.

The group consists of four two-reelers made by such popular stars as Wanda Wiley, Edna Marian, Eddie Gordon, and Constance Darling.

Opportunely, the first June release is a "bride and groom" picture. It is "Speak Freely," and stars Edna Marian. It was directed by William Watson, with A Alt and Hilliard Karr in the chief supporting roles. It recounts the hilarious adventures of a young bride and groom whose parents visit them just after there has been the first marital spat.

The next June release is "Kicked About," starring Eddie Gordon, Larry Richardson has the chief supporting role, and the comedy was directed by Noel Smith. The two-reeler gives Eddie ample opportunity to do many of his funny acrobatic stunts and shows him as an amateur detective in one mix-up after another.

"Gridiron Gertie," the Century release for June 17th, is a Wanda Wiley comedy. It shows Wanda as a foot-ball substitute. Edward I. Luddy directed it and used in the cast such popular comedy players as Joe Bonner and Les Bates.

The last June release for Century also is a "June bride" comedy. It is entitled "Married Neighbors," and was directed by Charles Lamont. Constance Darling is the featured player, with Billy Engle and Hilliard Karr as the chief support.

Cast for "Pace That Thrills"

Earl Hudson and Director Webster Campbell have completed the cast for First National's new picture in which Ben Lyon and Mary Astor will be featured. This is "The Pace That Thrills," written for Mr. Lyon by Byron Morgan, who wrote many of the late Wallace Reid's automobile stories.

Production began on "The Pace That Thrills" last week at First National's studios in New York. In addition to Mr. Lyon and Miss Astor, the cast includes Thomas Holding, Tully Marshall, Warner Richmond, Fritzi Brunette, Eveleyn Walsh Hall, Dorothy Allan and George Stevens.

Two Hal Roach Comedies On New Pathe Programs

THE PATHE program of short subjects for the week of June 21st is headed by two comedies from the Hal Roach Studios, and includes also a chapter of the Patheserial "Sunken Silver," a Pathe Review, an "Aesop Film Fable", "Topics of the Day" and two issues of the Pathe News.

"Thundering Landlords" is the title of the Hal Roach two-reeler which stars Glenn Tryon. This screen comic depicts the experiences of a family who incur the wrath of their landlord and must make an early morning move into their own unfinished house. Fay Wray is the wife and other funmakers in the cast are Noah Young, Irene Allen, Marjorie Whiteis, "Husky" Hanes, and James Finlayson. James W. Horne directed.

The Hal Roach one-reel comedy bears the title "Into the Grease" and shows James Finlayson at his funniest.

The Pathe Review No. 25 shows another subject taken by the Alvin V. Knechtel "process-camera." In "The Mystic Menagerie," produced at the Selig Zoo in Los Angeles, leopards are featured in marvelous trick scenes. The Pathecolor feature brings one to "The Land of Eternal Summer," Pau in the foothills of the Pyrenees and another of the "Here Comes the Bride" series is presented. "The Dutch Bride" is revealed and the customs and costumes are authenticated by the Holland Society of New York.

"The Runaway Balloon" is the latest of the "Aesop's Film Fables" and tells the timely moral "A loud speaker is a sound investment." The Pathe release schedule for June 21st is completed by "Topics of the Day" and Pathe News Nos. 52 and 53.

"Official Officers," a jolly "Our Gang" comedy and "Animal Celebrities,' a novel Grantland Rice "Sportlight," add strong note of diversity to the Pathe program of short subjects for the week of June 28th, which also includes a new chapter of the Patheserial "Sunken Silver," an "Aesop Film Fable," "Topics of the Day," a Pathe Review and two issues of Pathe News.

Pathe Review No. 26 presents three interesting subjects: "Short and to the Point," the story of a pin; "The Turrets of Amboise," Pathecolor views of a French town that has survived the inroads of time; and "Acrobatics a la Mode," another novelty produced by the Alvin V. Knechtel "process-camera."

Big Tiffany Picture

Tiffany announces "Tale of a Vanishing People," based on a story by Rex Beach, on the Big Twelve program.

PRISCILLA BONNER

Who, in F. B. O.'s "Drusilla With a Million," has been pronounced ready for stardom by "hard-boiled" critics

Pathe Continues to Sign New "Rex" Film in Key Cities

MANAGERS of first-run theatres in the key-centers of the country have been keenly on the alert to secure the initial showings of "Black Cyclone," the sensational success with Rex, according to advice from Pathe, the distributor of this Hal Roach feature with the wild horse as hero.

The Premiere of "Black Cyclone" at the Capitol in New York set the pace for other big theatres. In the Metropolitan district, the Loew Circuit booking manager signed up for 120 days' showings, beginning with the State in New York City on June 15th.

The list of first-run bookings includes the following theatres in key cities: Granada, San Francisco; Loew's, Newark; Rialto, Los Angeles; State, Boston; Paramount, Salt Lake City; Rialto, Denver; Valentine, Toledo; Columbia, Portland, Oregon; Columbia, Seattle; Clemmer, Spokane; Alhambra, Milwaukee; Rialto, Washington, D. C.; Royal, Kansas City, and the Broadway Strand in Detroit.

In addition to the above, contracts have been closed with Famous Players and Southern Enterprises covering approximately 70 towns and about 250 days.

Fred Wood Jackman directed "Black Cyclone" and has far surpassed his efforts achieved in the previous Rex starring vehicle, "Rex, The King of Wild Horses."

Mrs. Calvin Coolidge, the President, Tom Mix and Mrs. Mix on the White House Lawn

Long Contract for McCarey

Hal Roach has signed Leo McCarey, who directed the Charley Chase Comedies during the past year, to a long-time contract. McCarey is a son of Tom McCarey, fight promoter and prominent figure in Los Angeles' sporting history of a few years ago. The Roach director is a native son of California and graduated from the Los Angeles law school. He practiced law for two years, only to give it up for film work. The Chase-McCarey team has established the unique record of going up to two-reelers after less than one year of one-reel production, and their product is gaining steadily in popularity with exhibitors, according to trade-journal reports. "Looking for Sally," the latest Pathe release made by Chase and McCarey on the Roach lot, was featured as an extra attraction at the Colony Theatre in New York the week of June 1st.

"Lady Windermere's Fan" Is Lubitsch's New Warner Film

OSCAR WILDE'S masterpiece, "Lady Windermere's Fan," one of the greatest light comedies ever written, is to be the next Ernst Lubitsch production for Warner Bros.

Mr. Lubitsch had expected to use a colorful operetta, but his latest offering, "Kiss Me Again," has proved such a spontaneous success, and the picture possibilities in "'Lady Windermere's Fan" are so great, that Warner decided he should make one more comedy. Following "The Marriage Circle" and "Kiss Me Again," the Wilde classic will be the third comedy produced by Mr. Lubitsch, but each of the three is of a distinct type.

"Lady Windermere's Fan" had its first presentation at St. James' Theatre, London, February 20, 1892, and proved an outstanding success from the start. Two years later, on February 5, 1894, it had its New York premiere at the old Palmer's Theatre.

The American production was in the hands of a remarkable cast, numbering among its principals Maurice Barrymore, father of John, Lionel and Ethel, as Lord Darlington, E. M. Holland as Lord Augustus Lorton, and Julia Arthur in the role of Lady Windermere. Others in the first American cast were: Edward Bell, Mrs. D. P. Bowers, Fanny Jackson, Marie Henderson, Rose Barrington, J. G. Saville, Walden Ramsay, Edward S. Abeles, Guido Marburg, Emily Seward and Ann Urhart.

There have been many revivals of "Lady Windermere's Fan," both in the United States and England, in every case the original triumph being repeated. The play was been described by a famous critic as "an admirable specimen of light comedy, abounding vivacious dialogue and dexterous situations."

It was only after great difficulties that the Warners succeeded in procuring the screen rights to this masterpiece, for the executors of Oscar Wilde's estate were violently opposed to a transfer of the play to the films. Consent was obtained only when the executors learned that "Lady Windermere's Fan" would be placed in the hands of Ernst Lubitsch, whose "The Marriage Circle" had been highly acclaimed in London as well as throughout the United States.

Most of the former Lubitsch productions have been based on original stories, or adaptations of stories not widely known. In choosing a work which is world celebrated, the producer is, therefore, launching upon an entirely new venture.

CLARA BOW

Who will be seen in the B. P. Schulberg productions, "My Lady's Lips" (seen to good advantage here) and "The Plastic Age"

One-Third Warner's Product to Be Completed by July 1

Hal B. Wallis, in charge of Warner Bros. publicity at the studios in California, who is in New York in conference with Watt Parker, general supervisor of advertising and publicity, brought east reports of remarkable activity production at the Warner plant.

"Eight of the forty productions on the 1925-26 schedule already are finished," said Mr. Wallis yesterday. "Five others are now in work and will be completed within a week or ten days. This means that by July 1 practically one-third of the attractions on the coming year's program will be ready, and September 1 should see the production schedule 50 per cent done.

"This is a record which, I believe, probably was never before approached by any producing organization, particularly when the number of special features and the magnitude of many of the productions are considered."

Mr. Wallis said production work on these three has been finished within the last few days: "The Man on the Box," starring Syd Chaplin, "Bobbed Hair," with Marie Prevost and Kenneth Harlan, and "Three Weeks in Paris," one of the Matt Moore starring vehicles, with Dorothy Devore in the leading woman's role. Previously, work had ended on the following five:

"The Golden Cocoon," (Helene Chadwick); "Rose of the World, (Patsy Ruth Miller); "Below the Line" (Rin-Tin-Tin), "The Limited Mail" (Monte Blue), and "The Wife Who Wasn't Wanted" (Irene Rich).

The police of Baltimore estimated that 200,000 moving picture fans gathered in the Maryland capital, before the Baltimore Theatre, to welcome Tom Mix (center), the famous William Fox star.

Gasnier's Second Production

"The Other Woman's Story," by Peggy Gaddis, will be filmed under the direction of Gasnier, as his second production, next season for B. P. Schulberg. An announcement from the producer to this effect added that work would begin as soon as Gasnier has completed work on "Parisian Love," which is now well under way. "The Other Woman's Story" is the co-respondent's side of a famous divorce case, the story of which was inspired by an actuality. John Goodrich is preparing the adaption.

"My Lady's Lips" Ready

The tenth and last B. P. Schulberg Production for the current year, "My Lady's Lips," is ready for release, the master print having been received this week in New York by J. G. Bachmann, general manager of distribution. The picture is from an original screen story written by John Goodrich. Clara Bow, Frank Keenan, Alyce Mills, and William Powell are the principals of the cast.

RICARDO CORTEZ
Appearing in Paramount pictures, of which his latest is "The Spaniard"

Leading Independent Exchanges Buy Tiffany-Truart Pictures

M. H. HOFFMAN, vice-president of the Tiffany Truart Productions announces that franchises for all of his productions for 1925-26 including the Tiffany Big Twelve, based on the books and stories of famous authors, and the Truart Blue Ribbon, Novelty and Cinemelodrama series, have been bought by the leading independent exchanges in the United States.

The franchise for California, Arizona and Nevada is held by Louis Hyman of the All Star Feature Distributing Corporation of San Francisco and Los Angeles who has closed for the Tiffany Products. There are other franchises pending for the Truart pictures.

H. Weinberg of the Premier Picture Exchanges, Inc., of Des Moines, Ia., will distribute the Tiffany and Truart productions throughout Iowa and Nebraska.

E. C. Roden of the Midwest Film Distributors, Inc., of Kansas City, holds the franchise for the states of Kansas and Western Missouri for Tiffany and Truart.

The franchise for the State of Wisconsin for Tiffany is held by J. S. Grauman of the Celebrated Players Film Corporation of Milwaukee, Wis., who also has for his organization the Truart six Blue Ribbon series.

The states of Louisiana, Mississippi, Texas, Oklahoma, Arkansas, Georgia, Florida, Alabama, Tennessee, North and South Carolina are covered by the franchise held for Tiffany pictures by the Creole Enterprises of New Orleans with offices at Atlanta, Ga., Dallas, Texas and New Orleans, La.

Harry Charnas of the Standard Film Service of Cleveland will handle the Tiffany and Truart pictures for Ohio, Kentucky, Michigan, Western Pennsylvania and West Virginia through their Cleveland, Cincinnati and Detroit exchanges and through the Federated Film Exchange in Pittsburgh.

L. Berman of the Independent Film Corporation of Philadelphia holds the Tiffany and Truart franchise, excepting the Truart Novelty series, for Maryland, Delaware, District of Columbia, Virginia, Eastern Pennsylvania and Southern New Jersey.

The franchise for the New York and Northern New Jersey territory is held by the Renown Pictures Inc., with exchanges in New York City, Albany, Buffalo and Chicago, the latter taking in Illinois.

Mr. Hoffman said that within a short time he will announce the franchise holders for his Tiffany and Truart products in Indianapolis, St. Louis, Boston, Canada, Minneapolis and Denver.

Schulberg Will Have Nine Pictures Ready by October 15

BY the middle of October exhibitors will be able to view on the screen nine of the eighteen Preferred Pictures to be released during the new season by B. P. Schulberg Productions, announces J. G. Bachmann, general manager of distribution. Mr. Schulberg is now on the Coast personally supervising the work of three units that have already been working five weeks and will continue through the rest of the summer without a respite.

The three pictures that are now well under way are F. Oakley Crawford's story, "Parisian Love," directed by Gasnier—"The Girl Who Wouldn't Work," by Gertie D. Wentworth-James, directed by Marcel De Sano—and "With This Ring," Fanny Heaslip Lea's Saturday Evening Post novel, directed by Fred C. Windemere.

The next three to be put in production as soon as the first trio are in the cutting room, will be "The Other Woman's Story," by Peggy Gaddis; "Lew Tyler's Wives," Wallace Irwin's famous novel and "The Plastic Age," by Percy Marks, which was last year's biggest fiction seller. The scripts for these are now being prepared.

Next in order will be an unusually elaborate version of the celebrated stage classic, "Shenandoah," which with its Civil War background, is known to every American theatre-goer. Coincident with the production of this property, will be the filming of John Goodrich's story, "Eden's Fruit" and another spectacular picture, "Horses and Women," which is said to be an unusual story of the turf.

With the exception of the initial three pictures, no definite assignment of directors has yet been made.

Molly Malone Signs Contract

Molly Malone has signed a long term contract with Al Christie under which she will play as leading lady to Jimmie Adams in the new series of six two-reel Jimmie Adams comedies.

Miss Malone played in two of the Christie comedies last season, "Easy Pickin's," with Neal Burns and "Love Goofy," with Jimmie Adams, and was also Bobby Vernon's leading lady in "Don't Pinch," which was recently released.

Give Comedy Week's Run

So impressed was "Roxy" with the Educational-Tuxedo Comedy. "The Iron Mule," that he booked this two reeler for a week's at the Capitol, breaking what has almost become an iron clad rule in the big picture houses, for this picture is but the second two reel comedy to play his house in over two years.

Robert Frazer (left) in a scene in "The Keeper of the Bees," a forthcoming F. B. O. special.

Scenes in "Parisian Nights," an F. B. O. special co-starring Elaine Hammerstein and Lou Tellegen.

F. B. O. Preparing Summer, Fall and Winter Program

THE visit of Major H. C. S. Thomson, president and managing director of Film Booking Offices of America, to the company's studios in Hollywood finds the big production plant humming on full time schedule with a promise of greater summer and fall activity than ever before in the history of this up and coming independent organization.

Of special interest during the visit of the president was the launching of "The Keeper of the Bees," the famous Gene Stratton-Porter novel, which is now being published serially in McCall's Magazine, and which is being advertised extensively in the same magazine.

Another note of interest on the F. B. O. lot was the first day's work on "The Wild Bull's Lair," Fred Thomson's fourth Western feature, in which the famous Western star and his horse Silver King, and Jocko, a bull which belongs to Mr. Thomson, dash through many thrilling sequences. The story is an original by Marion Jackson, and will be directed by Del Andrews. In support of Mr. Thomson are Catherine Bennett (the sister of Enid Bennett), Herbert Prior, Tom Carr, Frank Hagney and Frank Abbott.

Among other productions in work are Evelyn Brent's seventh production "Lady Robinhood," based on an original story by Clifford Howard and Burke Jenkins, formerly called "Tizona—The Firebrand." "Lady Robinhood" will lift Evelyn Brent momentarily out of the roles of crook-melodramas which she has been so successful in interpreting upon the screen, and will give the actress the role of a sort of Spanish Joan of Arc, and will be laid in a locale at the foot of the Pyrenees. Ralph Ince is directing.

Richard Talmadge is busily at work completing "The Mysterious Stranger," based by the author, James Bell Smith, on Dr. Samuel Johnson's classic, "History of Rasselas, Prince of Abyssinia." Jack Nelson is directing.

Bob Custer, who is making fast strides in F. B. O.'s series of Western action stories, has this week completed "The Bloodhound" for Independent Pictures Corporation, and will start work next week on "Jack, The Man." Mary Beth Milford will again support Mr. Custer as leading woman in the new production, and the remainder of the cast includes such well known thespians as Monte Collins, Hayford Hobbs and Buck Moulton. William James Craft will direct, from the story by George Paul Bauer and continuity by Adele S. Buffington.

Wesley Ruggles, who is directing the H. C. Witwer series of two reelers, "The Pacemakers," is at work on Chapter No. 12, called "Miss Me Again," co-starring Alberta Vaughn and George O'Hara. At the conclusion of the series, another will be started immediately, titled "The Adventures of Maisie," based on a series of stories by Nell Martin which appeared in Top-Notch Magazine.

Theda Bara's Picture

Screen Star Will Have Frederick Kovert With Her in the Cast

Frederick Kovert, the dancer, who appeared in Chadwick's "The Wizard of Oz" has been engaged for a prominent part in "The Unchastened Woman," which has been selected as the vehicle for Theda Bara's return to the screen.

One of the features of his appearance in the production will be his newest dance creation, "Mirrors." The costume used in this number strikes an unusual note, being entirely in black and white, and having 750 mirrors which flash, making myriads of varicolored light.

Aside from the mirrors, the costume is embellished with 10,000 pearls, 5,000 diamonds, and a head dress of pheasant feathers, measuring six feet across. A special elaborate set has been constructed for the staging of this brilliant dance.

Sign Lionel Barrymore

B. P. Schulberg announced the signing of Lionel Barrymore for the leading masculine role in "The Girl Who Wouldn't Work," which will be the initial Preferred Picture to be made by the new director "find," Marcel De Sano. While the feminine lead has not yet been selected, several of the other principals have already been signed, including Henry B. Walthall, Lilyan Tashman and Forrest Stanley.

"The Girl Who Wouldn't Work" has been adapted by John Goodrich from the novel by Gertie D. Wentworth-James, which created a sensation in London last year. It is slated for publication by an American publisher in the fall.

Scenes in "The Mysterious Stranger," starring Richard Talmadge, an F. B. O. picture.

Harold Lloyd in his new feature comedy, "The Freshman," which Pathe will release. The girl is Jobyna Ralston.

Harold Lloyd's New Comedy For Pathe is "The Freshman"

THE Pathe Home Office announces that "The Freshman" has been definitely decided upon as the title for the next Harold Lloyd feature comedy which was recently completed at the star's Coast studio, and is scheduled for fall release.

"The Freshman" presents the inimitable Harold in the title role and is just as the name suggests—a jolly comedy of college life. As a youth, who has gleaned his idea of how a college man should act from the movies and books, Harold arrives at the University town expecting an ovation from an aggregation of "Rah! Rah! Rah!" boys and girls when he steps off the train. But college isn't always like the freshman expects it will be and Harold's experiences provide some of the best fun ever provided in a Lloyd vehicle. Perhaps the most thrilling as well as funniest sequence transpires upon the football field where the freshman finally gets into the game and makes a world's record field run for a touchdown.

"Harold Lloyd at his best—that is the judgment that will probably be registered everywhere by those who see his comedy," enthuses Edwin Schallert in the pre-view of the Los Angeles Times. "The picture is in most respects better than anything he has made since 'Grandma's Boy.'"

Jobyna Ralston is again Lloyd's leading woman and the cast includes Pat Harmon, Hazel Keener, James Anderson, Joseph Harrington and Brooks Benedict.

John Grey, Sam Taylor, Ted Wilde and Tim Whelan are responsible for the 'script, and the direction is by Sam Taylor and Fred Newmeyer. The photography is by Walter Lundin.

Record Bookings on F. B. O.'s "Drusilla With a Million"

THE record breaking business achieved by the Capitol Theatre, New York, during the showing of "Drusilla With a Million," the Associated Arts Corporation F. B. O. Gold Bond production, starring Mary Carr, Priscilla Bonner and Kenneth Harlan, which played the huge Broadway house the week of May 24, resulted in a number of unusually fine bookings for the picture.

The Stanley Company, Philadelphia, feel that "Drusilla" is the biggest box office bet to play their theatres this year, and shifted the showing from a one week engagement at the Karlton Theatre, to a two weeks' run at the Stanton Theatre.

Jones, Linick and Schaeffer closed a contract for a run of "Drusilla" at the Orpheum Theatre, Chicago.

The most pretentious engagement of the picture, however, goes to the Tremont Temple, Boston, when "Drusilla" opens on June 29 for an eight weeks' engagement.

Added factors in the prompt decisions of these first run theatres to play "Drusilla" were the excellent notices given the picture in the New York newspapers during the Capitol showing. The critics were unanimous in their enthusiastic praise of the production.

PRESIDENT COOLIDGE

on his

ST. PAUL - MINNEAPOLIS

VISIT

OFFICIAL

NORSE-AMERICAN CENTENNIAL

FEATURE MOTION PICTURE

Complete story of this great gathering June 6-9, 1925

2,000 feet of action —not padded!

This production is a high class worthwhile story of this wonderful centennial and will draw especially in Norwegian centers.

Complete scenes of President Coolidge's visit with intimate closeups and interesting continuity.

Rental Price Right!

Write or wire now!!

Produced and Distributed by

RAY-BELL FILMS

INCORPORATED

817-823 University Ave.

Saint Paul, Minn.

Scenes in "Call a Cop," the Educational-Christie comedy starring Neal Burns and distributed by Educational Film Exchanges, Inc.

Announces Educational's Product for the 1925-26 Season

EDUCATIONAL'S line-up of product for the 1925-26 season was announced last week when Mr. Hammons, president of Educational, addressed the exchange managers of that organization, gathered in their fourth national convention at the Hotel Pennsylvania.

The line-up of product, as announced by Mr. Hammons is: Six two-reel Lupino Lane Comedies; six two-reel Bobby Vernon Comedies; six two-reel Walter Hiers Comedies; six two-reel Jimmie Adams Comedies; six two-reel Lloyd Hamilton Comedies; eighteen two-reel Mermaid Comedies; ten two-reel Christie Comedies; six two-reel Tuxedo Comedies; six two-reel Juvenile Comedies; twenty-four one-reel Cameo Comedies; twelve one-reel Lyman H. Howe's Hodge-Podge; twenty-six short reel Felix the Cat Animated Cartoons; Kinograms, the newsreel, issued twice a week.

After two strenuous days of business sessions, the delegates to the convention enjoyed an outing last Friday through the courtesy of Captain George McL. Baynes, publisher of Kinograms, Educational's news reel.

The outing included a trip by motor bus to the Sound View Golf Club where a tournament was held.

First prize was won by E. W. Hammons, president of Educational; second prize went to D. J. Chatkin, acting domestic sales manager; while third prize was won by G. Ralph Branton of the Minneapolis office. Gordon S. White, director of advertising and publicity, earned the "booby" prize with a score of 16 for the eighteen holes.

ferred to Luna Park at Coney Island, where ferred to Luna Park at Coney sland, where the exchange managers and home office executives were tendered a banquet.

Those in attendance at the convention included E. W. Hammons, president and general manager; Bruno Weyers, vice-president; A. S. Kirkpatrick, assistant general manager; D. J. Chatkin, acting domestic sales manager; Lowell V. Calvert, production manager; J. R. Wilson, assistant domestic sales manager; Gordon S. White, director of advertising and publicity department; R. L. Hoadley, advertising and publicity department; C. F. Catlin, secretary and counsel; F. X. Carroll, sales department; Harvey B. Day, special Kinograms representative; Charles Christie, general manager of Christie Film Corp.; Capt. George McL. Baynes, publisher of Kinograms; branch managers and salesmen—Albany, J. M. Morgan; Atlanta, Arthur Lucas and J. H. Butner; Boston, J. J. Scully; Buffalo, H. F. Brink; Charlotte, J. C. Reynolds; Chicago, I. M. Schwartz; Cincinnati, J. M. Johnson; Cleveland, N. R. Skirboll, J. H. Skirboll, Ezra Skirboll; Dallas, F. Holmes; Denver, A. P. Archer; Des Moines, A. W. Kahn; Detroit, M. H. Star; Indianapolis, H. C. Dressenderfer; Kansas City; G. F. Senning, Los Angeles, J. L. Merrick and Jack Nelson; Louisville, Leo Goldberg; Milwaukee, Max Stahl; Minneapolis, G. R. Branton, and J. F. Cubberley; New Haven, H. D. Nobel; New Orleans, J. B. Dumestre, Jr.; New York, A. Greenblatt and Sol Title; Oklahoma City, N. P. Eberley; Omaha, James Winn; Philadelphia, C. S. Goodman; Pittsburgh, J. Kaliski; St. Louis, S. J. Hankin; Salt Lake City, C. E. Messenger; San Francisco, C. C. Blumenthal; Seattle, J. A. Gage; Washington, J. C. Bachman; Toronto, O. R. Hanson (representing all Canadian Exchanges).

Ezra Skirboll, Jack Nelson and Sol Title are attending the convention as a reward for having made the three best salesmen's records of the year.

"Peak of Fate" in 2nd Week

"Peak of Fate," the film romance of a girl mountain climber of the Tyrolese Alps, enters upon its second week at the Central Theatre, New York, where it is being presented by the Frank B. Rogers Film Corporation with an orchestra and elaborate musical score. As all of the members of the cast are professional mountain climbers, there is plenty of thrilling adventure in the film. An attractive love story softens the deeds of daring to give it a sentimental interest to all young lovers. The film version used was constructed by Eugene Walter, the American dramatist who has also titled the photoplay.

Scenes in "Curses," the ripping Al St. John comedy in two hilarious reels, for Educational release. This is a burlesque of the serial type of thrillers.

KATHERINE GRANT
Who has been awarded a five-year contract by Hal Roach, producer of comedies for Pathe.

Glenn Hunter Starts in Associated's "Pinch Hitter"

GLENN HUNTER, popular star of the screen and stage, started work this week on his second picture under the Associated Exhibitors banner, "The Pinch Hitter," sponsored by Oscar Price and directed by Joseph Henaberry.

Hunter's first starring vehicle for Associated Exhibitors is "His Buddy's Wife," listed in the releasing firms first group of pictures for the new season. Edna Murphy of Patheserial fame, plays opposite him; and Douglas Gilmore, Flora Finch and Marcia Harris are in the cast.

Tom Terriss directed "His Buddy's Wife," the story of which was adapted from T. Howard Kelly's Smart Set magazine serial.

The Associated Exhibitors' star recently returned from a trip abroad and shortly after played a guest engagement with the Lyceum Players in Rochester, New York, for a series of try-out performances of "The Dark Chapter." George C. Tyler and Hugh Ford will present Hunter in this stage vehicle early next season. Hunter proved a great drawing card in Rochester and all records for stock were broken at the famous Lyceum.

It will be recalled that Charles Ray originally appeared in "The Pinch Hitter" for the old Triangle company. It proved one of the most popular of his early vehicles. With the improved methods of production and the constantly increasing popularity of baseball (the theme of the picture), Associated Exhibitors expect the new version of "The Pinch Hitter" to prove one of the season's best attractions.

Chosen for Lead Roles

B. P. Schulberg Selects Clara Bow, Lou Tellegen and Donald Keith for Leads in "Parisian Love"

Clara Bow, Lou Tellegen and Donald Keith were chosen for the leading roles in F. Oakley Crawford's colorful melodrama, "Parisian Love," according to word just received from B. P. Schulberg, who is supervising the production of this story on the Coast. Otto Matthieson has also been signed by the producer for an important character role, and several other big names will be added to the cast in the course of a few days.

Gasnier is handling the direction of "Parisian Love," which will be offered by B. P. Schulberg Productions as the first of eighteen stories for release during the coming season. The story is from a well known novel of the French underworld which is highly melodramatic in its development.

First National's Summer Play Date Contest Ends

AT the end of the first period of the Summer Play Date contest inaugurated eight weeks ago by E. A. Eschmann of First National Pictures, the Buffalo branch stood first, New Orleans second and Boston third. These standings may be changed by the amount of these summer dates actually played during June, July and August.

A selling period of eight weeks was alloted to the branch managers and their sales forces in which to write contracts for summer play dates, ending May 30.

The final winners of the contest, for which three sets of prizes to the branch managers and salesmen winning the first three places, will be awarded, will be determined on the amount of business actually played during the thirteen weeks of playing time.

This may change entirely the standing of the branches at the end of the writing period. Another factor making for possible change is the later decision by Mr. Eschmann to include in the business actually played during June, July and August, bookings that may be written in those three months. If it is not played before September 1, however, it will not be counted to the credit of the branch writing it.

A De Maupassant Story for Tiffany

"The Life of a Woman," by Guy De Maupassant, the prolific French writer, whose stories of the affairs of the heart are classics, will be one of the Big Twelve on the Tiffany program for 1925-1926.

Those
STAY-AT-HOMES

Might have come out if they'd known about the corking short subjects on your program. Advertise the short subject!

U. S. Navy aviators flying above the nation's capital lay a smoke screen around the giant U. S. dirigible "Los Angeles." Here we see the air colossus emerging from the white screen.

Patheserial Magazine and Newspaper Ads Designed to Help, Not Sell, Showmen

By P. A. PARSONS
Advertising Manager of
Pathe Exchange, Inc.

PLANS for 1925-1926 insure the continuation of the kind of national advertising on Patheserials which has proven so successful during the past two or three years.

The policy behind this advertising may best be expressed as follows: "Advertising to help the exhibitor to **sell** his entertainment, rather than advertising to force him to **buy.**"

In pursuance of this policy Pathe has now for some years been giving the major portion of all serial advertising appropriations to papers and magazines with **concentrated territorial circulations,** rather than those with large but **nationally distributed circulations.** The individual exhibitor is not concerned with nor interested in any circulation figures save those that provide reader interest within the circle of his own sphere of influence. Under the Pathe advertising plan he is shown the number of subscribers that fall within that category; and it frequently happens that the papers carrying the advertising are those whose very names show local appeal or state influence. Some large national magazines, it is true, carry the Patheserial advertising. But they are used to fill in circulation gaps; give emphasis to the advertising carried in the publications with a more local appeal; or to reach certain specific classes, such as young people between the ages of fifteen and twenty-five.

Many Letters Received

During the last twelve months there have been received over 100,000 letters from persons who have read the Patheserials advertisements and have requested information as to where they may see the serial advertised, etc. In many thousands of instances we have directed inquirers as to the name of a theatre easily reached by them, showing the Patheserial. We have felt, that in so doing we have been rendering a real service to exhibitors, and one which would be appreciated. The figures given of course do not include the large numbers of persons who have written or phoned to our various local branches; nor can they include the letters and phone calls direct to exhibitors asking for date of showing. We have reason to believe that the latter have not been inconsiderable, by any means.

To further interest in Patheserials and to enable exhibitors to capitalize upon an idea of their own advertising and exploitation, we have been aiding, with large cash prizes, contests which may be conducted by exhibitors in their own houses with the lure to successful contestants of winning one of our national prizes. For instance, on "Idaho" and "Sunken Silver," two of our current serials.

Helping to Sell "Idaho"

With "Idaho" there is running at this present time a Typical American Family Contest, with prizes amounting to $1,500.00 for winning photos of American families containing at least a father, mother and two children. Anyone may see at a glance the opportunity given to any exhibitor for arousing local interest with such a contest, with the view of getting entries from his own community, and showing these entries either in person or in slides in his theatre. Also, in our advertising on our latest serial, "Sunken Silver," we are offering $3,000.00 in cash prizes for photos of the most beautiful girls. In addition to a grand prize of $1,000.00 we offer a four weeks' engagement in a Patheserial. Here are golden opportunities for live exhibitors to cash in and build up great local interest. The ways in which they may take advantage of the contests and our advertising are legion. And I repeat it is all done to **help** them, rather than to **sell** them.

25,000,000 Circulation

To create new Patheserial customers for the exhibitor, three years ago we started to advertise extensively in farm papers. We made our biggest use of the so-called "state" papers, with concentrated circulations in one state. Pathe was the first motion picture company to recognize the farm paper, and the first to place advertising in one. Among the farm papers on the list we find the Iowa Homestead, Nebraska Farmer, Indiana Farmers Guide, Missouri Ruralist, Washington Farmer, Idaho Farmer, Oklahoma Farmer Stockman, Progressive Farmer, Southern Agriculturist, Southern Ruralist, Kansas Farmer, Wisconsin Farmer, The Farmer, The Farm Journal, Ohio Farmer, Michigan Farmer, and two weekly newspapers with large circulations among farmers, the Kansas City Star and the St. Louis Globe Democrat.

General magazines selected because of their large circulations among mothers and housewives are Comfort, Gentlewoman, Needlecraft, Household, with circulations totalling into the millions.

"Sunken Silver" Contest

Among the other general magazines outside those mentioned above there is another class selected because of their influence with young women. These are valuable in the case of a contest like the Beauty Contest on "Sunken Silver." This group includes Photoplay, True Story, Cosmopolitan, Liberty and the McFadden group.

In addition to these the newspaper group include the American Weekly Magazine, issued as the Sunday supplement to the large number of Hearst papers, and the Daily News of New York. Not all of the papers and magazines listed are used on each campaign, but all have been or are being used, each campaign having its own list.

The publications mentioned herein have a total number of readers of approximately 25,000,000, a number so vast as to represent a majority of the so-called reading families of the country.

Coincident with the adoption and initiation of this advertising policy has come a greater care in the selection of serial stories, better casts, more costly production and true feature detail. A much improved product, plus helpful general advertising is the reason why Patheserials have broken into the largest first-run houses, and definitely made good.

Raoul Walsh is Irish and he's fightin' proud of it. The sign of the "The Wanderer"" company, which Walsh is directing for Paramount, is a shamrock. Every chair and megaphone on the set bears this trade-mark. Featured in the cast of "The Wanderer" is Ernest Torrence, William Collier, Jr., Wallace Beery, Greta Nissen, Tyrone Power and Kathlyn Williams.

Typhoon fan for the Phillips-Sussman Theatre, Pleasantville, N. Y. Before the fan was installed it was driven about the city for an advertisement. The poster on top of the fan is one of the typical posters furnished by the Typhoon Company.

Schulberg Signs Windemere

Director Completes Third Unit Now Working On Initial Releases for Next Season

Telegraphic word from B. P. Schulberg has been received by J. G. Bachmann, general manager of distribution, that the producer had signed the well known director, Fred C. Windemere to a contract which calls for him to begin work immediately on Fanny Heaslip Lea's novel, "With This Ring." This story, which ran serially last winter in the Saturday Evening Post, and is now on the best selling list of Dodd, Meade & Co., is one of the most important properties of eighteen pictures to be presented by B. P. Schulberg during 1925-1926.

The signing of Windemere completes the third production unit now functioning on the Schulberg lot. In addition to "With This Ring," two other stories are in the making —namely, "The Girl Who Wouldn't Work" which Marcel De Sano is directing, and "Parisian Love" being filmed by Gasnier.

Franklin Merges with Hoffman

The Franklin Film Company of Boston, one of the leading film distributors in the New England territory, announces through William Shapiro that his company has been merged with M. H. Hoffman of the Tiffany Productions, Inc., and the Truart Film Corporation, the latter acquiring a half interest in the Franklin Film Company.

The announcement further states that the Franklin Film Corporation will devote itself entirely to the exclusive distribution of all the products of the Tiffany and Truart organizations and all other worthwhile pictures that Mr. Hoffman and Mr. Shapiro will purchase jointly for the Renown exchanges and the Franklin Film Corporation. The Franklin Film Corporation have exchanges situated in Boston, New Haven, Conn., and Portland, Me.

William Fox Creates Short Subject Comedy Department

CREATION of a new and distinctive comedy unit was announced today by Fox Film Corporation, with George E. Marshall as Supervising Director.

The new unit will film a series of two-reel, high-class comedies, continuing the successful Van Bibber stories and creating screen versions of the widely read newspaper stories on "Married Life of Helen and Warren," by Mrs. Mabel Herbert Urner.

A third company of this unit will picturize a series of O. Henry stories, rights to which have just been purchased by William Fox from Doubleday, Page & Company.

The success of the Richard Harding Davis' Van Bibber two-reel subjects convinced Fox officials that the public today appreciates clean, fast moving, modern, thoroughly delightful comedies, free from the much used and much abused slap-stick methods. Searching for such available material, the O. Henry and "Married Life" stories were purchased.

A separate scenario department for the new unit, headed by Harold B. Lipsitz and Monty Brice has been created. A staff of six readers will thoroughly canvass the stories of O. Henry and Mrs. Urner for available material. Robert Kerr will continue to direct the Van Bibber series, starring Earle Foxe.

Casting and shooting on the new picturizations will commence in a few days and as soon as material, directors and actors can be secured.

The Fox Imperial comedies will continue under the direction of Lou Seiler, Ben Stolaff, Bryan Foy and others to be announced shortly.

Radio Tells of Warner's Invasion of the South

THE radio was used to tell the world of picture fans about Warner Bros. invasion of the Southern exhibition field. One of the attorneys for the firm was in the South a few days ago to close negotiations for the acquisition of several theatres. He reported to the home oáce in this telegram, sent from Charlotte, N. C.:

"Tune in Station WBT two seven five meters eleven o'clock, Standard time."

Not only the Warners, but many thousands of others, did tune in, and learned not only of the taking over of the houses, but, in the cases of some, of the first days' operations under new management.

Theatres purchased by the Warners included the Pastime, Concord, N. C., and the Lexington, Lexington, N. C., both of which had been operated by the late H. C. Varner, and the Broadway, Charlotte, N. C., and the Ideal, Columbia, S. C., properties of R. D. Craver. The Warners also obtained a management option on the Lincoln, a Craver theatre at Winston-Salem, N. C.

Ford Sterling hides from Charlie Murray behind the donkey in this amusing scene from "Mike," Marshall Neilan's original story for Metro-Goldwyn-Mayer. Sally O'Neill, the screen's newest discovery (left), plays the leading role.

PROJECTION

EDITED BY F. H. RICHARDSON

Narrowmindedness

G. W. Bennewitz, Projectionist, Sioux Falls, So. Dakota, as a prelude to the answers to a bundle of questions in the Bluebook School, says:

I see that the banana peel on page 20 of the Bluebook (arc voltage drop) caused me to slip and burn my pretty whiskers. Take a peek at that one, F. H. I suppose if I were narrow minded I would get peeved and quit the "school," but the fact that some of them (His answers he means).—Ed). are correct and may give some one a better understanding; also that I am not narrow minded, will keep me pounding the typewriter keys, with my eyes open in future.

I'm not so certain as to just what Bennewitz has reference to, but it runs in my mind that I called him down recently on some slip he made in answering a Bluebook School question. Yep, I've found it on page 482 of May 23rd issue. He said: "Arc voltage drop is the potential between the tips of the electrodes of an electric arc. It represents the drop in potential due to overcoming the resistance the current encounters in passing through the arc stream between the carbon tips."

The definition Bennewitz refers to, page 20 of Bluebook, reads: "Arc voltage drop: The drop in voltage between the tips of the carbons of an arc lamp, due to overcoming the resistance the current encounters in passing from one carbon tip to the other."

Owe Explanation

I think perhaps I owe Brother Bennewitz an explanation. The matter on page 20 is a definition, and as such I would call it correct. One cannot well incorporate all details of operation in a definition. When, however, I ask a question which is designed to draw out ALL a man knows about a certain matter, I don't expect him to look at the mere definition of it to get the answer.

If Brother Bennewitz will examine the text on pages 56, 57 and 58, and on pages 391 and 392 of the Bluebook, I think he will agree that there is considerable more to the matter than what is contained in a mere definition. When I asked that question I had definitely in mind the various elements of the arc and the resistance they offered. This was the question propounded: "Explain exactly what is meant by 'arc voltage drop.' WHAT DOES IT REPRESENT?"

That last should have told a man of Bennewitz high calibre that the information contained in a definition would not serve; also I pretty well knew and know that he really knew it would not, so that's that.

Incomplete

When I said the answer given by him was wrong I had those things in mind, and I still hold the answer to be wrong in the sense that it was very incomplete. And now to the point of all this:

I said what I did very well knowing I was talking to and about a man who has something more than a crack for a mind. I knew I could speak frankly and plainly to men like Bennewitz, Dobson, Gray and most, if not all, of the rest of the Bluebook School "students," because the very fact that a man enters the "School" is pretty conclusive evidence that he is NOT narrow minded. Possibly he may not be exactly broad-minded, but he is not the other thing anyhow.

And let me tell you it is a real relief to know there are men to whom I can talk plainly without giving offense—men I don't have to stop and weigh every sentence I write lest I "hurt their feelings"—men who can give and take.

Had I been wrong in my comment I would have expected Bennewitz to have come back with a wallop, and believe you me I'd have printed it too. I'm not a bit thin skinned—if I were I'd have been devoid of any skin at all long ago. The only fellow who gets me mad by what he says is the chap who talks ONLY to see how much injury he can do. That chap is not narrow minded. I very much doubt if he really has anything we could justly call a mind—just a hollow space under the roof of his head which, through some error got itself filled with the think works nature designed for a mule. It's really too bad to have that sort of a brain, without the wallop to back it up.

Of course Bennewitz will continue. If he ta"ed otherwise through such a cause I'd prob'ly jump a "rattler," hike for the middle nor.hwest and enter into personal argument with him—and he's a husky gink too; also he's peeved, because friend wife is away on a visit and he has to do his own cooking—oh gosh!

Bluebook School

Question No. 311—Suppose you took charge of a new installation (or an old one for that matter) and suspected the projection room leads were too small. How would you calculate the voltage drop in the circuit and what voltage drop would you consider as being permissible?

Question No. 312—How would you calculate the size wires to carry a given amperage at a given, predetermined voltage drop?

Question No. 313—What is the area of a cross section of a wire ⅛-inch in diameter? Of a wire 100 mills in diameter?

Question No. 314—How would you calculate the voltage it would require to force a given number of amperes through a given resistance?

Question No. 315—What is the area of cross section of a wire 1/1000 of an inch in diameter?

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That Phone Stunt

From a Chicago projectionist I have known for years comes this most interesting communication:

Dear Brother Richardson: For Heaven's sake, if you mention this letter in the department, forget my name for the time being. Make no mistake, most of our men read the department, and profit by it, too. By just saying "Richardson" in the hearing of some of them is like waving a scarlet rag in front of a gentleman cow—that is, unless it be to cuss you.

At that, though, I guess printing my name would be all right (though don't do it) in this case, because I'm going to tear a shunk of your darned old hide off and hang it on my fence to dry. When it is dry I'm going to stick it back on you, though, for after all, though there are times when I'd like to bust a hickory club over your dome, still I like you. I like you because of the GREAT work you've done for projection and the men engaged in it and because of your sincerity and because you have the courage of your convictions.

Courage Admired

One admires courage, even in an enemy (though I don't at all mean you are that) and that you have courage is amply proven by the way you have, on more than one occasion roasted and toasted local union 110, and some of the men in this, my own home town, Chicago. Much as I may disagree with your conclusions concerning projection in this city, I will say that it takes very real nerve and courage to hand a large and powerful organization like our union the solar plexus jolts you did on more than one occasion. And at that, I am bound, in common honesty, to confess, and thus meet you half way, that while I thought you rather unnecessarily harsh, still you lacked quite a bit of being altogether wrong, especially as to the individual cases of punk work in theatres you cited.

There, Brother Richardson (for with all your faults I hold you to be my sort of elder brother, both in the profession of projection and in unionism), I will let it rest at that, insofar as concerns Chicago, except to say that I hope and believe the day will come when F. H. Richardson and Chicago projectionists, as represented by Local Union 110, will be fast friends. We have some splendid men here, as well as some awful dubs, exactly as the case in every large city, New York City NOT excepted. Local Union 110, of which I am, and for years have been a member, lacks a lot of being perfect, but I have faith to believe its faults will in time iron themselves out. Meanwhile the organization as a whole is, I think, trying to do the best it can, under all circumstances, remembeing always that we have to deal with some AWFUL square heads in the shape of exhibitors. Don't overlook THAT highly important

fact, friend Richardson. It may account for more than you think in the way of apparent wrong procedure on the part of the union.

Many Friends

You have many warm friends here, mostly among the better class of the men, though they are a bit careful about admitting that fact, because to "stand up for Richardson" just now means incurring the enmity of some men who wield considerable power, which same we cannot afford to do, unless it be very necessary.

And now, confound your old battle-scarred hide, what in the Hot Place do you mean by printing that fool head phone stunt? Want to tie the man to the projector with a wire, do you? Why not get a chain, one end fastened to the wall by means of a stout staple embedded in the masonry, and the other locked to the leg of the poor fish, with the padlock key in the pocket of some pea-eye manager?

Honest, Richardson, I'm ashamed of you for letting anybody pull one like that on you. When you published that, you just put a club in the hands of your enemies. Do you approve of our men being made deaf, and to have them acquire headaches wearing a cussed old head phone all the time? Gee, F. H., when I read that I felt like taking you out to the woodshed, like you did Dobson and Bennewitz, only you wouldn't have recovered so quickly.

You know darned good and well that you pulled a boner when you printed that, and I'll be looking for a retraction, well knowing you to be honest enough and courageous enough to admit error when error is apparent. Get busy!

In closing, let me convey to you, unofficially, the best wishes of many of our men who are (sub rosa for excellent reasons) your friends. Stop roasting Chicago, and join with us in making it the banner projection city of this country.

Want to Help

I am very willing to do anything possible to forward the movement for improvement in Chicago projection. I wrote an official of the union twice, after learning in a roundabout way that steps were being taken to inaugurate an educational campaign in technical projection in that city but my letters were not even accorded the courtesy of a reply. I then wrote again, and did receive a reply which, to all intents and purposes, advised me to attend to my own business, and that if ever the Chicago men thought they could possibly benefit by consulting me, I no doubt would be consulted. So that was that.

I know I have a great many friends in Chicago. Hardly a week passes without at least one letter from your city, which, for the reasons you have suggested, must always be replied to by mail. I am sorry, NOT for what I have done, because it has always been done for what I believed and do still believe to be the true and best interests of the Chicago men and the Motion Picture industry. The reason I am sorry is because Chicago is the second city in North America, and OUGHT TO BE A STAUNCH SUPPORTER OF THE WORK OF THIS DEPARTMENT.

Local Has Resented Criticism

Had the men of that city believed themselves to have been dealt with unjustly, and taken the matter up with me through the union, they would have found me to be always willing to meet any fair proposition even more than half way. The trouble has been that Local 110 has always resented any criticism of any sort by any one, regardless of how just that criticism may have been, and has in considerable measure set itself up as a law unto itself, which is a stand I am most emphatically NOT in sympathy with, because I hold the welfare of the motion picture industry to be paramount to any and all other considerations of any kind whatsoever.

There, that is sufficient of that. If Local 110 and my Chicago "enemies" get satisfaction or amusement out of opposing Richardson, that is their privilege. I am very willing to be friends, and to try to work in harmony with them, but NOT by relinquishing my right to make suggestions or criticisms for the good of the profession of projection, and the good of the motion picture industry. In one of my letters I distinctly offered the "olive branch." Apparently it was tossed aside, for which I was truly sorry, but in no degree worried. I believe with you that the friendship of even so powerful an organization as Local 110 by crawfishing on what I firmly believe to be RIGHT.

The Head Phones

I have received many comments on the head phone stunt, some of them couched in bellicose language, some mildly censuring my having approved this idea and some peacefully arguing that the idea of it is entirely wrong.

Not only that, but I have had quite some personal arguments with projectionists right here in New York City. Only last evening the President of Local Union 306, New York City Motion Picture Projectionists and I stood out in the middle of Broadway, at Times Square, and argued the matter in tones which must have been quite audible a full block away, though traffic roared past

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us incessantly. He pronounced the head phone as just plain silly. He sprung the "ball and chain" argument, and said they had "put one over on me." Also President Basson and I have for years been and still are warm friends, though I find myself unable to agree with either Chicago, Basson or any other opponent of the head phone idea.

The head phone is NOT in any sense of the word a hardship. The headaches and deafness argument is fully answered by the fact that telephone girls wear a head phone, using both ears instead of one, day in and day out, for hours on end, and there are NO evil effects.

As to the "ball and chain" argument, I will merely reply that you all very well know, and I think will not dispute the fact that THE ONLY RIGHT PLACE FOR THE PROJECTIONIST IS RIGHT BESIDE THE PROJECTOR WHILE IT IS IN OPERATION. HAS A SINGLE MAN JACK OF YOU THE TEMERITY TO ARGUE AGAINST THAT PROPOSITION?

If you admit that he DOES belong there, and has no business to be elsewhere while projection is in progress, then WHAT EARTHLY OBJECTION IS THERE TO OBLIGATING HIM TO STAY WHERE HE BELONGS—COMPELLING HIM TO DO THAT LITTLE THING, IF COMPUSSION IS NECESSARY, provided the method of compulsion works no physical hardship?

If you were riding on a railway train and you knew the engineer was in the habit of standing down behind the boilerhead, where he could see neither the track ahead nor the signals, talking to the foreman for minutes at a time, without even glancing ahead, I'll bet dollars to no-good eggs that you would DEMAND that the engineer be COMPELLED to stay at his post, and you would advocate a "ball and chain" to keep him there if necessary, nor would the fact that the engineer might object, and claim the right to leave his post, win any sympathy from you whatsoever.

Well, the only difference between the two propositions—the engineer and the projectionist away from their posts—is that the danger to the public would be considerably greater in the case of the engineer. President Basson, in the course of our argument, said: "I never leave the projector when it is in operation," and I will say that I never saw him do it. Well, Joe, if it is not necessary or at least highly desirable that you be there, why do you stay here? That settles YOU on that point, I think.

I have paid an admission to a motion picture theatre, found a perfectly ROTTEN projection in progress, mounted to the projection room and found the projectionist with his feet cocked up on a table very comfortably, reading, or (in one case at least) both projectionists at a bench fully ten feet away from the working projector and any observation port, building a radio set.

To Brother Basson, to Chicago, and to those others who have argued against the head phone, I repeat that I have not yet heard what I would consider a valid objection to their use raised. Were I again projecting, I would have not the slightest objection to using them, because I am always beside the projector, hence they would mean no added burden. The only "hardship" they work is in preventing the projectionist who does NOT remain at his post from leaving it. They are only intended to be used where two projectionists are on duty, mind you. I am of the opinion that those who do stay at their post while projection is in progress, ought to approve of the other sort being COMPELLED TO.

Oswald Promoted

Messrs. Marvin H. Thoreau and Locksley Clark, Projectionists Strand Theatre, Vancouver, B. C., sent in answers to some Bluebook School questions and in an accompanying letter said:

* * * By the way, Oswald has been promoted to some extra duties, which we will leave to him to tell you about. Needless to say, the boys are all with him, as "Bill" is a square shooter.

Two heads are better than one, so it is said, so my partner and I are combining our answers to the questions, the same as we do with our job. Harmony and co-operation is essential for good work. Remember our letters have to come a long way, but we expect to keep this up, so look for a letter from us weekly.

Attaboy! I've been wondering and, to tell the truth have been just a wee bit surprised that no Bluebook School answers have come from such a bunch of live wires as you have in Vancouver. Better late than never, they say, but some of the rest of you chaps out, up or over there are getting pretty darned late, so get thee busily busy, pronto.

By way of explanation, William Oswald is the man who determines the capability or lack of it of those who apply for projectionist's license in British Columbia. I shall await news of the details of that promotion with interest, because I fully endorse the statement that Oswald is a "square shooter." But in an unquoted part of the letter the boys say he claims I did not answer his last letter, and in that he is making statements which Old Man Truth would NOT recognize as any baby of his'n. Out upon you, Oswald! I writ l-a-s-t!!

Your answers will arrive in plenty of time, provided you get busy as soon as the paper reaches you each week.

From Escanaba

C. H. Watkins, Projectionist Delft Theatre, Escanaba, Michigan, says:

I cannot agree with Projectionist Hile regarding the placing of the cue sheet in the film container. I make a cue sheet for change over, and place one in front of each projector along with my running time.

As to taking out punch marks and stickers, I have many times thought I was the only one who did it, judging by the looks of film I have received and have seen projected, holes and all, in Omaha, Neb., Kansas City, Mo., and Chicago, Ill., but I guess Brother Hile's idea is a very, very good one, always assuming that projectionists will do it.

The Des Moines exchanges are removing all punch marks, etc., or were last fall when I was working in Iowa, putting a "pink slip" in each can. That it improved things cannot be questioned. It would not hurt Minneapolis and Milwaukee exchanges to try the same stunt.

"Pink Slip"

The "Pink Slip" idea was a step in the

(Continued on page 1008)

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Bluebook School—Answers 281-285

Question No. 281—Explain the relation of volts and amperes to horse power.

C. H. Hanover, Burlington, Iowa; G. W. Bennewitz, Sioux Falls, So. Dakota; Leslie Yates, Waco, Texas; T. R. Guimond, Mobile, Alabama; W. C. Budge, Springfield Gardens, Long Island; G. L. Doe, Chicago, Ill.; Glenn G. Wallace, Muskegon, Mich.; Chas. C. Colby, Santa Fe, New Mexico; H. E. Hurlbutt, Oshkosh, Wis.; Walter Johnson, Champaign, Ill.; W. C. Whitt, Red Bluff, Cal., and Thoreau and Clark, Vancouver, British Columbia, were the ones who gave satisfactory answers to this one.

By the way, what has become of Keuster, of Brooklyn? Also Gray and Dobson will soon be here with a bundle of extra well-polished excuses, I reckon. Some of 'em will be setting up a hot weather alibi, but it doesn't go, because I'm danged if I can sidestep on that account.

Doe replies to the question as follows:

In steam engineering one horse power is the force which is equal to the power which must be expended to raise a weight of 33,000 pounds a distance of one foot in one minute of time—see page 30 of the Bluebook.

In electrics the energy represented by one horse power is presumed to be the same thing, and it has been found to be 746 watts. Watts of energy expanded is always equal to the product of the number of amperes flowing and the number of volts impressed. it is the voltage of the power supply times the number of amperes necessary to accomplish the work in hand, thus: if there are ten amperes flowing through a lamp, or if a lamp "consumes" ten amperes, and the impressed voltage is 110, then we know the lamp is using 110x10=1,100 watts, and if we wish to know how many horse power, or what fraction of a horsepower is being used, we divide the watts by the number of watts in one electrical horsepower (746), and we have that bit of information before us. In this case there are 1,100 watts being used, and1,100÷746=1.47+horsepower.

We therefore see that since volts amperes gives watts, and 746 watts equals one horsepower, the relation of volts and amperes to horsepower is that of the two elements which, combined, produce horsepower.

Good answer, Brother Doe—a darned good answer. Wallace puts it quite clearly also. He says:

In electrical calculations, when we desire to know the number of horsepower used by a certain motor we measure the number of amperes it uses and multiply the voltage impressed upon its armature, which gives us the wattage the motor uses, or "consumes." Consulting Page 30 of the Bluebook, or any standard text book on electrics, we learn that 746 watts equals one horsepower, hence if we divide the wattage consumption of the motor by 746, we shall have the horse power of electric energy it is using. If, for example, we have a 440-volt motor using eight (8) amperes of current, and desire to reckon the horsepower consumption of the same, we have this problem: 440×8=3,500 watts, and 3,500 divided by 746 equals 4.69 plus horsepower. We may then know that the motor will deliver that number of horsepower, less whatever its internal mechanical friction and its electrical losses may be.

We thus see that the relation of volts and amperes and horsepower is volts times amperes equals watts, and watts divided by 746 equals horsepower.

Whitt puts it in another way. He says:

The ampere and the volt are the units of current flow and electrical pressure which determine the electrical energy expended, measured usually in horsepower. The amperage may be small and the voltage relatively high, or vice versa, but their product divided by 746 always give the number of electrical horsepower being used or delivered.

Question No. 282—If you have one D. C. 55 volt arc taking 50 amperes through a rheostat, another arc pulling the same, two stereopticon arcs, each using 15 amperes through rheostats, supply voltage 115, what is the total horsepower being consumed.

Brother W. C. Whitt, Projectionist, Red Bluff, California, busily engaged in projecting the idea: "Lookut what I caught," with generous accents on the "I".

Hurlbutt, Wallace, Bennewitz, Doe, Hanover, Colby, Whitt, Johnson and Guimond made good, though Johnson made some error in his figures. His method was correct, though.

Wallace says:

Under this condition, taking current through a rheostat, the wattage consumed in the rheostat is registered by the meter exactly the same as is the wattage consumed in the arc itself. We therefore have each of the 55-volt arcs using watts equal to not 55 times the number of amperes flowing, but equal to the number of amperes times the full line voltage, which is 115, which is 5,750 watts, or 5,750×2=11,500 watts for the two arcs.

We also have two fifteen volt stereopticon lamps, also taking current through rheostats, which means that wattage equal to the line voltage (115) times the amperage (15), or 1,725 watts is being used in each lamp, or 1,725×2=3,450 for both lamps when burning at the same time.

As a total for the four lamps, therefore, we have 11,500 plus 3,450=14,950 watts, and since there are 746 watts to the horsepower, 14,950÷746=20 plus horsepower, the total amount of energy consumed.

Benewitz puts it into form of a formula in which E is the line voltage, I the total amperage and 746 the number of watts in a horsepower. He says:

We have two 50 ampere arcs and two 15 ampere arcs taking current through rheostates from a 115-volt supply, hence

$$\text{H. P.} = \frac{E \times I}{746} \quad \frac{115 \times 130}{746} = \frac{300}{746} \text{ H. P.}$$

Note: I and 130, of course, equal 50+50+15+15 amperes.

Hurlbutt divides things up by calculating the wattage consumed in the rheostat and arc separately. He figures a 115-55=60-volt drop in the rheostat, which multiplied by 50 gives a total of 3,000 watts used in each rheostat. He then multiplies 55 by 50, which shows 2,750 watts used in each lamp, and 3,000 plus 2,750 is 5,750 watts for each arc, or 11,500 for both. He then multiplies 115 by 15 and that result by 2, all of which is correct enough, but the straight multiplication of the total amperage of all lamps by the line voltage is just as correct, and shorter, therefore it is better.

Question No. 283—Suppose you have a 55-volt, sixty ampere arc, taking current from a 110-volt A. C. supply circuit through a Transverter, the efficiency of which is 74. What is the horsepower consumed?

Bennewitz, Budge, Hurlbutt, Doe, Hanover, Wallace, Colby, Johnson, Guimond and Whitt figured this out correctly.

The most simple, direct reply was by Whitt, who says: "5.97 plus." And that was that! But it leaves methods of arriving at the "5.97" entirely to the imagination, therefore is a bit unsatisfactory.

Wallace says:

The arc would be consuming 55×60=3,300 watts, but this represents only 74 per cent of the power taken from the line, and if 3,300 is 74 per cent of the total, then one per cent would be 3,300÷74=44 22/37. If 44 22/37 is one per cent of the total, then 44 22/37×100, or 4,459 is the total wattage taken from the line. Since 746 watts equals one horse power, 4,459 divided by 746 gives us 5.97 as the H.P. taken from the line.

That certainly is a simple way of figuring totals, when the percentage of loss is known.

Bennewitz again resorts to formulae, which are excellent, only I fear some men won't understand them very well. Just remember that in formulae of this sort a certain letter is used to designate voltage, amperage, etc., and the horizontal line means "divided by." In this case E is the line voltage, I the current, Ef the efficiency of the set (.74) and 746 the number of watts in one horsepower. Bennewitz says:

$$\text{H. P. equals } \frac{E \times I}{Ef. \times 746} \text{ or } \frac{55 \times 60}{.74 \times 746}$$

$$\text{which equals } \frac{3,300}{552.04} \text{ or 5.97 horsepower.}$$

Both the methods of Wallace and Bennewitz are simple and correct; also they are easy of application. They are darned good things to KEEP on file, lemme tell you.

Budge puzzled me a bit. He arrives at correct results as follows:

55×60=3,300 watts delivered by Transverter.

$$3,300 = \frac{74}{100} \text{ and } 3,300 \div 75 = \frac{44}{74}.$$

$$\frac{44}{74} \times 100 = 4,459,$$

which is the total watts consumed from the line, which divided by 746 watts in one horsepower gives us

$$5 \frac{727}{746} \text{ horsepower used.}$$

(Continued on page 1008)

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ROCHESTER, N. Y.

(Continued from page 1006)

That method of figuring it had me temporarily stumped, but it is just another way of doing the same thing Wallace did.

Question No. 284—Insofar as concerns horsepower, what is the difference between ten amperes at 110 volts and 110 amperes at ten volts?

Every one agrees that there is no difference, so every one is correct.

Bennewitz, continuing his formula answers, says:

Insofar as concerns horsepower there is no difference between ten amperes at 110 volts and 110 amperes at ten volts, as is proven by the following:

$$H.P. = \frac{E \times I}{746} = \frac{110 \times 10}{746} = 1.47 + H.P.$$

$$H.P. = \frac{E \times I}{746} = \frac{10 \times 110}{746} = 1.47 + H.P.$$

Note: In these formulae E represents voltage; I amperes and 746 the number of watts in one horsepower.

Hurlbutt says:

"Insofar as horsepower is concerned, we deal with power as represented in watts, and since volts multiplied by amperes, divided by 746, equals horsepower, and since there is no difference in 10x110 and 110x10, it follows that there can be no difference in watts of power produced by 110 amperes at 10 volts and 10 amperes at 110 volts. Hence there can be no difference in horsepower between the two combinations. They are exactly the same, insofar as horsepower produced be concerned."

Question No. 285—We speak of the "voltage of the arc," or "voltage drop of the arc." Exactly what is meant by this?

Bennewitz says:

"When we speak of 'voltage of the arc,' or 'arc voltage drop,' we mean the electrical pressure or voltage necessary to force the number of amperes of current the arc is using through the resistance it encounters in (a) passing from the floor of the crater of the positive carbon, (b) through the arc stream and (c) into the negative carbon. It is, in amount, the reading of a voltmeter the terminals of which are attached to the upper and lower electrodes, or carbon arms, when the arc is in operation."

Strictly speaking Bennewitz is in error when he says "or carbon arms," since then the loss through resistance in the carbons is included, which is not properly a part of the "arc voltage drop." Outside of that slight inaccuracy he is quite correct.

However, we will forgive him that slip, because his squaw is away and he is patronizing "one-arms" and other food foundries. We all know that when one is accustomed to being fed on pancakes so light they have to be weighted to keep 'em on the plate, omelets that are so fluffy that one puts one mouthful under his thumb while he eats the other, and angel cake that seems only a dream of sweetness (you see I've partaken of the things Mrs. B. concocts and am making a bid to be invited again), and then must suddenly fall back on something which comes after a rough neck waiter has raucously bellowed: "Adam 'n Eve on a raft 'n a tub o' brown," you all know what state of mind (and tummy) a man soon gets into. So all is forguv, Brother Bennewitz; also Bennewitz says neither Gray or the Toronto "Irishman" have written lately, and that makes him lonesome.

Hanover says:

"Arc voltage" or "arc voltage drop" is the consumption of power necessary to force the requisite number of amperes across the various elements of the arc, and overcome the resistance they offer—see page 391 of the Bluebook. It may be measured by means of a voltmeter placed across the carbons (as close to their tips as is practicable for accurate results), when the arc is operating normally. It increases as the arc length is increased, and vice versa. It is higher for the high amperage arc than for the low amperage arc, because (this may be only partially correct) the high amperage arc is longer. It must be longer for best results.

I am not so certain as to exactly all the effects the low and high amperage arc has on arc voltage—just what the various effects may be, but certainly what Hanover says is correct as far as it goes.

So that's that for this week! Don't let the hot weather discourage you, or the fish line or gun wean you away from our work entirely. If you just simply MUST murder a poor li'l innocent fish, take the questions and your Bluebook along, and work while you watch—the cork. If you become too much absorbed in the work, tie the line to your toe and pray a shark don't get the hook and the wet water absorb YOU.

P.S.: When I said "Watch the cork" I mean the cork on the fish line, of course.

From Griffith

John Griffith, Ansonia, Connecticut, who attended the lecture meeting of the American Projection Society held at the Powers Testing Room, recently, and reported in these columns, has the following to say:

Dear Frank: I enjoyed the meeting immensely. The high intensity crater talk and demonstration you gave us was very interesting. I noticed that when the crater was being projected (A pin-hole image of the crater projected to the screen, so that it could be critically examined by the audience.—Ed.) to the screen, the gas was being ejected from two or three vents, instead of from the core as a whole; also that as soon as it was generated it did not remain in the crater, but flowed out, leaving the vents exposed, hence there was not a ball of gas in the crater, as there should have been, even at the correct amperage—when the lectrodes were working at their rated capacity.

This, I believe, was due to a faulty set of the negative, and tends to prove the extreme importance of a correct setting of the carbons with relation to each other. Users of high intensity would do extremely well to study the crater action of their arcs by means of pin-hole projection, if for no other reason than to ascertain the exact setting which gives the best results by confining the gas ball in the crater in its true form.

Information Wanted

And now, Frank, if you could induce some impartial party to supply us with the total number of lumins contained in the light beam under the following conditions it would constitute a very valuable piece of data for the projectionist. It would enable us to see at a glance the comparative value of the different light sources used for projection, and thus prevent us from being bunkoed by fake "tests."

I would suggest that a standard large diameter projection lens of medium focal length be used for all the tests, so that no light loss occur at the lens itself; that plano convex condensers be used in all tests, and that the light source image be focused at the film plane in all the tests, the condenser being 6½—7½ for ordinary arcs and 6½—8½ for high intensity, reducing the Y distances for the higher amperage so as to keep the spot of uniform size. I would suggest the following tests: First: a 900 watt Mazda. Second: reflector type arc at 20 and 25 amperes. Third: an A. C. arc at 60 amperes. Fourth: D. C. arcs at 40, 60, 80, 100 and 120 amperes. Fifth: high intensity arc at 75, 100, 120 and 130 amperes.

All very well, John, BUT where will I find that "disinterested party" who has facilities and an engineering force of recognized standing to make such tests?

Difficulties

Leaving the Mazda out of it I am perfectly willing to accept the results of tests made by the National Carbon Company. I personally would be quite willing to accept their tests as to Mazda, but quite possibly MAZDA folks would NOT.

Then, too, there are difficulties in the way. When it comes to light measurements as applied to screens, there is, I hold, such a thing as light intensity as measured by the photometer, and APPARENT intensity as "measured" by the human eye. Two screens which "look" exactly alike to a photometer, and which really are exactly alike in light density, may look entirely different to the human eye. A white light looks brilliant. An amber light which is of precisely the same density may look very much less brilliant to the eye, and there you are.

It is for this reason, John, that I hesitate about attempting to have such tests made. I will, however, submit your proposal to the National Carbon people, and see what they think of its feasibility. Here is what I am writing them.

Gentlemen: It has been suggested to me by a projectionist of high standing (John Griffith, Ansonia, Connecticut) that I have tests made by some reliable, disinterested party, of all projection light sources used for professional projection, to the end that we have reliable data as to the total light available from the various sources, in lumins, and thus be not entirley helpless when confronted with "tests" which may or may not be fakes.

Mr. Griffith has suggested the following tests, under the following conditions.

First: That a medium focal length, large diameter projection lens be used for all tests, to the end that there be no loss of light at the lens itself.

Second: That plano convex condensers, spaced not to exceed 1/16" apart be used for all tests, the combination to be 6½ collector lens and 7½ converging lens for ordinary arcs, both A. C. and D. C., and 6½ collector and 8½ converging for high intensity. That the lens combination recommended by the manufacturers of such equipment be used for the reflector type lamp.

Third: That the Y distance (distance face of converging lens to aperture plane) be reduced for the higher amperage, so to maintain the same spot diameter.

Fourth: That the following tests be made (Our readers can see list above).

I would like to ask if you consider this sort of a test as being such as would give approximately reliable results—results which the projectionist might depend upon? Also if you would be willing to make them in your laboratories? I would add to Mr. Griffiths' suggestion for procedure, that all the ordinary arc craters must be maintained at a 55 degree angle to the optical axis.

I shall advise our readers later as to what the National Carbon company says.

From Escanaba

(Continued from page 1004)

correct direction, but it was worded very foolishly and had other objections. I took the matter up with the Des Moines Film Board of Trade and the slips were withdrawn, or reworded, I forget which. The Film Boards of Trade are undoubtedly accomplishing good work in decreasing film damage. They went about it perhaps not the best way, but anyhow they did go about it, and wrong methods can be and are being corrected.

Just what the present situation is in Milwaukee and Minneapolis I don't know, though I just returned from the first named city. While there I had things other than film damage to attend to, however, and don't remember any of the men saying anything about it.

MOVING PICTURE WORLD

VOLUME 74—MAY AND JUNE, 1925

Index to Photoplays

Accompanying list includes, in addition to pictures announced for release during months of May and June, all productions on which reviews were published during this period, the date of issue containing this information being also shown. Where such reference is omitted, information will probably appear in next volume.

Serials are indexed under general title. Unless otherwise specified, all subjects listed are five-reel dramas.

Great care has been used to make this information as accurate as possible. If any errors are detected, we would appreciate having our attention called to them, so that our card index may be corrected.

If information is desired regarding any picture, either previously released or forthcoming, which is not included in this list, we will be pleased to furnish same on request.

A

Adventure (6,602 feet) (Tom Moore) (Directed by Victor Fleming) (Paramount) (Review—May 2).
Air Tight (2 reels) (Bobby Vernon) (Educational-Christie Comedy) (Review—June 13).
Alias Mary Flynn (5,559 feet) (Evelyn Brent) (Directed by Ralph Ince) (F. B. O.) (Review—May 30).
Animal Celebrities (1 reel) (Path-Sportlight) (Review—June 27).
Any Woman (5,963 feet) (Alice Terry) (Directed by Henry King) (Paramount) (Review—June 13).
Are Parents People? (6,586 feet) (Bronson-Menjou-Vidor) (Based on novel by Alice Duer Miller) (Directed by Malcolm St. Clair) (Paramount) (Review—June 20).
Ask Grandma (2 reels) ("Our Gang") (Pathe Comedy) (Review—May 30).

B

Baby Blues (2 reels) (Educational-Juvenile Comedy) (Review—June 20).
Balto's Race To Nome (2 reels) (Educational Special) (Review—May 23).
Bandit's Baby, The (5,291 feet) (Fred Thomson) (Directed by Del Andrews) (F. B. O.) (Review—June 20).
Baree, Son of Kazan (6,803 feet) (Based on story by James Oliver Curwood) (Anita Stewart) (Directed by David Smith) (Vitagraph) (Review—May 30).
Beggar on Horseback (6,874 feet) (Based on play by George S. Kaufman and Marc Connelly) (Directed by James Cruze) (Review—June 20).
Big Chief Ko-Ko (1 reel) (Red Seal Out of Inkwell Cartoon) (Review—May 2).
Big Red Riding Hood (1 reel) (Charley Chase) (Pathe Comedy) (Review—May 2).
Black Cyclone (5,058 feet) (Rex, the Horse) (Directed by Fred Jackman) (Pathe) (Review—May 30).
Border Intrigue (5,000 feet) (Franklyn Farnum) (Directed by J. P. McGowan) (Independent Pictures Corp.) (Review—May 30).

C

Call A Cop (2 reels) (Neal Burns) (Educational-Christie Comedy) (Review—June 20).
Chickie (7,600 feet) (Based on newspaper serial by Elenore Meherin) (Dorothy Mackaill) (Directed by John Francis Dillon) (First National) (Review—May 9).
Cloudhopper (2 reels) (Larry Semon) (Educational-Comedy) (Review—June 6).
Concerning Cheese (1 reel) (Fox Varieties) (Review—May 9).
Cr·kerjack The (6,700 feet) (Johnny Hines) (Directed by Charles Hines) (C. C. Burr) (Review—May 23).
Crimson Runner, The (4,775 feet) (Priscilla Dean) (Directed by Tom Forman) (Producers' Distributing Corp.) (Review—June 13).
Crowded Hour, The (6,558 feet) (Bebe Daniels) (Based on play by Channing Pollock and Edgar Selwyn) (Directed by R. Mason Hopper) (Paramount) (Review—May 9).
Curses (2 reels) (Al St. John) (Educational-Comedy) (Review—May 30).

D

Daisy Bell (1 reel) (Red Seal Song Cartune) (Review—May 30).
Darkest Africa (1 reel) (Pathe Aesop's Fable Cartoon) (Review—May 9).
Daughters Who Pay (5,800 feet) (Margaret de la Motte) (Directed by George Terwilliger) (Banner) (Review—May 30).
Desert Flower, The (6,837 feet) (From Don Mullaly's play) (Colleen Moore) (Directed by Irving Cummings) (First National) (Review—June 13).
Dog Biscuit (1 reel) (Arthur Lake and Olive Hasbrouck) (Universal Comedy) (Review—June 20).
Don Q, Son of Zorro (Based on novel "Don Q's Love Story, by Kard Hesketh Pritchard) (Douglas Fairbanks) (1,100 feet) (Directed by Donald Crisp) (United Artists) (Reviewed—June 27).
Dragon Alley (2 reels) (Educational-Juvenile Comedy) (Review—May 9).
Drusilla With A Million (7,391 feet) (Based on novel by Elizabeth Cooper) (Mary Carr) (Directed by F. Harmon Weight) (F. B. O.) (Review—June 6).
Dude Ranch Days (1 reel) (Pathe Sportlight) (Review—May 30).

E

Earth's Other Half (1 reel) Educational Hodge-Podge) (Review—June 6).
Echoes From the Alps (1 reel) (Pathe Aesop's Fable Cartoon) (Review—May 23).
End Of The World, The (1 reel) (Pathe Aesop's Fable Cartoon) (Review—June 13).
Everyman's Wife (4,365 feet) Elaine Hammerstein and Herbert Rawlinson) (Directed by Maurice Elvey) (Fox) (Review—June 13).
Eve's Secret (6,305 feet) (Betty Compson) (Based on play by Zoe Akens from story by Lajos Biri) (Directed by Clarence Badger) (Paramount) (Review—June 20).

F

Fares Please (2 reels) (Al St. John) (Educational-Mermaid Comedy) (Review—May 16).
Fast Male (2 reels) (Alberta Vaughan) (F. B. O. "Pacemaker" Series) (Review—May 9).
Faint Perfume (6,228 feet) (Seena Owen) (Based on novel by Zona Gale) (Directed by Gasnier) (Schulberg) (Review—June 27).
Fast Worker (1 reel) (Pathe Aesop Fable Cartoon) (Review—May 16).
Fighting Demon, The (5,470 feet) (Richard Talmadge) (Directed by Arthur Rosson) (F. B. O.) (Review—June 6).
Fighting Sheriff (5,000 feet) (Bill Cody) (Directed by J. P. McGowan) (Independent Pictures Corp.) (Review—May 23).
Film Facts (1 reel) (Red Seal-Magazine) (Review—May 2).
Friendly Enemies (6,288 feet) (Based on play by Samuel Shipman and Aaron Hoffman) (Directed by George Melford) (Producers Distributing Corp.) (Review—May 16).
Fun's Fun (1 reel) (Educational Cameo Comedy) (Review—June 6)

G

Gambling Fool, The (5,000 feet) (Franklyn Farnum) (Directed by J. P. McGowan) (Independent Pictures Corp.) (Review—May 9).
Going Great (2 reels) (Eddie Nelson) (Educational-Mermaid Comedy) (Review—June 13).
Good Morning Nurse (2 reels) (Ralph Graves) (Pathe-Mack Sennett Comedy) (Review—May 30).
Go Straight (6,107 feet) (Owen Moore) (Directed by Frank O'Connor) (B. P. Schulberg) (Review—May 2).
Great Decide (2 reels) (F. B. O. "Pacemaker" Series) (Review—May 9).
Gridiron Gertie (2 reels) (Wanda Wiley) (Universal-Century Comedy) (Review—June 20).
Grief In Bagdad (Earl Mohan) (1 reel) (Pathe Comedy) (Review—May 9).

H

Hair Cartoon (300 feet) (Red Seal Cartoon) (Review—May 2, May 16, June 20).
Hello Goodby (2 reels) (Lige Conley) (Educational-Mermaid Comedy) (Review—May 30).
Here's Your Hat (1 reel) (Arthur Lake and Olive Hasbrouck) (Universal Comedy) (Review—May 9).
He Who Gets Smacked (2 reels) (Ralph Graves) (Pathe-Mack Sennett Comedy) Review—May 2).
Honeymoon Limited (2 reels) (Lee Moran) (Fox Comedy) (Review—June 13).
Horace Greeley, Jr. (2 reels) (Harry Langdon) (Pathe—Comedy) (Review—June 6).
Hot Times In Iceland (1 reel) (Pathe Aesop Fables Cartoon) (Review—May 30).

I

Ice Cold (1 reel) (Arthur Lake and Olive Hasbrouck) (Universal—Comedy) (Review—June 20).
If Marriage Fails (6,006 feet) (Jacqueline Logan) (Directed by John Ince) (F. B. O.) (Review—June 13).
I'll Show You The Town (7,400 feet) (From story by Elmer Davis) (Reginald Denny) (Directed by Harry A. Pollard) (Universal) (Review—June 6).
In the Grease (1 reel) (Jim Finlayson) (Pathe-Comedy) (Review—June 27).

J

Just A Woman (6,363 feet) (Based on play by Eugene Walter) (Claire Windsor) (Directed by Irving Cummings) (First National) (Review—June 6).

K

Kicked About (2 reels) (Eddie Gordon) (Universal Century Comedy) (Review—June 13).
King Cotton (2 reels) (Lloyd Hamilton) (Educational Comedy) (Review—May 9).
Kiss Barrier, The (5,000 feet) (Edmund Lowe) (Directed by R. William Neill) (Fox) (Review—May 23).
Ko-Ko Sees Spooks (1 reel) (Red Seal Out of Inkwell Cartoon) (Review—June 13).
Ko-Ko Trains 'Em (1 reel) (Red Seal Out of Inkwell Cartoon) (Review—May 9).

L

Letter From A Rubberneck In London (1 reel) (Red Seal—Scenic) (Review—June 13).
Line Runners, The (2 reels) (Universal—Western) (Review—May 9).
Little French Girl, The (5,628 feet) (Alice Joyce and Mary Brian) (Based on novel by Anne Douglas Sedgwick) (Directed by Herbert Brenon) (Paramount) (Review—June 13).
Locked Out (1 reel) (Arthur Lake and Olive Hasbrouck) (Universal Comedy) (Review—May 30).
Looking For Sally (2 reels) (Charlie Chase) (Pathe Comedy) (Review—May 9).
Love Sick (2 reels) (Arthur Lake) (Universal-Century Comedy) (Review—May 23).
Luna-Cy (1 reel) (Pathe "Stereoscopiks") (Review—May 16).
Lying Wives (7,000 feet) (Directed by Ivan Abramson) (Emerald Productions) (Review—May 2).

M

Madame Sans Gene (9,994 feet) (Based on play by Victorien Sardou and Emile Moreau) (Gloria Swanson) (Directed by Leonce Perret) (Paramount) (Review—May 2).
Man Without a Conscience (7,182 feet) (Willard Louis and Irene Rich) (Directed by James Flood) (Warner Brothers) (Review—June 27).
Marvels of Motion (6,803 feet) (Red Seal—Magazine) (Review—May 30).
Manicure Girl, The (5,959 feet) (Bebe Daniels) (Directed by Frank Tuttle) (Paramount) (Review—June 27).
Meddler, The (4,890 feet) (Adapted by Isadore Bernstein from the story by Miles Overholt) (William Desmond) (Directed by Arthur Rosson) (Universal) (Review—May 23).
Mexican Melody (1 reel) (Hodge Podge) (Educational) (Review—June 27).
Monkey Business (1 reel) (Education-Earl Hurd Cartoon) (Review—May 2).
My Wife and I (7,134 feet) (Based on novel by Harriet Beecher Stowe) (Irene Rich) (Directed by Millard Webb) (Warner Brothers) (Review—May 30).

N

Navy Blue Days (2 reels) (Stan Laurel) (F. B. O. Comedy) (Review—June 13).
Nearly Rich (1 reel) (Charles Puffy) (Universal Comedy) (Review—June 13).
Necessary Evil, The (8,307 feet) (Based on novel "Uriah's Son" by Vincent Benet) (Ben Lyon, Viola Dana) (Directed by George Archainbaud) (First National) (Review—May 23).
Never Fear (1 reel) (Cliff Bowes) (Educational Cameo—Comedy) (Review—June 27).
Neptune's Stepdaughter (2 reels) (Fox Comedy) (Review—May 9).
Nicely Rewarded (1 reel) (Charles Puffy) (Universal Comedy) (Review—June 27).
Night Club, The (5,732 feet) (Based on play "After Five" by William DeMille) (Raymond Griffith) (directed by Frank Urson and Paul Irbe) (Paramount) (Review—May 16).
Nobody Wins (1 reel) (Arthur Lake and Olive Hasbrouck) (Universal Comedy) (Review—June 6).

O

Office Help (1 reel) (Pathe-Aesop's Fables Cartoon) (Review—June 27).
Official Officers (2 reels) (Pathe-Our Gang Comedy) (Review—June 27).
Oh, Bridget (2 reels) (Walter Hiers) (Educational—Comedy) (Review—June 27).
Old Home Week (6,780 feet) (Thomas Meighan) (Based on story by George Ade) (Directed by Victor Heerman) (Paramount) (Review—June 6).
Only A Country Lass (1 reel) (Educational—Novelty Color Film) (Review—May 16).
Open Trail, The (4,800 feet) (Jack Hoxie) (Di-

rected by Clifford Smith) (Universal) (Review—May 9).
Outlaw, The (2 reels) (Jack Perrin and Louise Lorraine) (Universal—Western) (Review—June 20).

P

Papa's Darling (2 reels) (Fox—Sunshine Comedy) (Review—May 23).
Pathe Review No. 18 (1 reel) Pathe Magazine) (Review—May 9).
Pathe Review No. 19 (1 reel) Pathe Magazine) (Review—May 16).
Pathe Review No. 20 (1 reel) (Pathe Magazine) (Review—May 16).
Pathe Review No. 21 (1 reel) Pathe Magazine) (Review—May 23).
Pathe Review No. 22 (1 reel) (Pathe Magazine) (Review—June 13).
Pathe Review No. 23 (1 reel) (Pathe Magazine) (Review—June 13).
Pathe Review No. 24 (1 reel) (Pathe Magazine) (Review—June 20).
Pathe Review No. 26 (1 reel) (Pathe Magazine) (Review—June 20).
Peak of Fate (6,800 feet) (Foreign Cast) (Alpine Story) (F. B. Roger) (Reviewed—June 27).
Permanent Waves (1 reel) (Pathe Aesop's Fable Cartoon) (Review—May 2).
Play Ball (15 episodes) (Allene Ray and Walter Miller) (Pathe Serial) (Review—June 27).
Prairie Wife (6,487 feet) (Dorothy Devore and Herbert Rawlinson) (Directed by Hugo Ballin) (Metro-Goldwyn) (Review—May 16).
Price of Pleasure, The (6,618 feet) (From a story by Elizabeth Holding and Marion Orth) (Virginia Valli) (Directed by Edward Sloman) (Universal) (Review—June 13).
Pronto Kid, The (2 reels) (Edmund Cobb) (Universal—Western) (Review—June 27).
Props Dash for Cash (1 reel) (Educational—Earl Hurd Cartoon) (Review—June 20).

Q.

Queen Of Aces (2 reels) (Wanda Wiley) (Universal-Century Comedy) (Review—May 16).
Queen of the Round-Up (2 reels) (Josie Sedgwick) (Universal-Western) (Review—June 20).
Quicker 'N Lightnin' (5,000 feet) (Buffalo Bill, Jr.) (Directed by Richard Thorpe) (Artclass) (Review—June 6).

R

Raffles (5,557 feet) Based on novel by E. W. Hornung and play by E. W. Presbrey) (House Peters) (Directed by King Baggot) (Universal) (Review—May 16).
Rainbow Trail, The (5,251 feet) (Based on novel by Zane Grey) (Tom Mix) (Directed by Lynn Reynolds) (Fox) (Review—May 2).
Reckless Courage (4,851 feet) (Buddy Roosevelt) (Directed by Tom Gibson) (Artclass) (Review—May 2).
Recompense (7,379 feet) (Based on novel by Robert Keable) (Marie Prevost) (Directed by Harry Beaumont) (Warner Brothers) (Review—May 2).
Red Love (6,300 feet) (Directed by Edgar Lewis) (Davis Distributing Division) (Review—May 23).
Riders Of The Kitchen Range (1 reel) (Earl Mohan) (Pathe Comedy) (Review—June 13).
Riders Of Mystery (5,000 feet) (Bill Cody) (Directed by Robert North Bradbury) (Independent Pictures) (Review—May 2).
Ridin' Thunder (4,354 feet) (Jack Hoxie) (Directed by Cliff Smith) (Universal) (Review—May 16).
River Conway (1 reel) (Red Seal—Scenic) (Review—May 9).
Roaring Waters (2 reels) (George Larkin) (Universal Western) (Review—May 16).
Rock Bottom (1 reel) (Educational-Cameo Comedy) (Review—May 9).
Rolling Stones (1 reel) (Charles Puffy) (Universal Comedy) (Review—May 23).
Rough Party, A (2 reels) (Hillard Carr and Al Alt) (Universal—Comedy) (Review—June 27).
Royal Four Flush (2 reels) (Pathe "Spat Family" Comedy) (Review—June 13).
Runaway Balloon, The (1 reel) (Pathe—Aesop's Fables Cartoon) (Review—June 20).
Runt, The (Pathe-Aesop's Fables Cartoon) (Review—June 6).

S

Scientific Husband (2 reels) (Fox-Sunshine Comedy) (Review—June 6).
Scandal Proof (4,400 feet) (Shirley Mason) (Directed by Edmund Mortimer) (Fox) (Review—June 6).
She Wolves (5,783 feet) (Based on the David Belasco play "The Man In Evening Clothes") (Alma Rubens) (Directed by Maurice Elvey) (Fox) (Review—May 9).
Shock Punch, The (6,151 feet) (From the story by John Monk Saunders) (Richard Dix) (Directed by Paul Sloane) (Paramount) (Review—May 23).
Shootin' Injuns (2 reels) ("Our Gang") (Pathe Hal Roach) (Review—May 2).
Showdown (2 reels) (Universal Western) (Review—June 6).
Siege (6,424 feet) (Virginia Vallie and Eugene O'Brien) (Based on novel by Samuel Hopkins Adams) (Directed by Svent Gade) (Universal-Jewel) (Review—June 20).
Silent Sanderson (4,841 feet) (Harry Carey) (Directed by Scott R. Dunlap) (Producers Distributing Corp.) (Review—June 20).
Sit Tight (2 reels) (Jimmie Adams) (Educational-Christie Comedy) (Review—May 30).
Skinners In Silk (2 reels) (Billy Bevon) (Pathe-Mack Sennett Comedy) (Review—May 16).
Sleeping Sickness (1 reel) (Neely Edwards) (Universal-Bullseye Comedy) (Review—May 23).
Slick Articles (2 reels) (Hilliard Karr and Billy Engle) (Universal Century Comedy) (Review—May 30).
Soul Fire (8,262 feet) (Based on play "Great Music" by Martin Brown) (Richard Barthelmess) (Directed by John S. Robertson) (First National) (Review—May 16).
Speak Freely (2 reels) (Edna Marian) (Universal-Century Comedy) (Review—June 13).
Speed Wild (4,700 feet) (Lefty Flynn) (Directed by Harry Garson) (F. B. O.) (Review—May 23).
Spook Ranch (5,147 feet) (Hoot Gibson) (Directed by Edward 'Laemmle) (Universal) (Review—May 2).
Sporting Judgment (1 reel) (Pathe Sportlight) (Review—May 2).
Sporting Venus, The (5,938 feet) (Blanche Sweet) (Directed by Marshall Neilan) (Metro-Goldwyn) (Review—May 23).
Steele of the Royal Mounted (5,700 feet) (Bert Lytell) (Based on novel by James Oliver Curwood) (Directed by David Smith) (Vitagraph) (Review—June 27).
Stop Flirting (5,161 feet) (Christie Feature Comedy) (Directed by Scott Sidney) (Producers Distributing Corp.) (Review—June 27).
Super-Hooper-Dyne Lizzies (2 reels) (Billy Bevan) (Pathe-Mack Sennett Comedy) (Review—June 13).
Sure Mike (1 reel) (Martha Sleeper) (Pathe-Hal Roach Comedy) (Review—May 23).

T

Talker, The (7,861 feet) (Anna Q. Nilsson and Lewis Stone) (Directed by Alfred Green) (First National) (Review—May 23).
Tearing Through (4,714 feet) (Richard Talmadge) (Directed by Art Rosson) (F. B. O.) (Review—May 9.)
Tearin' Loose (5,000 feet) (Wally Wales) (Directed by Richard Thorpe) (Artclass) (Review—June 13).
Teaser, The (6,800 feet) (From the story by Adelaide Mathews and Martha Stanley) (Laura LaPlante) (Directed by William A. Seiter) (Universal) (Review—May 30).
Tell It To A Policeman (2 reels) (Glenn Tryon) (Pathe-Hal Roach Comedy) (Review—May 23).
Tender Feet (2 reels) (Walter Hiers) (Educational—Comedy) (Review—May 16).
Texas Bearcat, The (4,770 feet) (Bob Custer) (Directed by Reeves Eason) (F. B. O.) (Review—May 16).
Three Bases East (2 reels) (Alberta Vaughan) (F. B. O. "Pacemakers" Series) (Review—June 6).
Thundering Landlords (2 reels) (Glenn Tryon) (Pathe—Comedy) (Review—June 20).
Tides Of Passion (6,279 feet) (Adapted from a story by Basil King) (Mae Marsh) (Directed by J. Stuart Blackton) (Vitagraph) (Review—May 2).
Tourists DeLuxe (2 reels) (Hilliard Karr) (Universal-Century Comedy) (Review—May 9).
Twinkle Twinkle (1 reel) (Pathe-Sportlight) (Review—June 20).
Two Poor Fish (1 reel) (Educational—Earl Hurd Cartoon) (Review—May 30).

U

Unwelcome (1 reel) (Charles Puffy) (Universal—Comedy) (Review—June 27).

V

Verdict, The (6,150 feet) (Star Cast) (Truant-Goldstone) (Directed by Frank Windemere) (Review—June 27).
Village School (1 reel) (Educational-Hodge Podge) (Review—May 2).

W

Wake Up (1 reel) (Educational-Cameo Comedy) (Review—June 13).
Welcome Home (5,909 feet) (Lois Wilson, Warner Baxter) (Based on the play "Minick" by Edna Ferber and G. S. Kaufman) (Warner mount) (Review—May 30).
What Price Goofy? (2 reels) (Charley Chase) (Pathe Comedy) (Review—June 6).
White Fang (5,800 feet) (From the novel by Jack London) (Strongheart) (Directed by George Berthelon) (F. B. O.) (Review—May 2).
White Outlaw, The (4,830 feet) (Jack Hoxie) (Directed by Cliff Smith) (Universal-Blue Streak) (Review—June 27).
Wide Awake (2 reels) (Educational-Mermaid Comedy) (Review—May 2).
Wildfire (6,550 feet) (Aileen Pringle) (Based on play by George V. Hobart and George Broadhurst) (Directed by T. Hayes Hunter) (Vitagraph) (Review—June 20).
White Monkey (6,121 feet) (Barbara La Marr) (Based on novel by John Galsworthy) (Directed by Phil Rosen) (First National) (Review—June 13).
White Paper (1 reel) (Fox Varieties) (Review—May 23).
White Thunder (4,550 feet) (Yakima Canutt) (Directed by Ben Wilson) (F. B. O.) (Review—June 13).
Wild Waves (1 reel) (Educational-Cameo Comedy) (Review—May 23).
Wild Papa (2 reels) (Pathe "Spat Family" Comedy) (Review—May 16).
Wild West Wallop (2 reels) (Edmund Cobb) (Universal Western) (Review—May 16).
Wings Of Youth (5,340 feet) (Madge Bellamy) (Directed by Emmett Flynn) (Fox) (Review—May 9).

Z

Zander The Great (6,844 feet) (Based on stage play by Salisbury Field) (Marion Davies) (Directed by Victor L. Shertzinger) (Metro-Goldwyn) (Review—May 16).

(Continued from page 979)

young donkey. When the wagon approaches the big policeman holds up all traffic until it passes. The entire gang attacking an ex-cop, who was fired because of his belligerency, furnishes excitement when he blackjacks his successor. The dogs of the gang scent him out and he is brought to justice.—T. W.

"Unwelcome"

(Universal—Comedy—One Reel)

Somewhat out of the ordinary so far as story is concerned is this single reel Universal comedy starring Charles Puffy. He and Billy Engle appear as surveyors who not knowing what they get up against invade the land of a family of desperadoes who have already killed or driven away forty-eight previous surveyors and are anxious to make it an even fifty. Of course, our hero and his pal manage to get away alive. There is a definite idea running all through this comedy and it is not just a series of unrelated episodes. Some of the situations are amusing and it should prove of average entertainment value.—C. S. S.

"Mexican Melody"

(Educational—Hodge Podge—One Reel)

"Mexican Melody" is Lyman H. Howe's Hodge Podge version of how various creatures and animals in various corners of the universe are affected by the broadcasting of ancient refrains played by two Mexicans on antiquated instruments. This one-reeler also includes other "shots" and sketches among which are the sun drawing water, the falling of the rain drop and a river on its course to the sea.—T. W.

"In the Grease"

(Pathe—Comedy—One Reel)

Jim Finlayson in this Hal Roach one-reeler, titled "In the Grease," has the chance to substitute as a teacher in a school in a tough neighborhood. Some of the students prove to be bigger physically than the teacher and they soon make him appreciate that all is not gravy under the hickory limb. The comedy is of a standard type and one that will provoke the giggles of any average audience.—T. W.

"Animal Celebrities"

(Pathe—"Sportlight"—One Reel)

How animals have to train as well as human beings for the stellar honors in filmdom is the subject Grantland Rice depicts in this "Sportlight" titled "Animal Celebrities." Among the animal stars shown in this one reeler are: the horse "Rex," star of "Black Cyclone" and the canine specialist "Rin-Tin-Tin." Dogs aspiring for stardom are also shown going through their stunts, making this offering quite unique and entertaining.—T. W.

"Office Help"

(Pathe—Cartoon—One Reel)

Mice walk the tight rope, play tricks on one another and ruin Farmer Alfalfa's adding machine in "Office Help," the cartoon is right up to the regular standard maintained by Cartoonist Paul Terry. In other words the large number of spectators who are amused by these pen creatures will be provided with a good time by this offering. —T. W.

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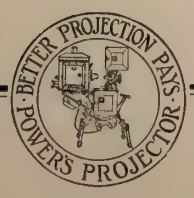

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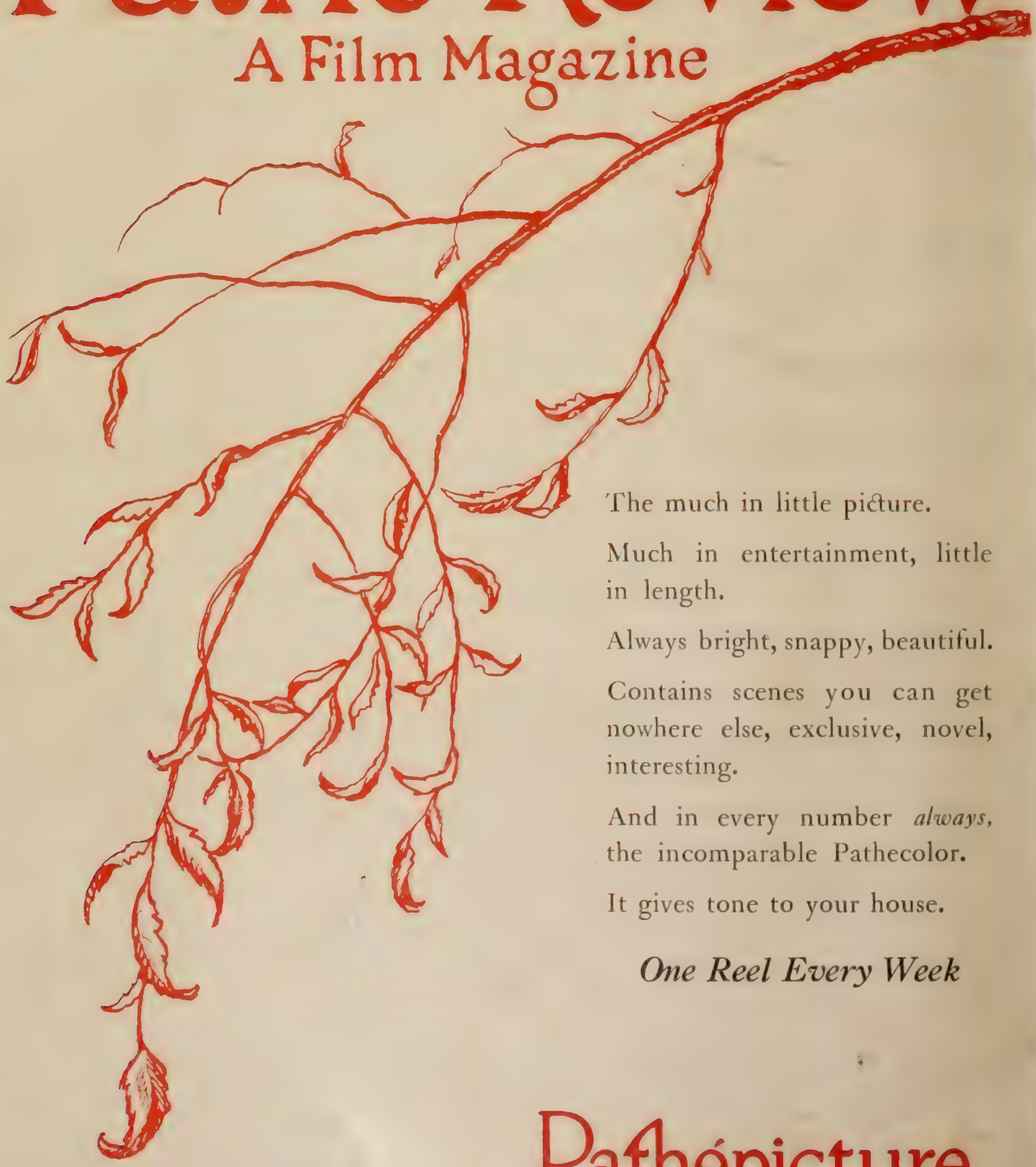

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